

# Joanna Lombard

Born 9 August 1972 Alger, Algeria. Live and work in Stockholm, Sweden.

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## Selected solo and group exhibitions

- 2018 **Artist Book**, hangmanProjects. <http://hangmenprojects.com>  
**The Photographic Artist's Book: Dissemination in a Digital Landscape**, Konstakademien Sweden.  
**Children Of The Children Of The Revolution**. Ylva Ogland, Lina Selander, Nikolina Ställborn, Signe Johannesson Curator: Jonathan Habib Engqvist. Färgfabriken Sweden.  
<https://fargfabriken.se/en/archive/item/1380-children-of-the-children-of-the-revolution>  
Exhibition catalogue: <http://joannalombard.com/Children%20of%20the%20Children.pdf>
- 2017 **Family First!** Anna Linder, Paula Urbano, Max Ockborn, Sofia Ekström och Ingela Ihrman  
Curator: Sarah Guerino Florén. Södertälje konsthall, Sweden.
- 2016 **The Room is the Third Pedagogy/Rummet är den Tredje Pedagogien**, Konsthall C. (Solo) Sweden.  
Exhibition catalogue: <http://joannalombard.com/The%20room%20is.pdf>  
**2014-2016** Two-year collaboration with Jenny Richard and Jens Stranberg, **Homes and Work**  
Konsthall C. <http://www.heberling.se/konsthall-c/index.html>  
**Species of Spaces – An Accommodation for Remembered and Forgotten Rooms**, Uppsala konstmuseum  
Publication: [http://joannalombard.com/Rummetsrymder\\_145x240\\_Pres.pdf](http://joannalombard.com/Rummetsrymder_145x240_Pres.pdf)  
**FUCK BACK -money is over: Ein KOMMUNE** Abend. Theo Altenberg, Otto Muehl. Volksbühne, Berlin.
- 2015 **Tunnel Vision - Momentum 8**. Curators: Jonatan Habib Engqvist, Birta Gudjonsdottir, Stefanie Hessler, Toke Lykkeberg Moss Biennale, Moss Norway.  
<http://www.momentum.no/2015.313708.en.html>  
Reader: <https://www.moussepublishing.com/?product=momentum-8-tunnel-vision-reader>  
**ACTIONPAINTINGBABYSPLASH!** Curator: Joa Ljungberg. Modern Museum, Malmö.  
**Reproduction, Education and Black Milk**. Exhibiting in conjunction with Mierle Lederman Ukeles  
Konsthall C. Curators Jenny Richard Jens Standberg.
- 2014 **Ghosts, Spies, and Grandmothers**, SeMA Biennale, Mediacity Media Art Biennale, South Korea  
<http://mediacityseoul.kr/2014/en/introduction/2014theme/ghost-spy-grandmother/>  
**Är här där**. Galleri ID:I, Stockholm
- 2013 **The Black Moon**, Palais de Tokyo, Paris curator: Sinziana Ravini.  
<https://www.palaisdetokyo.com/en/event/black-moon>  
**The Society without qualities/Samhället utan egenskaper**, Curator: Lars Bang Larsen Tensta konsthall, Sweden. Exhibition catalogue: <http://joannalombard.com/society%20without%20qualities.pdf>  
<https://www.e-flux.com/announcements/33105/the-society-without-qualities/>
- 2012 **THE HIDDEN MOTHER - A Psychoanalytic Exhibition**. Curator: Sinziana Ravini, Atelier De Berthe Morisot, France Pressinfo: [http://joannalombard.com/images/THE\\_HIDDEN\\_MOTHER-pressinfo.pdf](http://joannalombard.com/images/THE_HIDDEN_MOTHER-pressinfo.pdf)
- 2011 Forårsudstillingen 2011, Kunsthal Charlottenborg, København, Denmark
- 2010 **Home and Origin**, Curator: Rodrigo Malea Lira, Bukowskis, Stockholm  
Exhibition catalogue: <https://www.bukowskis.com/attachments/homeandorigin.pdf>  
**A Thousand Endless Tales – Dancing the Line of Flight**, curator: Dimitrina Sevova. Whitespace, Switzerland <http://www.endlesstales.ch/home.html>

## Screenings

- 2019 Moviebox Museum Anna Nordlander
- 2014 Kasta ett öga på en film Filmform Bio Rio, Stockholm
- 2013 Screenings at the private collector Nathalie Guiot, Brusell, Belgium
- 2011 57th International Short Film Festival Oberhausen, Germany
- 2010 The videoscreening program Testimony, Tensta Konsthall, Stockholm Sweden
- 2009 Lisbon Indifilmfestival, Lisbon Portugal

De dagar som går, Bio Harlekinen, Norrköpings- Konstmuseum  
Riksställningar, Animationsinvasion touringplan 2009-2011, Sweden  
Filmforms program Out of Place, Biograph Sture, Cinemateket, Stockholm  
2008 Filmform at Kinemathek, Kino Arsenal in Berlin, Germany  
Videoartprogram, Gävleborg, Dalarna, Uppsala, Sweden  
Filmform presents Swedish Film Art at the 54th Intern. Short Film Festival Oberhausen, Germany  
Filmform presents Out of Place 24th Cinemateket, Stockholm Sweden

### **Education**

2017-2018 The Photographic Artist's Book. Royal Institute of Fine Arts, Stockholm  
2005-2010 Master of Fine Arts, Royal Institute of Fine Arts, Stockholm  
1999-2002 Konstfack, University College of Arts, Crafts and Design 120 p.  
1992-1993 Fratellini, Ecole National de cirque, Paris, France  
1991-1992 Jacques Lecoq, Ecole International de theatre, Paris, France

### **Grants**

2019 Iaspis Studio grant  
2017 Stockholms Stads Kulturstipendium  
2016 Working grant, Swedish Arts Grants Committee  
2016 Längmanska kultur fond  
2015 IASPIS Internationally exchange for exhibitions abroad Moss Norge  
2014 IASPIS Internationally exchange for exhibitions abroad South Korea  
2013 IASPIS Internationally exchange for exhibitions abroad Paris  
2012 IASPIS Internationally exchange for exhibitions abroad Paris  
2012 Project Grants, Konstnärnsämnden - the Swedish Arts Grants Committee  
2011 Molly and Ragnar Rudemars Fond  
2011 Ann-Marie Hökerberg-Hechts Travelling grant  
2010 IASPIS Internationally exchange for exhibitions abroad (Den Haag, The Netherlands)  
2010 IASPIS Internationally exchange for exhibitions abroad (Zurich, Switzerland)  
2007 Gunvor Göransson Culture grant  
2006 Project Grants, Konstnärnsämnden - the Swedish Arts Grants Committee  
2006 Helge Ax:son Johnsons Stiftelse, Travelling Grant  
2006 Video art Biennales 06 in Gävleborg, Travelling grant to E-Media Centre Tallinn, Estonia  
2006 Gunvor Göransson Culture Grant  
2006 IASPIS Internationally exchange (Blida, Algeria)

### **Represented**

2015 Punkt Ø - Galleri F 15, Jeløy, Moss Norge  
2003 Film Form – the Art Film and Video archive, Stockholm  
2007 The Swedish Television bought the video, Who's that girl?  
2008 Magazine Hjärnstorm, #96-97: Suicide  
<http://hjarnstorm.se/produkt/nummer-96-97-sjalvmord/>  
2007 Magazine Hjärnstorm, #92-93: Psychedelic.  
<http://hjarnstorm.se/produkt/nummer-92-93-psykedelia/>

### **Other**

2016 Publishing the book, Ljusbacken Konsthall C <http://www.heberling.se/ljusbacken/index.html>  
2015 Artist talks at Iaspis - Momentum 8, Tunnel Vison  
<http://www.konstnarsnamnden.se/default.aspx?id=17871>  
2014 Artist talk at Tensta Konsthall: Ljusbackens

## Reviews and links

KUNSTKRITIKK - Revolutionen i blodet by Frans Josef Petersson

<http://www.kunstkritikk.se/kritikk/revolutionen-i-blodet/?d=se>

KUNSTKRITIKK - Revolutionary by Blood by Frans Josef Petersson

<http://www.kunstkritikk.dk/wp-content/themes/KK/ajax/general/print.php?id=100021&r=0.4481974656227976>

ART Practical - Children of Children By Anuradha Vikram

<https://www.artpractical.com/column/hashtags-children-of-children/>

Dagens Nyheter- Kollektivkulturens överkörda barnbarn by Dan Jönsson

<https://www.dn.se/kultur-noje/konstrecensioner/konstrecension-kollektivkulturens-overkorda-barnbarn/Expressen>

<https://www.expressen.se/kultur/konst/barnen-som-kom-i-klam-i-68-vansterns-utopier/>

Konsten

<http://konsten.net/revolutionens-barnbarn-pa-fargfabriken/>

Youtube

[https://www.youtube.com/watch?v=th26xru\\_270](https://www.youtube.com/watch?v=th26xru_270)

<https://www.youtube.com/watch?v=1Dx5ZreD5sM>

<https://www.youtube.com/watch?v=quJAQtkl6SU>

Artlink art

<http://www.artlinkart.com/en/exhibition/overview/a81ezwpj>

Aftonbladet- Frans Josef Petersson

<https://www.aftonbladet.se/kultur/a/21bbnG/spretig-biennal>

Biennialfoundation

<http://www.biennialfoundation.org/2015/04/momentum-8-explores-tunnel-vision-as-a-cultural-and-artistic-condition/>

Art-agenda

<http://www.art-agenda.com/reviews/momentum-8-tunnel-vision/>

Vagant

<http://www.vagant.no/apoteket-i-moss/>

Flashartonline

<https://www.flashartonline.com/2015/08/norwegian-immersion-momentum-8-moss/>

Stefanie Hessler

<http://stefaniehessler.com/entries/tunnel-vision>

Kunstkritikk

<http://www.kunstkritikk.se/wp-content/themes/KK/ajax/general/print.php?id=66837&r=0.4481974656227976>

Dagsavisen

<https://www.dagsavisen.no/kultur/kunst-med-tunnelformet-vidvinkel-1.368063>

Kopenhagen Magazine

<http://kopenhagen.dk/magasin/magazine-single/article/kunstnere-offentliggjort-til-momentum-8-tunnel-vision/>

Kunstkritikk Den allvarsamma leken. Av Frans Josef Petersson

<http://www.kunstkritikk.se/kritikk/den-allvarsamma-leken/?d=se>

Expressen

<https://www.expressen.se/kvallsposten/kultur/i-sjalva-verket/>

## KUNSTKRITIKK 2018

### Revolutionen i blodet

“Mitt i Färgfabrikens enorma, mörkklädda utställningsal visas Joanna Lombards videoverk *Orbital Re-Enactments* (2010), som tar fasta på konstnärens uppväxt i ett kollektivboende. De fyra filmerna projiceras på skärmar som hänger i en cirkel mitt i rummet. Med en roterande kamerarörelse ställs scener med lekande barn mot vuxna som ägnar sig åt gruppsex och andra gränsöverskridande aktiviteter. Vissa situationer har en vardaglig glädje, men andra gånger känner man en stark ångest för barnens, och även de vuxnas, utsatthet. Ändå framstår den hypnotiska rörelsen hos kameran märkligt nog som lika viktig som det bilderna visar. Det ger effekten av ett minne som man ständigt återkommer till, utan att kunna tränga bakom situationen eller se den på något annat sätt. Man är fast med sitt minne, sin bild.”

By Frans Josef Petersson

<http://www.kunstkritikk.se/kritikk/revolutionen-i-blodet/?d=se>

## Artpractical 2018

### Children of Children

Situated in the alley alongside the vast former factory where Färgfabriken is housed is Joanna Lombard's eight-channel sound installation, *The Exclusion* (2015), which suggests the communal life is not always a charmed one. The loud and menacing laughter of a crowd assaults the viewer, recalling feelings of shame and painful memories for anyone who has had the experience of not fitting in. Lombard was raised in Ljusbacken, a commune in northern Sweden that followed the Action Analytic Organization (AAO) philosophy of Freud's disciple, Wilhelm Reich, which was popularized by the Viennese Actionist artist Otto Muehl in the 1970s.<sup>1</sup> This methodology popularized emotional release in the form of “primal scream” and other expressive group therapies, some involving nudity. In Lombard's case, her mother's immigrant status in ethnically homogenous Sweden prompted instances of cruelty in these vulnerable situations where her difference was plainly exposed.

A similar incompatibility underlines Sweden's current political challenge, which is to maintain its strong social contract as immigrants, including refugees, continue to introduce difference into what was perceived as a uniform body.

By Anuradha Vikram

<https://www.artpractical.com/column/hashtags-children-of-children/>

## Examensutställning Magister 2010:

### Kungliga konsthögskolan

### Peter Cornell blev länge stående framför Joanna Lombards videofilmer på konsthögskolans avgångselevers utställning.

“Och vad jag såg som ett verkligt genombrott: jag blev länge stående framför Joanna Lombards videofilmer, farliga, drömska, med associationer till antika mysterier och sekter, en fri men demonisk pedagogik och en sexualitet i en farlig zon mellan barnet och den vuxne. För så komplexa skärningspunkter finns bara ett medium: konst.”

<https://www.expressen.se/kultur/examensutstallning-magister-2010-kungliga-konsthogskolan/>

### From catalogue text, *Black Moon Palais de Tokyo Paris*.

### Orbital Re-enactments

Le travail de l'artiste suédoise Joanna Lombard joue de la frontière entre l'imaginaire collectif et l'imaginaire individuel. Partant de ses souvenirs d'enfant, les oeuvres de Lombard flottent entre un monde de répression psychologique, une libération psychanalytique et une catharsis cinématographique. Dans *Orbital Reenactments*, quatre scènes différentes sont enregistrées de façon impersonnelle et mécanique par une caméra qui tourne dans un travelling panoramique, racontant les histoires ambiguës d'une société où les règles et les tabous ont changé de place. Lombard place les événements dans un espace, à mi-chemin entre le bien et le mal, l'imaginaire et le réel.

Sinziana Ravini (2013)

### From catalogue text, *The society without qualities, curated by Lars Bang Larsen Tensta Konsthall 2013*

### Ljusbacken...

Joanna Lombard's slide projection *Ljusbacken* (2007 / 2013) documents the artist's childhood memories from the commune Ljusbacken where she grew up. She went back to the house in the Northern part of Sweden and took photos of places where she as a small girl witnessed her mother giving birth and things that children aren't meant to see: group sex between adults, a suicide. Lombard's photos of the haunted interiors of Ljusbacken, annotated by her short, descriptive statements of events that took place there, make for a story of the 1960s counter-culture and its radical lifestyle experiments with behaviour and co-existence. Lombard's work suggests how these experiments sometimes left human deserts behind: whenever harmony is promised and there is nostalgia for a pure origin, the possibility for a critique of pow-

er is lost as political and ethical languages are undercut. Ljusbacken also deals with what can be called memory-sites: landscapes and Architectures that contain memories and traumas, and that challenge us to produce concepts and images through which these psychically charged locations can be narrated and worked through.

## ARTFORUM

“The Society Without Qualities”

04.03.13

At the entrance of the exhibition “The Society Without Qualities,” two monitors and an original poster display images of another exhibition, “The Model – A Model for a Qualitative Society,” organized by Palle Nielsen at Moderna Museet in 1968—which comprised a spectacular playspace for children that was endowed with a foam and rubber basin, swings, climbing ropes, paint, and costumes, among other things. But rather than treating the subject of this preamble as a historic curiosity, curator Lars Bang Larsen has returned to it as a key source of inspiration—as a setting in which children were encouraged to create their own models of play, of societal structures, and of exploration with one another. In keeping with this precedent, the works exhibited in “The Society Without Qualities” variously take up notions of child’s play, models, and the use of the art institution.

Of all these threads in the exhibition, the most intriguing is the concept of the child as an active historical subject, articulated in an accompanying pamphlet. Sharon Lockhart’s film *Podwórka*, which shows children improvising play in abandoned industrial sites around Łódź, is a lingering portrait of their social interactions and their ability to conceive of possibility in the most arid circumstances. Joanna Lombard’s more sinister slide projection *Ljusbacken...*, 2007–13, reflects the artist’s upbringing in the eponymous commune. Offering a kid’s perspective on 1960s counterculture, images with accompanying descriptions portray the rooms in which Lombard, as a girl, saw things children aren’t meant to see, such as group sex and suicide attempts. Ane Hjort Guttu’s engaging video *Freedom Requires Free People*, 2011, is based on interviews with a wonderfully reflective and critical eight-year-old, set in the school he attends, in which he questions some of the rules in effect (such as no tree climbing) and his classmates’ blind acceptance of them. The video portrays a fundamental conflict between individual freedom and institutional framework while displaying, perhaps most important, the resistance that children can offer.

AUTHOR: THEODOR RINGBORG

02.14.13-05.26.13 Tensta Konsthall

## Kunstkritikk

### Den allvarsamma leken

“.....Här måste också nämnas Joanna Lombards di-  
abildsinstallation *Ljusbacken* (2007/2013), som utgår  
från hennes egen uppväxt i ett kollektiv i Norrland  
på 70-talet. Oroväckande interiörbilder ställs mot  
textersom redogör för händelser i de olika rummen,  
minnen av allt från självmordsförsök till gruppsex och  
annat som man gärna hade låtit ett barn förskonas  
från. Tillsammans ger dess verk en mörk bild av  
barnet som historiskt subjekt i den moderna, väster-  
ländska, välfärdsstaten, som står i kontrast till Niels-  
ens idéer, men som framförallt erbjuder en komplet-  
terande bild av den politisering av barndomen som  
möjliggör, eller nödvändiggör, en instrumentalisering  
av denna sfär i den ljusnande framtidens namn.  
Johannessons främsta måltavla i detta avseende är  
naturligtvis den repressiva efterkrigsstaten, medan  
Lombard står för utställningens tydligaste kritik av  
den motkulturella rörelsens utopiska politik och dröm  
om att återvända till barnets oskuldsfulla ursprung-  
stillvaro.”

Av Frans Josef Petersson