

# Working Conditions & Dream Contracts

9–10 June 2023

Boden  
and Luleå

The Swedish Curators' Association invites you to a conversation with the Baltic and Nordic counterparts. By sharing from both successes and setbacks we will gain a deeper understanding of similarities and differences in working methods, structures as well as an understanding of history and context in order to enhance and cultivate curatorial work.

In contrast to artists, curators in Sweden have previously not had an organisation to represent them or to argue for and explain their position. There has been a mobilisation of the field in the region in the past years where for instance Norway has established a functioning model for a curatorial association, and Iceland is about to register one officially. A second gathering will take place in south Sweden in October.

The network's key issue is to delve into significant and innovative curatorial methods and understand the concerns of curators to create 'space' of reflection and a deeper understanding of the curatorial profession among the public. The first encounter will focus on the working conditions for curators in the respective countries, challenges in operating in a fairly remote (northern) context, and how to build sustainable relationships across the Nordic and Baltic countries. The network is formed by both independent curators and curators attached to institutions.

The event on 9 June is open to the public and is organised in collaboration with Curera. Curera is an activity programme from Konstfrämjandet Norrbotten with a focus on curators, their working conditions and role in the art world.

## Friday 9 June

RSVP REQUIRED: [info@svenskscuratorforening.se](mailto:info@svenskscuratorforening.se)

16–18 Presentations by: Anne Szefer Karlsen, Ingrid Perez, Marianna Garin, Mariangela Mendez, Sarah Paiva Rodrigues, Silja Leifsdottir, Solvita Krese.  
Moderated by: Jonatan Habib Engqvist

Followed by a simple dinner and mingle at Havremagasinet.

## Saturday 10 June

RSVP REQUIRED: [info@svenskscuratorforening.se](mailto:info@svenskscuratorforening.se)

10–15 Workshop at Havremagasinet, Boden  
*Reflecting on the Dream Contract*  
Hosted by Anne Szefer Karlsen,  
The Norwegian Association of Curators  
16–20 Bus to Luleå, site visits and closing dinner.

## Participants

Anne Szefer Karlsen  
Jonatan Habib Engqvist  
Ingrid Perez  
Karin Bähler Lavér  
Lucie Gottlieb  
Marianna Garin

Mariangela Mendez  
Maria Ragnestam  
Sarah Paiva Rodrigues  
Silja Leifsdottir  
Solvita Krese  
Sona Stepanyan





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**Anne Szefer Karlsen** is a curator, writer, editor and educator. They is Professor of Curatorial Practice and currently programme director for MA Curatorial Practice at the Faculty of Fine Art, Music and Design, University of Bergen (2015–to date) and was Senior Adviser and Head of Research for Bergen Assembly (2018–2020) and Director of Hordaland Art Centre in Bergen, Norway (2008–2014)

Szefer Karlsen's curatorial practice spans museum exhibitions, biennials, group and solo exhibitions as well as discursive events, gathering communities of professionals together. Their most recent exhibition was the international group exhibition 'Experiences of Oil', Stavanger Art Museum, November 2021–April 2022. They has convened of several large-scale international discursive programmes, such as 'Humans of the Institution' (co-curated with Vivian Zihler) at Veem House for performance, Amsterdam 25–27 November 2017. They was curator for Lofoten International Art Festival – LIAF 2013 (with Bassam el Baroni and Eva González-Sancho) and Associate Curator for Research and Encounters for Biennale Bénin 2012 – 'Inventer le monde: l'artiste citoyen' (artistic director: Abdellah Karroum).



**Jonatan Habib Engqvist** is a curator, author and occasional teacher. He is the Co-editor of Ord&Bild, curator of experimental projects and exhibitions on 4 continents including international biennales and festivals including Art D-0 ARK Underground, VR Pavilion at 58th Venice Biennale, Cycle Music&Art Festival Berlin/Reykjavík, Survival Kit Riga, Sino-pale in Turkey, Momentum biennale in Moss, Norway, and Reykjavík Arts Festival. He was founding director of Curatorial Residency in Stockholm, previously manager of visual art at Iaspis, curator at Moderna Museet and employed at Royal Institute of Art, Stockholm. His writing has been published widely in several languages around the world.



**Ingrid Perez** is a Swedish-Peruvian art curator based in Lima. She holds a BA in Art History from Uppsala University and an MA in Curatorial Studies from Konstfack. She

has worked as a curator at the Museum of Contemporary Art in Stockholm, the National Museum of Peru in Lima, and the Nordic Cultural Center in Cusco. She is interested in exploring the intersections of art, culture, and identity in the context of globalization and decolonization. She has curated exhibitions and projects that highlight the diversity and complexity of contemporary art practices in the Nordic and Latin American regions, such as "Nordic Voices: Contemporary Art from Sweden, Norway, Finland, Denmark and Iceland" (2018), "Peruvian Perspectives: Art and Society in the 21st Century" (2019), and "Translocal Dialogues: Curating Across Borders" (2020). She is also a founding member of Curators Without Borders, a network of curators who collaborate and exchange ideas across geographical and cultural boundaries. She is currently working on a new exhibition that will showcase the works of emerging artists from Peru and Sweden who engage with issues of environmental justice and social change.



**Karin Bähler Lavér**, currently residing in Malmö, curates exhibitions and facilitates conversations. She takes particular interest in art's capacity to forge new modes of being-in-common, ways of worlding and cultivating the political imaginary. She runs the ambulating curatorial and editorial platform Skēné, which brings together an international chorus of artistic practices.

Together with Asrin Haidari and Emily Fahlén she curated the 2020 Luleå Biennial: Time on Earth. Her most recent exhibitions are Bildningar with Emanuel Almborg at MINT konsthall, Stockholm, and Long Time Listener, First Time Caller with Susanna Jablonski at Kalmar konstmuseum (both 2021).

Between 2014 and 2018 she worked at Hollybush Gardens gallery in London, and from 2018 to 2021 at Marabouparken konsthall in Sundbyberg.

She is a founding member of the Swedish Curator's Association (vice-chair 2021–22, current board member). Currently she is finalising an MA in cultural studies and critical theory at Malmö University.



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**Lucie Gottlieb** is currently working at Konstfrämjandet Norrbotten as project coordinator for the program Curera. She is an independent curator, heartfelt cultural worker, and stained-glass artist. In her practice, she explores a range of affective notions such as grief, cultural heritage and place attachment, public feelings, and ritualism. She is one of the initiators of the artistic study program Mourning School.



**Marianna Garin** is an independent art curator, consultant, researcher, and writer. She lives and works between Sweden and Berlin. Her practice revolves around exploring and conceptualizing public space by examining the complexity of urban environments and making art an integral part of the collective transformation of public space. She is involved in public realm commissions as well as consultancy for art in new architecture and urban planning through work for the city of Gothenburg, the Public Art Agency Sweden and for Jasper Architects Berlin. Her chairmanship of the recently founded Swedish Curators' Association brings about an active engagement in cultural politics and the role of the curator, complimenting her previous role as lecturer at the curatorial program at Universidad Torcuato Di Tella in Buenos Aires. Marianna has worked and curated exhibitions for a wide number of Swedish institutions such as Kalmar Konstmuseum, Bonniers Konsthall, Gävle Art Centre, IASPIS-International Artists Studio Program, Lunds Konsthall, Moderna Museet and for the Nordic Pavilion at the Venice Biennale, some of which have been shown internationally in the UK, Italy, the United States and Argentina. She is a frequent contributor to magazines and journals, artist monographs, and catalogues.



**Mariangela Méndez Prencke** was born in Barranquilla, Colombia. She took over as director of Havremagasinet's Länskonsthall in February, 2020, at the same time as Covid-19 began to spread in Europe. From 2017 until February 2020, she was curator at Röda Sten Konsthall in Gothenburg. She holds an MA in Curatorial Studies from the Center for

Curatorial Studies at Bard College, New York. From 2006-2014, she was associate professor at the Faculty of Arts and Humanities at the Universidad de los Andes (Bogotá). In 2013, she was the artistic director of the 43rd Salon Nacional de Artistas, one of Latin America's largest art biennales, under the title To know not to know. She also has experience as an art consultant for Colombia's Ministry of Culture and the municipality of Bogotá.



**Maria Ragnestam** is a curator based in Kiruna, active within and beyond Sápmi. In her role as Norrbotten manager for the People's Movements for Art Promotion (Konstfrämjandet), she is, among other things, responsible for the Luleå Biennale, which in 2024 has Art and Architecture as its theme. Ragnestam headed the establishment of Konstmuseet i Norr, the first art museum in Norrbotten and is currently engaged in the development of a residency for Sami choreographers in Tärnaby in a collaboration between Aejlies and The Swedish National Touring Theatre (Riksteatern).



**Sarah Rodrigues** is a freelance art curator living between Stockholm and Athens. She has a diverse academic and professional background that spans art, philosophy, anthropology, film, environmental studies, gastronomy, massage therapy, and operations management. She is interested in transdisciplinary approaches to curating as a mode of research, communication, creation and experience. Currently, she is completing her MA Curating Art degree at Stockholm University. During her studies, she had the opportunity to curate five exhibitions and manage the independent space Studio Pica. Embedded in the student association of Lappis in Stockholm, it functioned as an open platform for creative experimentation and support network for students and early-career professionals. With an interest in continuing building communities, she joined the Swedish Curators Association, where she is currently the communications manager. With their support, she was able to distribute her survey on labour conditions for curators in Sweden as part of her MA thesis research, and to produce her final MA project: "Art Curators Day";



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a day-long programme dedicated to art curators featuring discussions about their working realities, workshops, networking, as well as activities for care and support.



**Silja Leifsdottir** is currently working as the exhibition Curator at Bergen Kunsthall. Leifsdottir has previously worked as the curator for The Norwegian Sculptors Society (Norsk Billedhoggerforening) and between 2011–2017 she worked as the coordinator at Fotogalleriet in Oslo while also running the artist run space Holodeck together with Kjersti Solbakken and Lina Norell (2011–2013).

In 2011 Leifsdottir initiated what today is known as the Oslo Art Guide that she has been the director of since, in addition to organizing Oslo Art Weekend annually. From 2020-2022 Silja Leifsdottir was the chair of The Norwegian Association of Curators. Leifsdottir's education includes an MA degree in Curatorial Practice from the University of Bergen and a BA in Fine Art Photography from The Glasgow School of Art. She has also attended KORO's curatorial course with focus on art in public space and studied Cultural Project Management at the University in Tromsø.



**Solvita Krese** lives in Riga and is a curator and director of Latvian Centre for Contemporary Art (LCCA) since 2000. She has been curator and co-curator of number of large scale international exhibitions, most recent ones are public art project Together, Riga and Latvian regions (2020); research and exhibition project Portable Landscapes tracing and contextualizing Latvian artists' emigration and exile stories throughout 20th century which resulted in exhibitions at Villa Vassiliev, Paris, Latvian National Art Museum, (2018), and James Gallery at CUNY, New York (2019); "Unexpected Encounters" at Den Frie Art Center, Copenhagen and Latvian National Art museum; "Identity. Behind the curtain of uncertainty", National Gallery of Ukraine, Kiev (2016); "re:visited", Riga Art Space (2014); "Telling tales", National Gallery of Art, Vilnius, Lithuania; Kumu Art Museum, Tallinn; Centre for Contemporary Art, CentrePasquArt, Biel (2014); "Alternativa",

WYSPA, Gdansk (2013) etc. She was curator of Latvian Pavilion in 59th Venice Biennale (2022) and was commissioner of Latvian Pavilion in 56th and 58th Venice biennale (2015 and 2019). In 2009 she initiated the annual Contemporary Art Festival "Survival kit" which she has been curating and co-curating till 2019.



**Sona Stepanyan** is a curator based in Stockholm and currently collaborating with Mint Konsthall and The Swedish Curators' Association. From 2016–2018 Stepanyan held a position of curator at Armenia Art Foundation and previously worked at Garage Museum of Contemporary Art. Stepanyan is among the 2017 finalists of the 9th edition of Premio di Lorenzo Bonaldi per L'Arte, organized by GAMEC Museum. Her latest exhibitions include Continuous Line that Binds us to each other (Firetti Contemporary, Verona 2022); The First Festival of Manuports (Kunsthalle Kohta, Helsinki, 2021); The Restless Echo of Tomorrow (Fundació Antoni Tàpies, Barcelona, 2020).