



**JUNE 2 –  
20 AUGUST 2023**

**KONSTHALL C,  
STOCKHOLM**

# **THE NEW SUBJECT**

**MUTATING RIGHTS  
AND CONDITIONS OF LIVING  
BODIES**

Curated by TOK /Anna Bitkina and Maria Veits /  
and Ulrika Flink

Konsthall C, Cigarrvägen 16  
123 57 Farsta, Sweden  
Metro: Hökarängen  
[www.konsthallc.se](http://www.konsthallc.se)

**Opening:** June 2, 18.00–21.00

**Public program:**

June 3, 14.00–17.00

14.00–14.30 curatorial tour

15.00–17.00 **Manipulation and Resistance:**

**Gendered Bodies under State Instrumentalization**

Public discussion with artists Ajla R. Steinvåg,  
Anna Ådahl, Björn Larsson and Carl Johan Erikson,  
and Oshin Siao Bhatt

AJLA R. STEINVÅG

ALBINA MOKHRYAKOVA

ANAN FRIES & MALU PEETERS

ANASTASIA ALEKHINA

ANDERS SUNNA

KYURI JEON

OFRI CNAANI

OSHIN SIAO BHATT

TABITA REZAIRE

TORE HALLAS

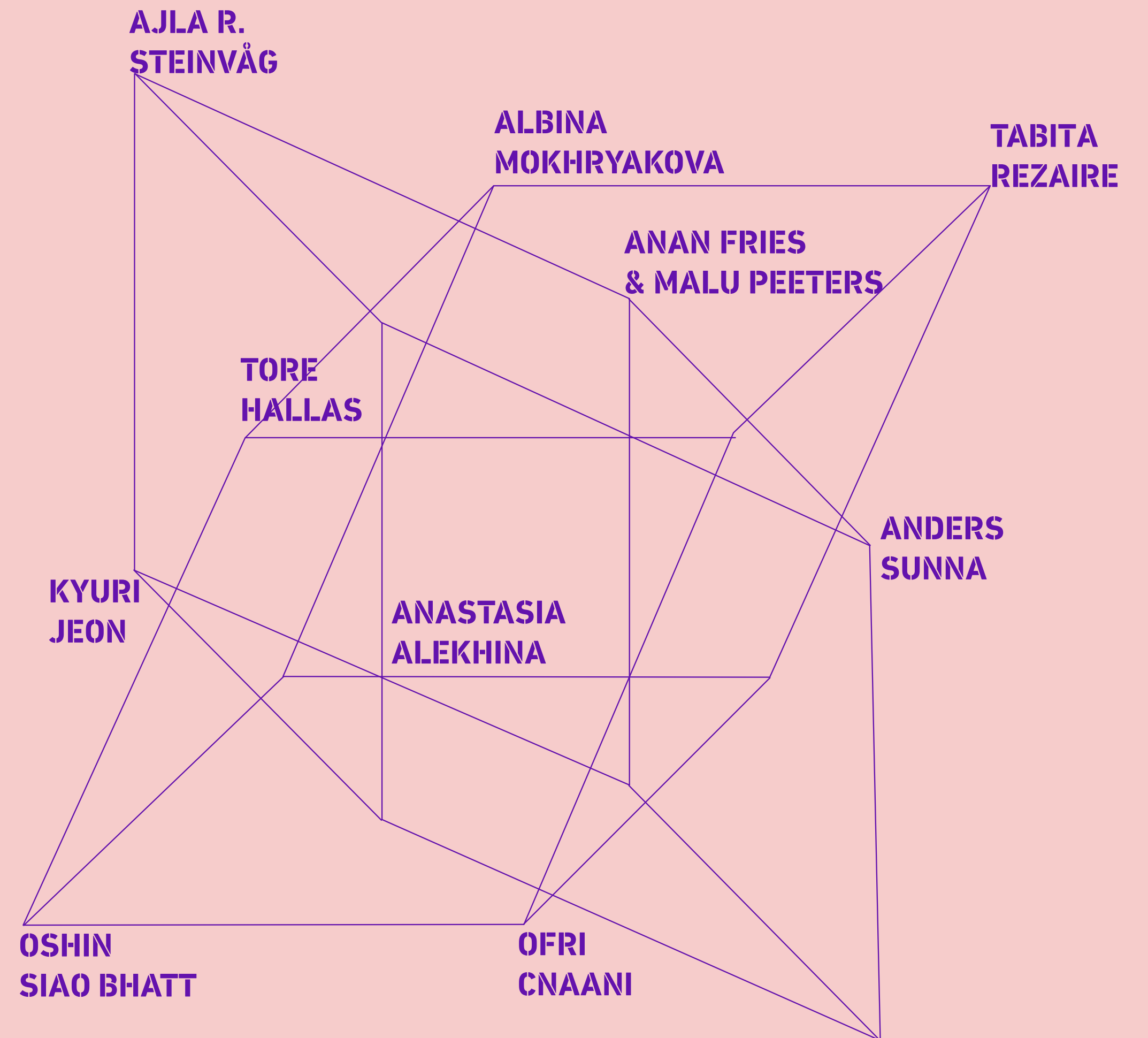
# THE NEW SUBJECT

## MUTATING RIGHTS AND CONDITIONS OF LIVING BODIES

A new exhibition *The New Subject. Mutating Rights and Conditions of Living Bodies* at Konsthall C marks the beginning of a series of four interconnected exhibitions and accompanying public events about the evolving challenges of the body in connection to global biopolitics and technological developments, focusing on the legal, somatic and cognitive dimensions.

Initiated by TOK Curators, *The New Subject* is a two-year collaboration between the curatorial duo and four European art institutions: Konsthall C (Sweden), Kunsthall NORD (Denmark), Oksasenkatu 11 (Finland), and KINDL — Centre for Contemporary Art (Germany). Each participating venue will feature an exhibition co-curated by TOK and local curator(s), addressing global body-related problematics while also acknowledging the specific contexts and challenges of the local communities.

Drawing on the ideas of Achille Mbembe, who argues that today's societies of control rely on the "manufacture of a new subject that is at once a physiological assemblage, a synthetic and electronic assemblage, and a neuro-biological assemblage," the project aims to decode and expose the repressive and manipulative mechanisms incorporated into various constituents of the contemporary state. By examining the body as a contested site for ideological and political power games, the exhibition series also aims to explore potential modes of existence that defy the coercive machinations of state engineering.





Under the umbrella title ***The New Subject***, the four exhibitions investigate how new medical technologies and biological enhancements impact our bodies and mind and the ways in which governments use policies to control and instrumentalize them. The project also explores how posthuman and post-anthropomorphic discourse is shaping our understanding of the body and its possibilities to navigate the world and the self more consciously. To track these advancements, each exhibition will showcase a comprehensive historical timeline of significant legislative and biopolitical changes, spotlighting local measures aimed at both empowering and regulating the body.

The first exhibition, ***Mutating Rights and Conditions of Living Bodies***, at Konsthall C responds to the notion of a sovereign body treated as disposable by corporations and governments. Through various artistic mediums the exhibition explores the ways in which power structures and state apparatuses impact the body, employing legislation as a tool for control, often leading to the violation of rights and freedoms. By highlighting instances of violence and suppression carried out under the guise of legal frameworks, the exhibition challenges viewers to question the ethical and moral dimensions of such practices. The artists look closely at how bodies are used as resources in the context of wars and technological/military/medical experiments, which often results in the exploitation and mistreatment of certain groups of people. The works by **Ajla R. Steinvåg**, **Albina Mokhryakova**, and **Kyuri Jeon** critically explore the state and corporate utilitarian approach to bodies, exposing the unequal valuing of lives based on factors such as race, gender, social standing, and ethnic background, while also addressing the theme of state-initiated sacrifice and mortality in this context. **Tabita Rezaire** exposes the historical exploitation of Black womxn's bodies in medical science, confronting the ongoing presence of biological warfare in the pharmaceutical industry.

Additionally, the exhibition examines the impact of the pervasive nature of surveillance and state control on personal autonomy and bodily integrity. It delves into the potential

consequences of constant monitoring and the erosion of personal boundaries, raising important questions about the balance between security, individual liberties and various forms of self-determination. The work by **Ofri Cnaani** explores the impact of algorithmic capitalism on the human body, questioning our attunement to technological systems and the commodification of body data, while **Anastasia Alekhina** tackles the complex issue of domestic abuse, questioning the nature of human violence as a bodily condition. **Anders Sunna** addresses the impact of enforcement of discriminatory legislative norms on indigenous communities, advocating for their rights and self-governing within societal frameworks.

The works by **Anan Fries** and **Oshin Siao Bhatt** touch upon urgent matters like expansion and boundaries of reproductive rights and choices. Developing reproductive technologies tend to help overcome fertility, gender and age limitations. However, these new developments raise a number of ethical issues and often face obstacles, especially in the context of return to conservative LGBTQ+ targeted legislation in some societies. **Tore Hallas** explores the theme of the alienated body, particularly through the lens of fatness and queerness. The artist prompts critical reflections on the ways in which discrimination operates and the impact it has on individuals who navigate intersecting identities.

By bringing these complex issues into the public sphere, the exhibition intends to foster a critical understanding of the power dynamics at play in society and provoke discussions around potential alternative narratives and ways of organizing and relating to the body, legislation, and governance. It seeks to challenge existing norms, stimulate empathy, and empower individuals to question and challenge oppressive structures that govern our lives.

***Anna Bitkina, Ulrika Flink, Maria Veits,***  
***exhibition curators***

# AJLA R. STEINVÅG

## DEATH MAY WAIT, 2021

### Installation

*Death May Wait* is the first installment in a series exploring death, dying, and remnants of technological progress. Steinvåg examines the boundary between life and death in a forensic laboratory, focusing on the death process, its effects on the body, and the intertwined relationship between the body and technology. Traces of technological violence on the body are visible, and evidence collected from crash sites, such as shrapnel and microscopic samples, highlight the dynamic forces at play. In this realm between life and death, constructive and destructive forces interact in unpredictable ways. Steinvåg delves into the remains of a significant event, specifically the tragic death of Russian pilot and cosmonaut Vladimir Komarow during the Soyuz 1 mission on April 24, 1967. Despite the mission's technical flaws, Komarow insisted on participating under the condition that his body would be displayed in an open coffin if he died. The mission ended in failure, with Komarow manually guiding the shuttle back to Earth but crashing due

to a parachute failure in Kazakhstan. Komarow's remains, mostly melted from the crash, were found in the burnt-out descent module, with only a fragment of his heel bone recognizable. The cause of death was determined to be multiple blunt injuries, confirmed by an official autopsy. Komarow's remains were then placed in an open coffin at the space headquarters.







## AJLA R. STEINVÅG

**Ajla R. Steinvåg** is an artist, a.k.a. Class of Outcasts, born in Vadsø, North of Norway in 1975, who currently lives and works in Helmond, an industrial city in the south of Netherlands. She has her education from Dept. Specialized Art Ceramics at the Academy of Fine Art and Design in Bergen, Norway, Dept. of Fine Arts at the Dutch Art Institute in Enschede, and participated in both the Ceramics and CAD-CAM postgraduate program at the European Ceramic Workcentre, 's-Hertogenbosch. Steinvågs work method is that of a clinical researcher. To her anatomy, pathology and surgery are not only sources of aesthetic imagery, but the ideas, processes and techniques that the body undergoes are equally important. Steinvåg works in the prolongation of reality and wants to make us aware of the material processes in our body, identity and physical integrity as part of nature, as well defined by medical interventions. Instead of the illusion that we can avoid illness, Steinvåg confronts us with the beauty of imperfection, susceptibility, vulnerability and mortality as we advance along with the medical technologies.



# ALBINA MOKHRYAKOVA

## SWARM, 2018

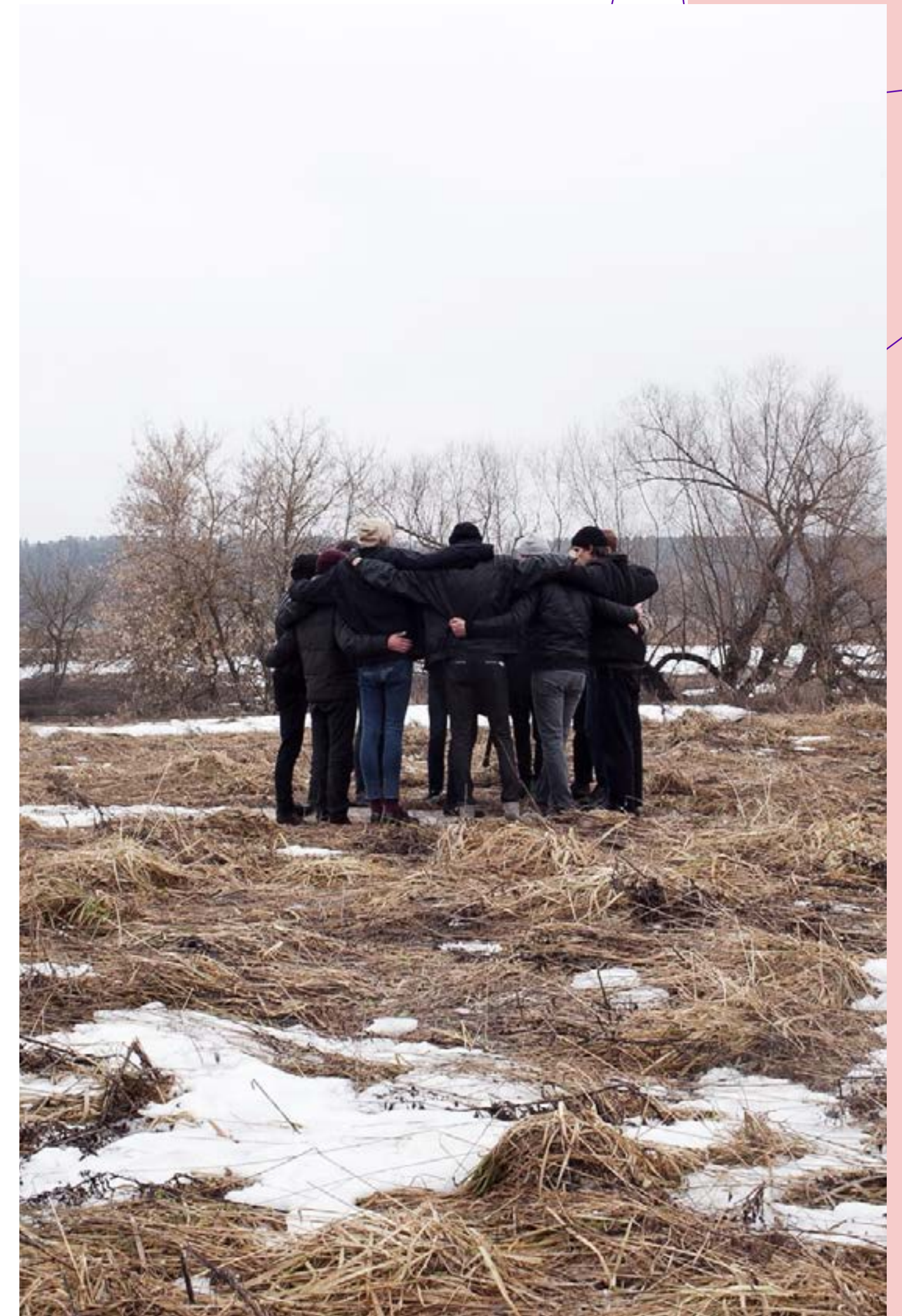
Video, 4 min

*Swarm* is a reenactment of a YouTube video documenting military volunteers from the Russian city of Yekaterinburg performing the “dance of death” before heading to Ukrainian Donbas in 2018, while their wives and mothers bid them farewell. The Dance of Death, a concept rooted in medieval Western mythology, is not commonly associated with Russian culture. Albina Mokhryakova, in response to the increasing militarization of Russia, invited her friends who oppose violence and have no inclination to go to war, to partake in a performative recreation of this intense and ominous military ritual. The volunteers in the original YouTube video were of a similar age to the artist’s friends, belonging to a younger generation that grew up after the collapse of the USSR and experienced a short period of social stability and economic growth in later 2000s – early 2010s. Given the context, it was difficult to imagine them willingly fighting on the front lines.

The participants in the reenactment are not professional actors or performers, and many of them are not familiar with

contemporary art. For some, it was an “unusual” experiment conducted over a weekend. Prior to the filming, they watched the video featuring the military volunteers, but they were not expected to replicate the exact actions. The artist was interested in observing the impact of such bodily engagement in a military performance. Shot on a cold and dreary day, the video captures the extended and monotonous waiting, a detached sense of fear, and a prevailing sense of hopelessness. Amidst it all, a lingering question emerges: What motivates young men to willingly go to war?

In light of the full-scale invasion of Ukraine by Russia on February 24, 2022, the video gains additional layers of meaning and raises further questions about global militarisation and antagonism instigated by the current war. It explores the interconnectedness of widening war alliances and the growing military industry, at the expense of lives and the enduring trauma experienced by young individuals involved in the conflict, both voluntarily and involuntarily.







## ALBINA MOKHRYAKOVA

**Albina Mikhryakova** works with new narrative techniques, namely, she dissects the language of media, documentary, and media archeology. Working in the media of video and performance, the artist takes documentary (news, YouTube videos) and personal experiences of others (memories, diaries of media heroes) as a starting point for creating visual and plastic images. She is twice the winner of the Kandinsky Prize in the Young Artist of the Year nomination. In 2018–2019 she represented Russia at The International Encounter of Art Schools Students Artagon IV and Artagon Live (Paris, France). She is also a participant of the “Bergman. Metamorphosis” exhibition and ArtDocFest and Spirit of Fire film festivals. She is a co-author of The ICE collective video installation at the Robert Wilson Residence (Robert Wilson, Watermill Center, New York). Mikhryakova graduated from Novosibirsk State University (The Faculty of Humanities, Philology Department) and The Rodchenko Art School (video-art class supervised by Kirill Preobrazhenskiy and Dimitri Venkov (2018)). She is a resident at Garage Studios. She lives and works in Moscow.

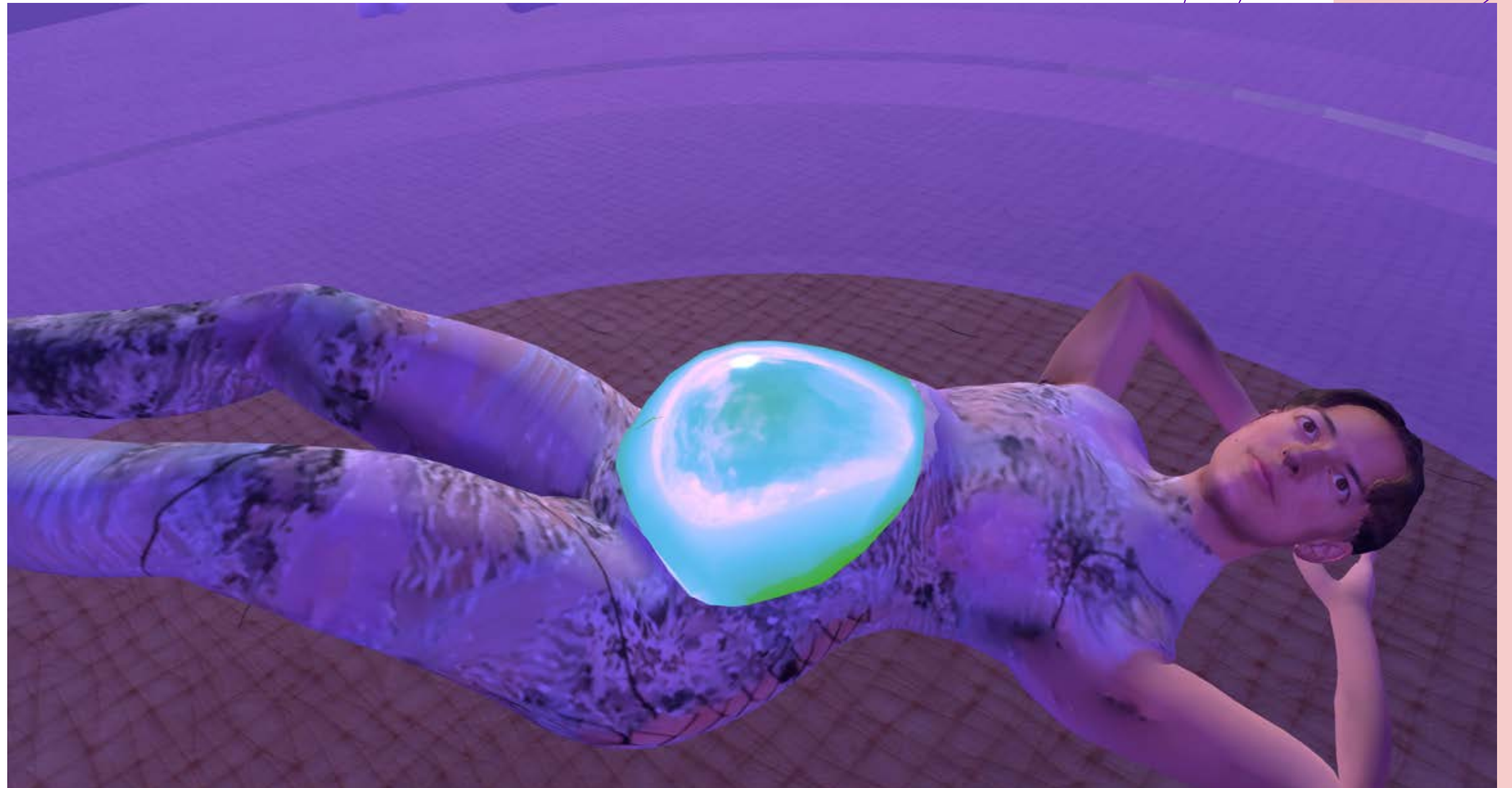


# ANAN FRIES, MALU PEETERS

## [POSTHUMAN WOMBS] STANDALONE VERSION, 2022

VR experience, 18 minutes

*[Posthuman Wombs]* is a virtual essay, a tender trip into the belly of the pregnant Posthuman. Here, gender is not binary and nature and technology are not in opposition to one another. This pregnancy, rather, is technology. This body is fiction and reality. *[Posthuman Wombs]* is Anan Fries' autotheoretical exploration of hosting a child in a non-binary body and of their desire to find a community in posthuman otherness. It is a speculation with a future in which pregnancy is a hack that could be applied on all bodies.







## ANAN FRIES. MALU PEETERS

**Anan Fries** works at the intersection of digital and performing arts, having previously served as the artistic director of the media-art collective machina eX, where they designed immersive experiences. They are also a co-founder of Henrike Iglesias, an experimental feminist performance collective. Currently, Anan Fries is engaged in researching the hybrid aesthetics of physical and virtual worldbuilding, with a particular interest in exploring the interplay between “nature” and technology. Collaborating with sound artist Malu Peeters, they created VIRTUAL WOMBS, a fusion of live performance and VR experience, as well as [POSTHUMAN WOMBS]. Both works delve into themes of mutation, transformation, and challenge conventional perspectives on pregnancy by portraying it as a technological phenomenon. Anan Fries’ new work RIP — Resurrect in Peace, a funeral for an extinct bird, is a technospiritual hybrid, a dance performance that takes place inside a digital ecosystem. They are currently based in Berlin and Basel.

**Malu Peeters** makes (spatial) sound and music for XR installations, performing arts and (experimental) film. She is a part of performance collective Henrike Iglesias (CH/DE) whose activities extend from the popular to the political, and via the personal back to the popular. Besides the performing arts she works as a supervising sound editor and composer for film and (experimental) documentaries, and makes spatial audio design for XR installations that screened at a.o. Eye Film Museum, Humboldt Forum, Centraal Museum, IDFA, Het HEM.

In December 2022 she released her first EP titled L-O-U, which explores the spectrum of the human voice from the fleshly and sexual to the odd and whimsical, creating funny songs that are comforting yet unpredictable. Malu Peeters lives and works in Berlin and Amsterdam.



# ANASTASIA ALEKHINA

## THE CRITICISM OF VIOLENCE 2.0, 2021

### Wearable sculpture

Anastasia Alekhina's artwork *The Criticism of Violence 2.0* is a wearable sculpture/accessory that draws from her personal experience of domestic violence. This issue remains a complex and controversial topic within state law in many countries, and Alekhina's artwork seeks to question the nature of human violence as a bodily condition that may be treated and possibly voluntarily controlled.

At the core of the artwork — a shock collar — is a device designed to assist with emotional regulation. It responds to the volume of the wearer's voice, and if it exceeds 75 decibels, a warning signal appears twice. If the wearer continues to speak at this volume, the device triggers an electric discharge of 6 volts, which is harmless to health but tangible to the neck. The aim is to prompt the wearer to consider the emotional prosthesis as a means to regulate their emotions, encouraging self-control by avoiding loud outbursts.

The wearer's decision to use such a device may be voluntary, in the interest of learning to manage anger or emotional instability. Alternatively, it may be implemented as a sanction in cases of domestic violence or animal cruelty. This raises several legal and ethical questions, including whether violence can ever be considered moral, even if employed to achieve just ends.





## ANASTASIA ALEKHINA

**Anastasia Alekhina** is a transdisciplinary artist and researcher, born in 1989 in Pyatigorsk in the North Caucasus and based in Moscow. She graduated from MMOMA (the Laboratory of Media Performance) in 2012 and from the Rodchenko Moscow School of Photography and Multimedia (the faculty of New Media Arts) in 2015. In 2019, Alekhina was a finalist of the grant program “Art and Technology” at the Museum Garage and a finalist of the contest “Nova Art”. Currently, she works as a lecturer at the British Higher School of Art and Design and also teaches a course “Hybrid Media” for teenagers at the Tretyakov Gallery.

Alekhina’s artworks can be found in the fund of the Multimedia Art Museum (Moscow) and in the permanent exhibition of the I.P. Pavlov Institute of Physiology of the Russian Academy of Sciences. Her work, which is situated at the intersection of various disciplines, explores the aesthetic and existential issues of contemporaneity and the future of wearable devices and corporeality. She works with sound in experimental directions, using self-made analog instruments, computer algorithms, and “found sounds”.



# ANDERS SUNNA

## THE DISOBEDIENT LAWS, 2014

Sculpture, The Law book of the Kingdom of Sweden, Sami knife  
Indigenous Love, 2008–2013. Painting, 216cm x 205 cm

Anders Sunna's art often revolves around his own family history and the longstanding conflict with the County Administrative Board Sami Reindeer Husbandry Delegation in Norrbotten. In his paintings, Sunna employs a multitude of techniques: thick layers of paint, graffiti, collage, printmaking depicting the oppression faced by the Sami people. The exhibition features the painting Indigenous Love (2008–2013) and the sculpture The Disobedient Laws (2014). The sculpture consists of the book "Sveriges Rikes Lag" (The Laws of the Kingdom of Sweden) with 24 marked plastic tabs. It visually represents the struggle for rights, regulations, appeals, rejections, and the sovereignty of power. In The Disobedient Laws (2014), the book is pierced by a Sami knife thrust into the center of the Swedish coat of arms. Indigenous Love (2008–2013) is a collage created with acrylic, oil, paper, and spray paint. The composition is built up with recurring fragments and scenes that appear in Sunna's visual world. A faceless figure dressed in uniforms

holds a flag with a symbol in their right hand and a banknote and a noose in their left hand. Behind bundles of banknotes, figures with human upper bodies and animal heads emerge, dressed in suits seemingly caught in the middle of some sort of speech. These three figures are positioned on an upside-down parliamentary-like governmental building. The collage contains an entire visual world, including a church, skulls, old photographs, faces, machinery adapted for mines, mountains, and reindeer. The screaming person in a straitjacket wears a traditional Sami hat with traditional Sami colours. Sunna seems to ask the question: What would happen if the person were freed from the straitjacket? All the interconnected images create a complex narrative that is personal, politically charged, and imbued with a historical perspective. The painting portrays Sunna's personal experience of exclusion, oppression and the struggle against the Swedish state for his family's right to engage in reindeer husbandry.







## ANDERS SUNNA

**Anders Sunna's** art practice is rooted in the conflict that his family has been a part of since the 1970s. Contemporary history, personal experiences, and his family's struggle in relation to the state, county administration, and the Sami village form the foundation of his works. Growing up in a protracted conflict has led Sunna to view his art as a channel to tell his and his family's story and to seek the redress he believes they deserve. According to Sunna, art as a channel for communication and form for messages has the ability to impact the viewer directly. By portraying a conflict within Sápmi, Sunna points to the need for a decolonization process to begin within each individual. Growing up and not being accepted by the Sami society or the Swedish society has resulted in a survival strategy based on fearlessness: "They took the reindeer herding, they took the language, they took the land, everything is gone. What is there to be afraid of when you have already lost everything?". Anders Sunna resides and works in Jokkmokk, Sweden. In 2022, he participated in the 59th International Art Exhibition, Venice Biennale. He represented Sápmi and transformed the Nordic Pavilion into the Sámi Pavilion.



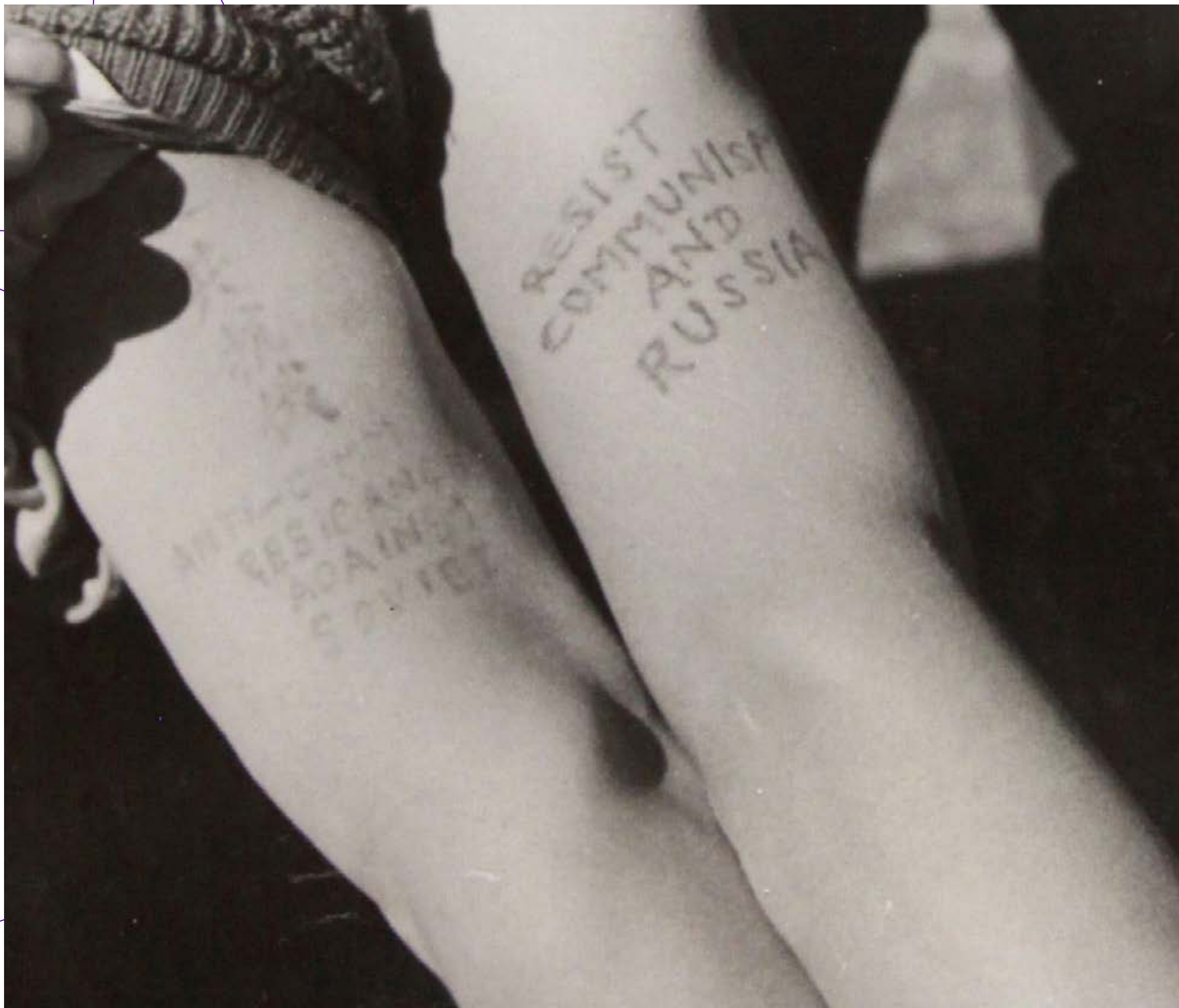
**KYURI JEON**

## **THE FLESH-WITNESS, 2021**

Video, Sound, 13 min 34 sec

*The Flesh-Witness* bears witness to incomprehensible but ever-present trauma of relentless legacies of U.S. imperialism and its complex entanglement with enforced nationalism. The work weaves military footage and photographs from the U.S. National Archives and Records Administration (NARA) of the captivity and control of prisoners of Korean war by the United Nations Command at Geojje Island POW Camp in the 1950s. As part of the “voluntary” repatriation process, many POWs were forcibly tattooed with anti-communist slogans and symbols on their bodies to demonstrate their ideological views and to return home. Along with hand drawn tracing of these tattoos, the film consists of testimonies from POWs from two Koreas and excerpts from literary reportage work, “Accounts of the Chinese People’s Volunteers POWs” by Jin Daying.





## KYURI JEON

**Kyuri Jeon** is an artist based in New York/Seoul. In the form of installation, video, and performance Jeon explores interconnectedness of language, gender, and identity manifested on the body through the lenses of transnational and intersectional perspectives. Jeon's work has been featured internationally at venues including MassArt Art Museum, MA, USA; The Institute of Contemporary Art, PA, USA; Artists' Moving Image Festival, UK; Festival Film Dokumenter, Indonesia; Women Make Waves, Taiwan; and DMZ International Documentary Film Festival, South Korea. She holds BFA from Korea National University of Arts, and MFA from the University of Pennsylvania and Seoul National University. She is a recipient of a Contemporary Visual Art Award at AHL-T&W Foundation and an award winner at Asian Shorts Competition, Seoul International Women's Film Festival.



# STATISTICAL BODIES, 2020–2021

## Print series

The intangible power of algorithmic capitalism vibrates in our bodies. In recent years, data surveillance systems regularly monitor the most liquid and abstract bodily systems, from blood circulation to sleeping patterns, have altered the way we understand our bodies. The increasing complexity of the body as a data-subject, as shaped by the capitalist sensorium, constantly creates a need for the critical terminologies of the somatic to be reconsidered. How deeply are we attuned to the technological systems we place ourselves in, and we place in ourselves? How can we get in touch with corporal surveillance through what our bodies know? and can we situate new modes of data governance as a problem of and in the body? 'Statistical Bodies' is an ongoing body of work that explores questions of organic-electronic care, extraction and financial leveraging. Using performance, written scores, video and photographs, Cnaani studies the human body as a measurable device,

engaging with questions of body datafication and the incomputable. By paying attention to the impulse of capital as it intimately circulates the body, the works identify moments that hold new nexus of data, capital and the corporeal but also carry the potential of friction, or rupture of the seamless flow of those transactions.

The following photographic works look at the tensions between the ancient occult and contemporary technological advancements that use the human body for measuring and predicting the future(s).







# OFFER CHANCE

**Ofri Cnaani** is an artist and researcher who works across media and performance. She is a guest professor at TU Wien, Austria and a research fellow at the University of Amsterdam. In 2022 she completed her doctoral studies at Goldsmiths, University of London. Cnaani writes about data and coloniality, digital contested heritage, institutional practices in the algorithmic turn, and performance as a model for the creation of critical technology. Cnaani's work has appeared at the Venice Biennale of Architecture; Tate Britain, UK; Metropolitan Museum of Art, NYC; Inhotim Institute, Brazil; PS1/MoMA, NYC; The Museum of Contemporary Art, Chile, and Tel Aviv Museum of Art. Cnaani recently co-organized Choreographic Devices, a three-days choreographic symposium at ICA, London and is currently working on a project at the International Space Station (ISS)



# OSHIN SIAO BHATT

## ANTICIPATING REPRODUCTION, 2022

### Installation

*Anticipating Reproduction* is a speculative investigation into what the everyday experiences of reproducing extracorporeally might be. To further this exploration the project brought together industrial designers, biotechnologists, birth workers, lawyers, and artists in workshop settings, to engage with this idea and consider the processes and services that might arise in such a world. The discourses from these workshops were captured through the various objects found in the fictional waiting room of the imagined entity called ReproPharm Ltd. While many of the fears and uncertainties voiced by the participants of the workshop remain relevant points of departure to better prepare for a world where human reproduction might be delegated to artificial wombs, the waiting room seeks to bring to light the questions these raise about the world we live in today. Moreover, by spatializing the speculation beyond the mere object of the artificial womb, this installation hopes to highlight

the other actors, both human and non-human, that could become key participants in an extracorporeal reproductive journey. The waiting room, itself, is divorced from a linear depiction of the imagined experience of reproducing extracorporeally, as it becomes a recurring trope throughout the course of the journey and as such can encompass within it distinct moments and needs that may arise during this time. Simultaneously, the reproduction of the waiting room also signifies anticipation, firstly by drawing upon the idea of waiting for a certain desired familial future, in the form of expecting a child to be born through extracorporeal reproduction, and secondly by allowing for the enactment of a near-future scenario where artificial wombs might become normalized.

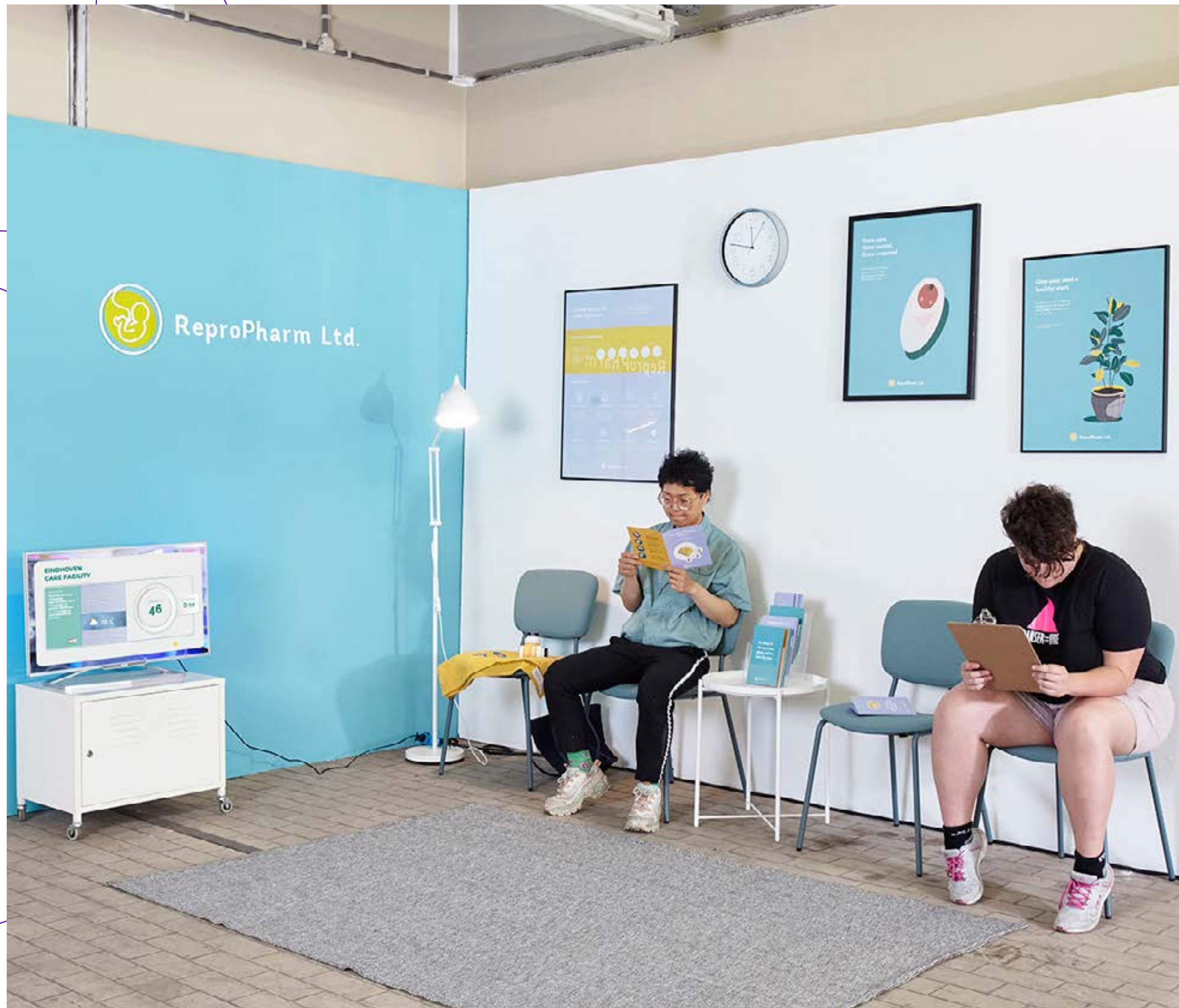
Extra care,  
Extra control,  
Extra-corporeal.

Don't leave your family's  
future to chance, ask  
about our gestational  
care services today.



 ReproPharm Ltd.





# OSHIN SIAO BHATT

**Oshin Siao Bhatt** is a researcher with a background in Sociology and Design Research. She is currently pursuing a PhD at the Science, Technology and Society division of Chalmers University of Technology in Gothenburg, Sweden, with a specific focus on gender and reproductive technologies. Oshin is interested in the interlinkages between society, biotechnology, and design and recently graduated from the Critical Inquiry Lab master at the Design Academy Eindhoven with a thesis entitled 'Assisted Reproductive Technologies and Assemblages of Care.' Her design project explored the socio-cultural and ethico-legal implications of the near-future possibility of reproducing through artificial wombs, laying the foundation for her current research.



# TABITA REZAIRE

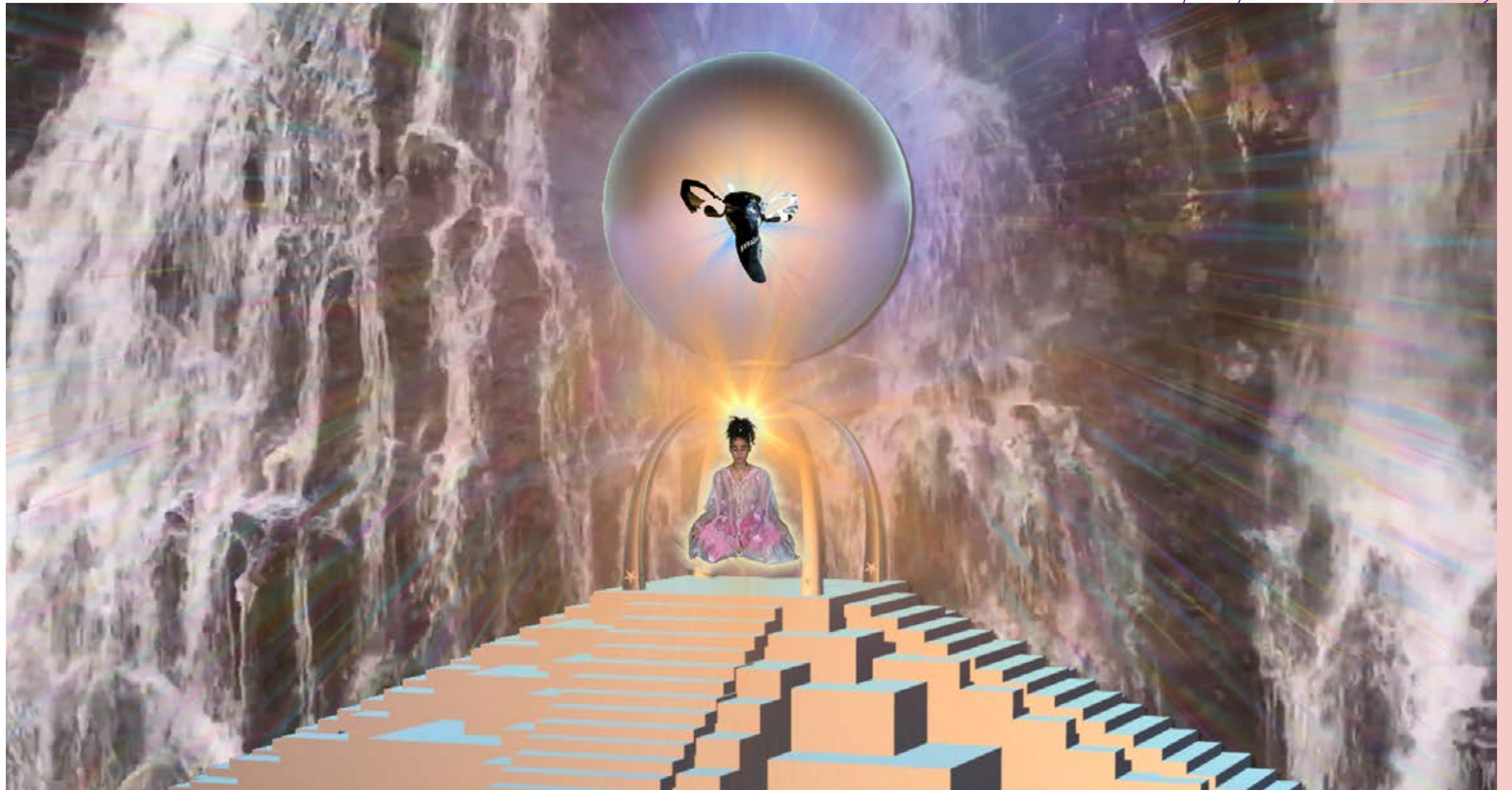
## SUGAR WALLS TEARDOM, 2016

Video, 21 min 30 sec

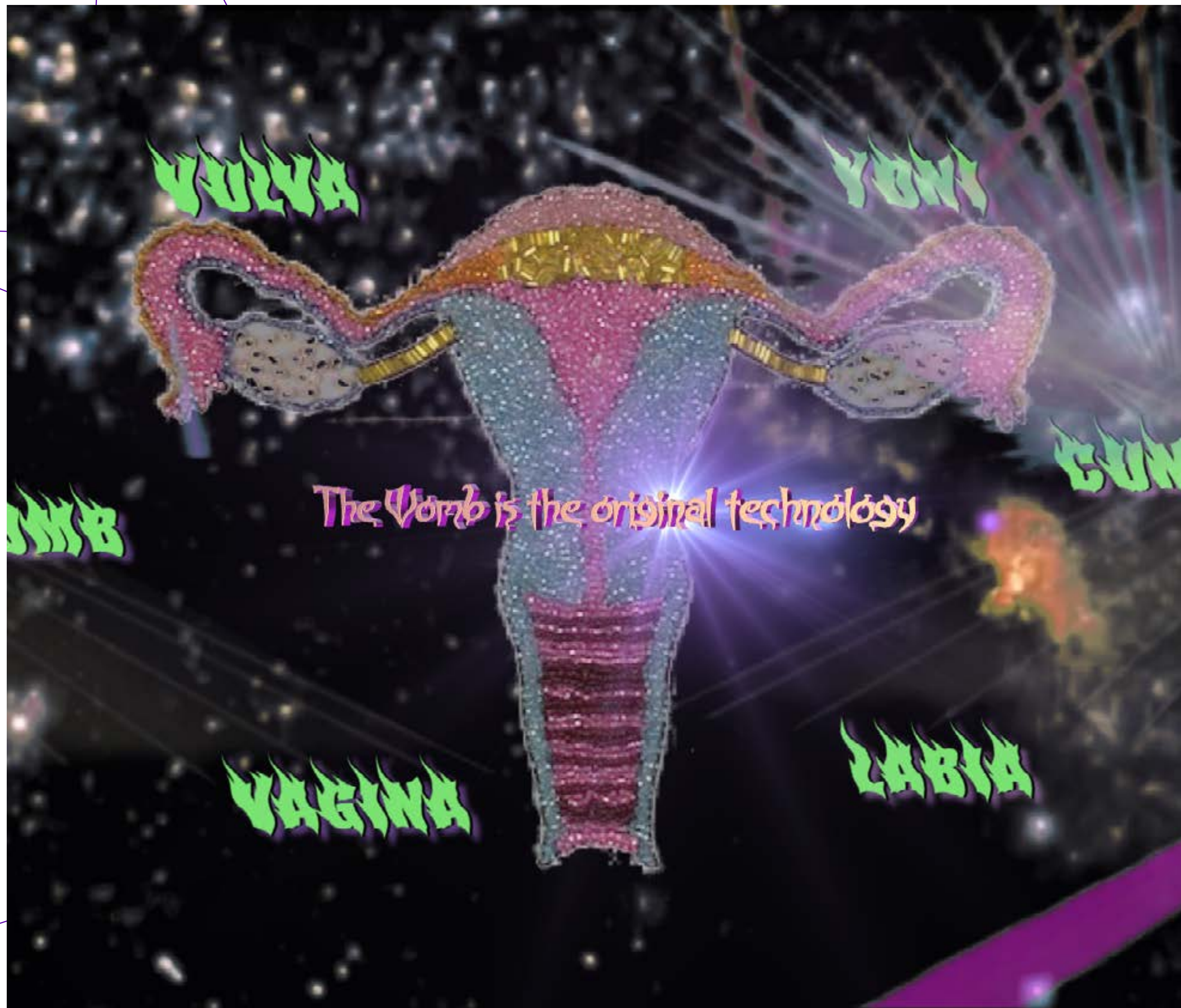
*Sugar Walls Teardom* reveals the contributions of Black womxn's wombs to the advancement of modern medical science and technology.

During slavery, Black womxn's bodies were used and abused as commodities for laborious work in plantations, sexual slavery, reproductive exploitation and medical experiments. Anarcha, Betsey and Lucy, were among the captive guinea pigs of Dr. Marion Sims, the so-called 'father of modern gynecology', who tortured countless enslaved womxn in the name of science. Unacknowledged, Black womxn's wombs have been central to the biomedical economy as the story of Henrietta Lacks – whose stolen cervix cells became the first immortal cells leading to medical breakthrough – reminds us. Biological warfare against Black womxn is still pervasive in today's pharmaceutical industry.

Sugar Walls Teardom celebrates womb technology through an account of coercive anatomic politics and pays homage to these wombs; their contributions have not been forgotten.







## TABITA REZAIRE

**Tabita Rezaire** is infinity longing to experience itself in human form. Her path as an artist, devotee, yogi, doula, and farmer is all geared towards manifesting the divine in herself and beyond. As an eternal seeker, Tabita's yearning for connection finds expression in her cross-dimensional practices, which envision network sciences – organic, electronic and spiritual – as healing technologies to serve the shift towards heart consciousness.

Embracing digital, corporeal and ancestral memory, she digs into scientific imaginaries and mystical realms to tackle the colonial wounds and energetic imbalances that affect the songs of our body-mind-spirits. Through screen interfaces and healing circles, her offerings aim to nurture our collective growth and expand our capacity for togetherness.

Tabita is based near Cayenne in French Guyana, where she is birthing AMAKABA – her vision for collective healing in the Amazonian forest. Tabita is devoted to becoming a mother to the world.



# TORE HALLAS

## AND GOING AFTER STRANGE FLESH

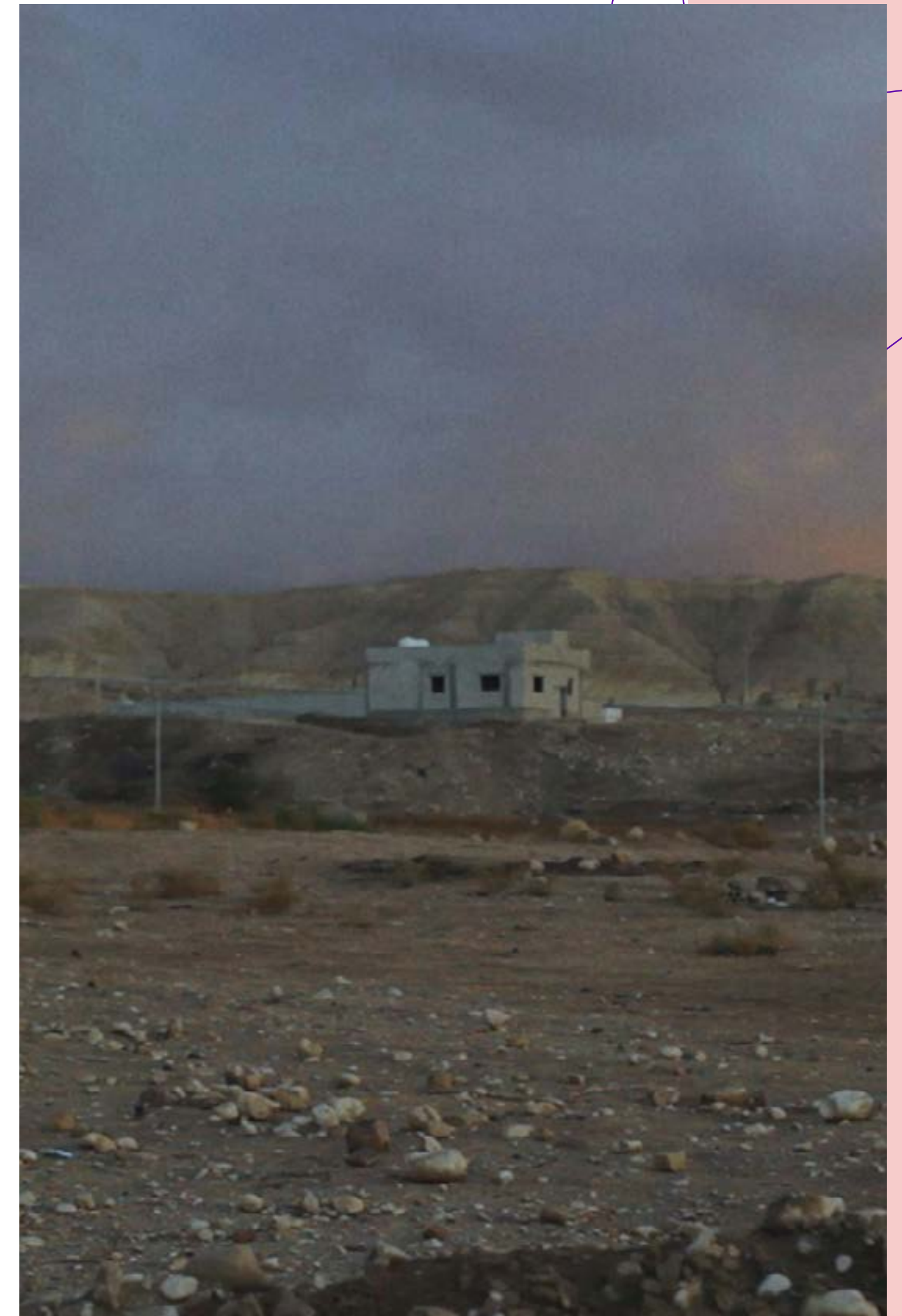
(THEIR GOD IS THEIR BELLY, AND THEY GLORY IN THEIR SHAME,  
WITH MINDS SET ON EARTHLY THINGS), 2019

Two channel video, one channel audio, out of sync,  
looping. Video 13 min, video 11:30 min, audio 6 min

*And Going After Strange Flesh* is a two-screen film piece by Tore Hallas, drawing inspiration from a passage in the Bible that describes the cities of Sodom and Gomorrah surrendering to fornication and possibly homosexual relations. Hallas uses this premise to explore the intersection of shame, male homosexuality, and fatness. Through simplified imagery reminiscent of contemporary portraiture and travelogues, Hallas delves into the stigmatization of homosexuality and fatness in both heteronormative and mainstream gay culture.

Hallas sets out on his search for an understanding of this particular shaming in the context of the religiously loaded location of the ancient city of Sodom. The footage on one screen presents what resembles a study of the sexualised

representations of fat gay men and the men who desire them, while on the other screen we see a road movie-like search for what is said to be the ruins of Sodom. Images and soundtrack fetishize and deconstruct both the body and the landscape, as well as their readings and markings through feelings of shame. The title refers to homosexual sexual desire or desire for otherness, which, in the context of the scripture, can be seen as a desire for the divine and has also been interpreted as lust for angelic figures. Hallas approaches these myths, claims and uncertainties about religious meaning and historical events as storytelling tools, detouring them towards the personal and sexualised struggles of the ideological everyday.







## TORE HALLAS

**Tore Hallas's** work explores themes of fatness and queerness, religious ontologies and intention, and the interaction between the world and the othered body and mind. His work explores themes of fatness and queerness, religious ontologies and intention, and the interaction between the world and the othered body and mind. Hallas works with video, photography, and text, which he combines in his work to create powerful installations. His focus on personal narratives and intersectionalities of violences and positionalities make his art particularly resonant with contemporary audiences. The interplay between the physical and symbolic journey is a recurring motif in his work, reflecting his own experiences of displacement and quest. Hallas feels that all forms of self-acceptance start with demanding a place in society, which can be challenging for big people, who are constantly told to shrink themselves. One of Hallas' most notable works is his video installation "And going after strange flesh," which explores intersectionality and discrimination. Tore Hallas is currently based and works in Copenhagen.



# CURATORS

In Stockholm ***The New Subject*** is hosted by **Konsthall C**, whose artistic director Ulrika Flink co-curates the exhibition together with Anna Bitkina and Maria Veits /TOK.

Konsthall C is an art gallery, public artwork, and an experiment in urban renewal, located in a former communal laundry in the iconic neighborhood of Hökarängen in Southern Stockholm. Since its inception in 2004, the gallery has evolved from an artist-run project space to become an established contemporary art platform seeking to support visionary experiments in artistic production and presentation. The gallery offers several exhibition spaces, an AiR platform, a citizens' archive, and a network of local artists. Rights issues, artists' working conditions, sustainable city planning, and local engagement are all topics that have informed Konsthall C from the start. This influences not only the art we show but the organization as a whole.

**Ulrika Flink** is a Stockholm-based curator with a Master of Arts in Curating Contemporary Art from the Royal College of Art, London. Currently serving as the artistic director at Konsthall C in Stockholm, Flink has curated notable exhibitions at Tensta konsthall, Autograph ABP, and Tate Modern. Her recent curatorial work includes being the curator for Borås Art Biennial (2021) and one of the curators of Momentum 9 (2017). Flink has held positions as the director of Konstfrämjandet Stockholm, assistant curator, and producer at Tensta konsthall, and co-founder of the curatorial collective Parallelogram. She has also made significant contributions as a writer for publications such as The Right Dissonance (UK), The Lake Magazine (South Africa), and Konstperspektiv (Sweden).

**TOK** is a nomadic and international curatorial collective founded in 2010 by Anna Bitkina and Maria Veits. Their practice is rooted in historical analysis and political imagination, generating multidimensional projects that explore the causes and consequences of mutating political realities. Often working outside of usual art spaces, TOK infiltrates into social structures, bringing their strains and corrupt functions into the public discourse in order to revisit the roles and powers of social institutions and redraft their potential future. Their investigations encompass local governance, public space, media, educational and legal systems, with a specific emphasis on excluded histories, communities and experiences, politics of built environments, and the imposed hierarchies between different societies and geographies. TOK's activities involve curating exhibitions, socially-oriented art projects, educational events, and publications.

The curators of TOK have collaborated with various international institutions, including Nieuwe Instituut in Rotterdam, Tallinn Photomonth Biennale, Goethe Institute, BOZAR Fine Arts Center, De Apple, Stedelijk Museum Bureau Amsterdam – SMBA, raumlabor Berlin, Grafikens Hus, Center for Digital Art in Holon, and the Weisman Museum. They have also undertaken residencies at The Fire Station in Dublin, Flux Factory in New York, HIAP, Botkyrka (Stockholm), A-I-R Barents, and KAI Tallinn Art Center. In 2021, TOK was the winner of the apexart international open call 2020–2021 with their exhibition “Voicing the Silence,” which explores the intersections of gender and law. Their current curatorial focus includes examining the relationships between the state and the body and uncovering remnants of systemic colonial violence embedded in social structures.





**Konsthall C**

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With support from Kulturrådet,  
Stockholm stad,  
and Region Stockholm  
Opening hours: 12–17  
Thursday to Sunday  
Cigarrvägen 14, Hökarängen

**[www.tok-spb.org](http://www.tok-spb.org)**  
**[www.konsthallc.se](http://www.konsthallc.se)**



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