

Abstract Possible: Symposium/exhibitions, Tensta Konsthall, Stockholm, January 2012

[Tensta Konsthall](#)'s new program launches in 2012 with the exhibitions [Abstract Possible: The Stockholm Synergies](#) and [Bidoun Library](#) on view beginning 12 January-22 April 2012



Tensta Konsthall, Stockholm, Sweden

Doug Ashford, Claire Barclay, José León Cerrillo, Yto Barrada, Matias Faldbakken, Priscila Fernandes, Zachary Formwalt, Liam Gillick/Anton Vidokle, Goldin+Senneby, Wade Guyton, Iman Issa, Gunilla Klingberg, Dorit Margreiter, Åsa Norberg/Jennie Sundén, Mai-Thu Perret, Falke Pisano, Walid Raad, Emily Roysdon, Tommy Stöckel,

Tensta Konsthall: 12 January-22 April

Bukowskis: 27 January-12 February

Center for Fashion Studies, University of Stockholm: January 2012-

December 2013

Press Text:

'Abstract Possible; The Stockholm Synergies explores three prominent tendencies in contemporary art which are followed, examined and problematized: formal abstraction, economic abstraction and "strategies of withdrawal." Formal abstraction encompasses painting, sculpture, installations and video that reflect abstract languages, especially geometric abstraction, which often recalls the classic avant-garde's development of a novel visual expression. Economic abstraction concerns art and economy, taking up the genuine abstract value of money. "Withdrawal" refers to the wave of artists' initiatives during the last 15 years that have deliberately not joined what we can call the "mainstream" in order to create a greater degree of self-determination for the artists.

In correlation with Abstract Possible; The Stockholm Synergies, the report Contemporary Art and its Commercial Markets: A Report on Current Conditions and Scenarios for the Future is published by Sternberg Press. The report is edited by Olav Velthuis and Maria Lind and includes contributions by Stefano Baia-Curioni, Karen van den Berg/Ursula Pasero, Isabelle Graw, Goldin+Senneby, Noah Horowitz, Suhail Malik/Andrea Phillips, Alain Quemin and Olav Velthuis. Design by Metahaven. A symposium on the occasion of the report's release will take place on Saturday 28.1. This report explores a number of interrelated institutional developments in the last couple of decades, which have had a significant impact on the way art is marketed and perceived by its audiences. For instance, the rise of the art fair, the internet and the increased competition of auction houses on the contemporary market both reflect and further propel the globalization and commercialization of the art world; the latter much to the dismay of numerous artists and

critics who claim that commerce has an uneasy relationship with art production and perception.'

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