

15 SEP-3 DEC 2017



# MOUTH SHUT LOUD SHOUTS

Fikret Atay  
Arvid Sveen  
Ritu Sarin &  
Tenzing Sonam  
Paulo Bruscky  
Tove Dreiman  
Luty Parker  
belit sağ

*marabouparken*

## MOUTH SHUT, LOUD SHOUTS

Bettina Pehrsson and Jenny Richards

**M**OUTH SHUT, LOUD SHOUTS deals with questions of censorship and silencing deeply rooted in authoritarian and colonial regimes. The suppression of speech, information, language and image is expansive and operates in different ways across the globe. Works within the exhibition present how censoring can operate as a mode of marginalisation and delegitimisation. Whilst some work directly opposes forms of state censorship, other works deal with pervasive embodied codes of self censorship. Importantly the exhibition looks to practices that transgress these modes of silencing and suppression, finding spaces, avenues and aesthetic forms that leak out voices to the world and ourselves.

People are not often told when visiting a culture space what situations you might encounter there. *Mouth Shut, Loud Shouts* holds many disturbing stories and might indeed affect you in ways we do not know. Yet we hope that these stories, these voices communicated through narrative, film and drawings, form new languages to the world. Multiple languages that erode and attack the silencing their communities are subject to, helping us build solidarity across geographies, experience and time.

When you enter, Marabouparken's exhibition space is largely concealed to the viewer by a new work by Tove Dreiman – a large curtain which explores ideas of self censorship based upon Dreiman's personal experience of growing up in Sweden. The usual bird's eye view of the space is ruptured and becomes a border dividing the space. If you were to seek beyond this screen you will find an installation by Paulo Bruscky that presents elements of a huge body of work created during the military dictatorship in Brazil 1964 to 1985 and his efforts to break out of the confines of political isolation through a network of letter correspondence. The prevention of communication can be felt in the work of Fikret Atay whose video *Rebels of the Dance* depicts two young boys singing illegalised Kurdish festive dance songs. *belit sağ* also explores forms of censorship of Kurdish histories in her video *Ayhan and Me* in which first hand experiences

of censoring of her own work become entwined in the narrative of the original film that was censored. Alongside this work are a series of documents produced by the organisation **Siyah Bant** (Black Band) which exposes the process of Siyah Bant to platform and speak out against censorship of artistic expression.

The consequences of speaking out against oppressive regimes are investigated in the compelling film *Drapchi Elegy* by Ritu Sarin and Tenzing Sonam. The Tibetan woman Namdol Lhamo discusses her story in which a non-violent protest against Chinese rule led to years of imprisonment and a life of political exile. Lucy Parker presents material from her long term research into the Blacklisting of workers in the UK construction industry and reveals an ongoing struggle against state and corporation censorship and silencing. Posters by Arvid Sveen draw discussions to the Nordic region and the continued oppression of Sami people, the possession of their land and the violent redressing of their culture. This ongoing struggle focuses on the destruction of Sweden's environment, the pollution of rivers and the industrialisation of land, which has removed the resources their livelihoods rely on.

Moving back towards Tove Dreiman's curtain from this other side of the exhibition space, new forms come into view, shapes that hope to articulate the more pervasive methods of silencing that we embody within ourselves: the words we are trained not to say or the struggles we don't stand in solidarity with. Contextualising these complex and challenging works is a sensitive and serious task and further reading in our reading room – where we hope you can spend time – explores how we might address and fight against the multiple forms of silencing both from the perspective of the state as well as from within ourselves.

Thank you Stefan Dickers, Jan Edlund, Rachael Jolley, The Blacklist Support Group Index on Censorship, Shahram Khosravi, Elof Hellström, Jacqueline Hoàng Nguyễn, Jenny Berggren, Philippe Manzone, Galerie Chantal Crousel, Azra Tuzunoglu, Pilot Galeri, Alexandra Garcia Waldman, Galeria Nara Roesler.

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Throughout *Mouth Shut, Loud Shouts* we will have a public programme of discussions, screenings and workshops which we hope you can join us in. To find out about the full programme please visit [www.marabouparken.se](http://www.marabouparken.se) or like us on Facebook.

## FIKRET ATAY

**I**N *Rebels of the Dance* two boys are seen singing and dancing to a traditional Kurdish song in a cash point lobby of a bank. At the beginning of the video the camera focuses on the cash machine before panning around to the entrance of the lobby. Watched by friends who remain outside, the boys enter the lobby, walk across the room and squat on the floor in front of a radiator. Looking to the camera for a prompt, they begin singing wordlessly. The melodies are traditional festive Kurdish dance music. The boys sing in harmony, following each other's lead as they shift from one rhythmic tune to another. Both boys are self-consciously aware of their audience – the camera, and the small group of men and boys outside the glass doors of the lobby. From time to time they glance nervously in the direction of the entrance.

There is a tension between the boys' awareness of being watched and their obvious enjoyment in expressing themselves in song and dance.

The video was filmed in Fikret Atay's hometown Batman in the Kurdish region of Turkey, close to the Iraqi border. Batman lies in an ancient region of South-Eastern Anatolia whose modern history has been dominated by oil production. Years of political oppression and military intervention have left the city devastated and poverty-stricken.

Atay's videos are improvised quickly, often produced using borrowed equipment. Restrictions of time and finances mean that



Fikret Atay,  
*Rebels of the Dance*,  
2002  
Video, 10,52 min  
© Galerie Chantal  
Crousel and Pilot  
Galeri

he and his collaborators have no time to rehearse. The informal, spontaneous quality of his videos is the result of these constraints.

*Rebels of the Dance* suggests the redemptive potential of creativity and performance to transform everyday existence. The video also charts the uneasy conjunction of the ancient and modern in a town like Batman. The boys adapt ancient, localised rituals to the global contemporary setting of a cash point lobby. Kurdish communities, long oppressed, have relied on music to communicate cultural traditions and political dissent. In Turkey, Kurdish music was banned for much of the twentieth century, adding to the boys' improvised concert a quality of rebellion, more dangerous than the teenage prank it might appear to Western eyes.

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Fikret Atay was born in 1976 in Batman, Turkey. His work has been shown in many international museums and art centers, including Centre Pompidou, Paris; Castello di Rivoli, Torino; MAXXI, Rome; Istanbul Modern, Istanbul; Tate Modern, London; Pinchuk Art Center, Kiev; Museum of Modern Art, San Francisco; Museum of Contemporary Art, Chicago; New Museum, New York; MoMA PS1, New York. His work has also been included in the Sydney Biennial, Australia; Lyon Biennial, France; Alexandria Biennial, Egypt and the Istanbul Biennial, Turkey.

PAULO BRUSCKY

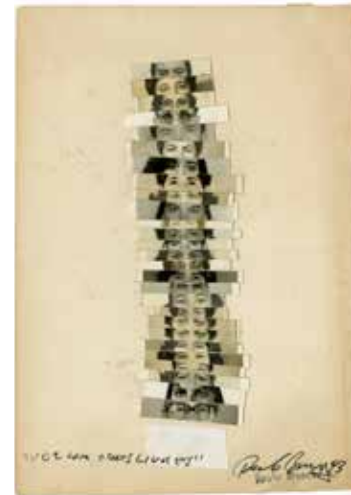
**P**AULO BRUSCKY WAS born in 1949 in Recife, the largest city in the northeast of Brazil. He began his artistic practice at the height of the military dictatorship, which should last for twenty-one years, from 1964 to 1985. In this politically isolating climate, communication was an important concern, as news media were controlled by the state and free speech was under severe attack.

Bruscky, along with a group of fellow artists and poets, started sending letters to friends in similar situations in Brazil and overseas, such as Argentina, Chile, East Germany and the Soviet Union. What came to be known as mail art connected artists globally before the age of the internet, forming a network of intensive exchange about politics, art and freedom, and critiquing the confining environment imposed on civil society.

In all of Brazil, many journalists and opponents to the regime were imprisoned, some of them were tortured, others disappeared. In 1976, Bruscky himself was kidnapped and spent ten days in prison. Not surprisingly, perhaps, the body of work he developed during this period was concerned with disseminating messages and building a network of solidarity. Slipping enveloped texts, drawings and

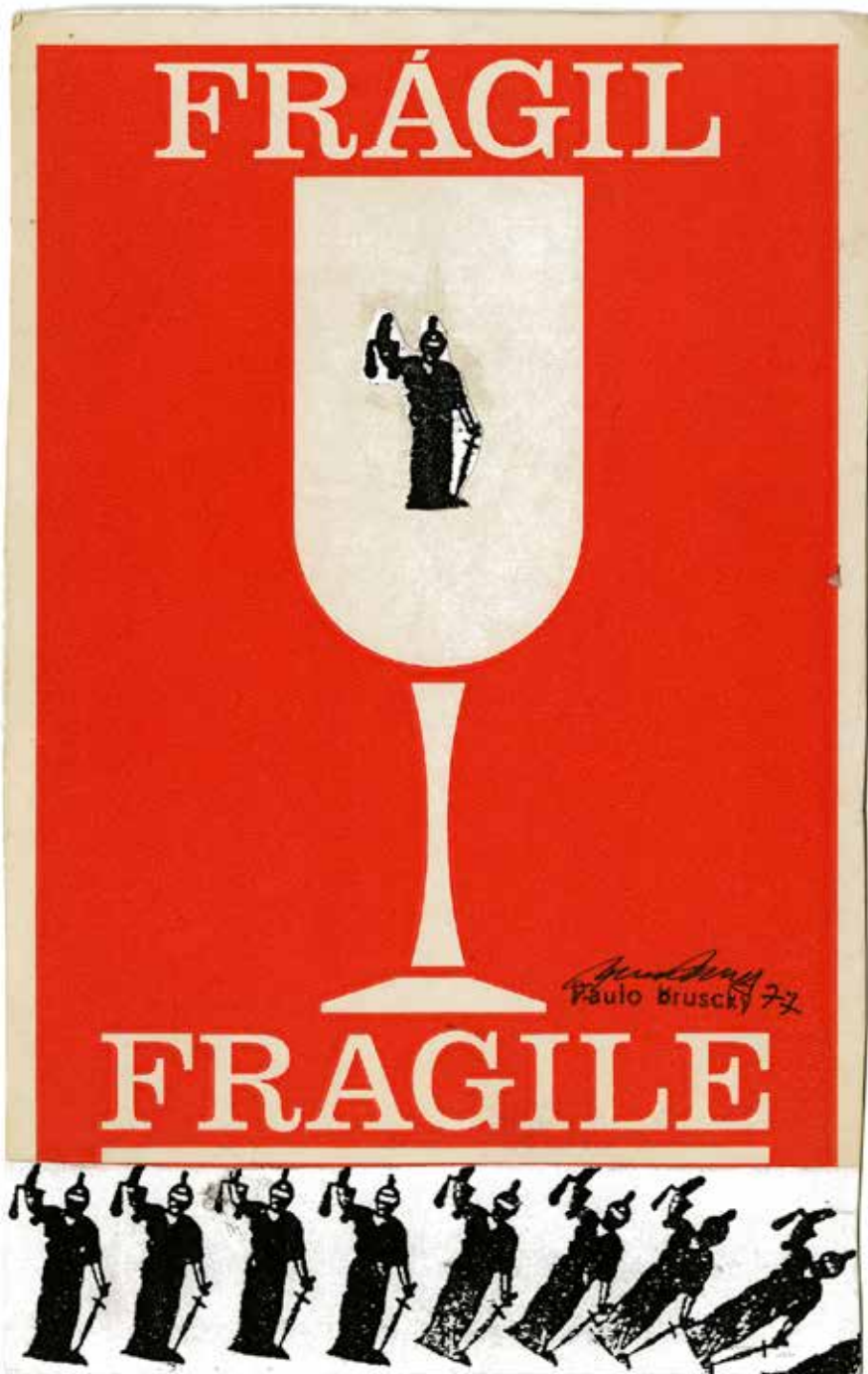
photographs into the postal system gave him and other mail artists the freedom to infiltrate it with their thoughts and escape from isolation, while operating under the radar of control. Bruscky also created a number of billboards that carried his messages into public space – just like the poster he designed for the exhibition *Mouth Shut, Loud Shouts*.

Bruscky played a critical role in bringing Fluxus to Brazil, an influence evident in his experimental, open-ended performances, which are partly humorous, partly subversive and often bordering on the absurd. For instance, for his exhibition *Arte Cemiterial* (Cemetery Art) (1971) at Galeria da Empetur in Recife, Bruscky chose to transport his



Paulo Bruscky  
*To see with unbiased eyes*, 1993  
Photo collage on postcard. © Galeria Nara Roesler

Paulo Bruscky  
*Fragile*, 1977  
Stamp and collage on adhesive. © Galeria Nara Roesler



works to the gallery in a funeral car, and subsequently buried a coffin with the word “Arte” (Art) written on it on the beach of Boa Viagem – possibly a nod to how art dies under censorship. The documentation of the action is shown as part of the exhibition *Mouth Shut, Loud Shouts*, alongside *Arte/Pare (Stop/Art) (1973)*, in which the artist proposes the reinauguration of the bridge of Boa Vista and blocks the traffic with a ribbon together with a group of friends. A third video documents the happening *Poesia Viva (Live Poetry) (1977)*, which is both a celebration of poetry, and a call to keep it alive against the oppressive control of artistic expression.

Bruscky’s comprehensive archive in Recife hosts an enormous amount of drawings, poetry and publications sent to him by others. The exhibition set-up is inspired by the shelves full of materials from fifty years of artistic practice and exchange. While Bruscky’s own messages left the country and are still with his correspondents today, the exhibition shows a selection of the envelopes in which the letters were sent – carriers bearing the traces of travel and connecting this network of artists from all around the globe.



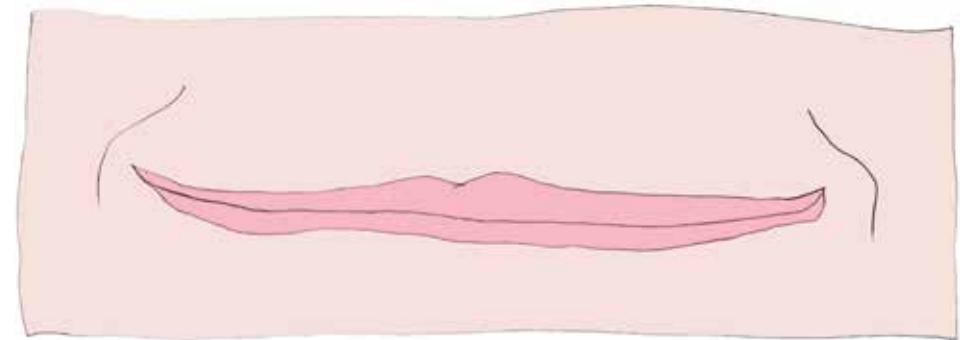
Paulo Bruscky  
*Unconstitutional*  
1991  
Stamp on envelope.  
© Galeria Nara  
Roesler

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Multimedia artist Paulo Bruscky’s extensive archive comprises 70 thousand items of contemporary art, including artists by the Gutai and Fluxus groups, with whom he maintained in contact via mail correspondence. Bruscky is a pioneer in Brazil of various media, from mail art to copy art, poem / process and conceptual art. He participated in biennials in Venice, Brazil, Mercosur, Havana, England, Australia, New Caledonia, among others. He was awarded the Guggenheim Fellowship of Visual Arts, New York, 1981. Bruscky’s retrospective exhibition at the Centre Pompidou, Paris, runs from 18.10.2017 to 18.04.2018. Paulo Bruscky (1949) lives and works in Recife-Brasil.

## TOVE DREIMAN

**T**OVE DREIMAN’S PRACTICE is context responsive, working to explore the different socio-political landscapes she is invited to engage in. Having studied story telling at Konstfack her work seeks to create atmospheres and produce installations that provoke emotions, and questions, forming multiple narrative responses to a given theme.



For Marabouparken Tove has been commissioned to produce a new work that explores ideas of censorship and silencing. Tove grew up in Sweden and has approached this question from the perspective of experiences of censorship she has been subject to here. Blurred boundaries between state censorship and self-censorship are agonised in the body. Words that are silenced, not because of the threat of imprisonment but because the mouth refuses to say them: these words are held in the mouth, as her lips unconsciously embody the lesson of self-censoring. This less graspable, pervasive and inarticulatable form of censorship is what Tove draws on in this new piece and which influences the production of a large curtain within the exhibition.

Tove Dreiman’s curtain conceals Marabouparken to the viewer as they enter from the stairs above. The usual bird’s eye view of the space is ruptured and the visitor is confronted with a material,

Tove Dreiman,  
*Sketches for Mouth*  
*Shut, Loud Shouts*,  
2017

a border dividing the space. Pablo Picasso's *Guernica* is one of the most well known anti-war paintings depicting the atrocities of the Second World War. A tapestry copy of *Guernica* hangs in the United Nations Building in New York by the entrance of the Security Council where officials make statements to the press. It was reported that in



Tove Dreiman,  
*Sketches for Mouth  
Shut, Loud Shouts*,  
2017

2003 when Colin Powell, an American Statesman had to present his case for the Iraq War the tapestry was censored, covered by a curtain. *Guernica* was deemed an inappropriate backdrop for a speech that was justifying the engagement of war in Iraq.

Here the curtain conceals a series of works that discuss practices of silencing and censorship. Yet there are ways in, gaps, in which the visitor can seek to move beyond this veil and discover and learn from the different situations explored by each of the artists. In front of the curtain sits a reading room full of publications and magazines, which engage with the theme and offer opinions, perspectives and information from a chorus of voices that persist to speak out against the marginalisation of peoples and the continued silencing of voices.

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Tove Dreiman studied Storytelling at Konstfack School of Arts, Crafts and Design. Recent commissions include set design and costume for *Bothering the Othering*, collaboration with Jonna Dreiman (2017); set design and costume for *Shapes of States* by Stina Nyberg (2016). Exhibitions include *New Rituals*, MIDORI.SO, Tokyo (2016); *The Most Comforting Zone*, UB Art, Stockholm (2016); *Open Art*, Örebro (2015); *Arcade Overseas*, Fylkingen (2015). Tove was recently at Dô-Sô Artist Residence, Fujiyoshida Japan 2016.

## BLACKLIST

*Lucy Parker with Art Against Blacklisting,  
The Blacklist Support Group and Mike Hughes*

FILMMAKER LUCY PARKER has been working alongside the Blacklist Support Group since 2013 to research and develop a film about the experience of construction workers who were blacklisted for trade union involvement or political activity. The work presented here at Marabouparken shows a selection of research towards the film, *Blacklist*, which will be completed at the beginning of 2018.

Audio interviews, archive material and a film presented in the gallery describe the history and effects of blacklisting in the UK. A blacklisted worker is someone marked to deter employers contracting them for a job. A blacklist of workers was started in the UK by an organisation called the Economic League in 1919 and consisted of names and personal details of trade union members and left wing 'troublemakers'. A small number of politically right wing workers were also listed. The organisation dissolved in 1993 and was succeeded by The Consulting Association which was used by over 40 construction firms, including the UK branch of the Swedish company Skanska. Workers were placed on the list by employers for speaking out about safety conditions on site, being trade union members or working as activists (many campaigning for environmental causes). The blacklist was accessible to construction firms who would pay £2.20 for a *name check* before deciding whether to employ workers. When the list was uncovered in 2009, 3213 individuals' files were found. The blacklist effectively excluded workers from society through prolonged unemployment, bankruptcy, broken family life and mental health issues. The documents on display here relate to this overlooked and unjust practice. You can see some of the files uncovered from this blacklist as well as material related to the legal proceedings which attempted to bring the companies involved to justice. Also within the installation is a low resolution (illegible) slideshow of the Economic League blacklist. In order to illustrate the scale of the blacklist, journalist Mike Hughes has also produced a simulacrum of this list with altered names.

The Blacklist Support Group, was set up in 2009 to campaign on behalf of those blacklisted, working with trade unions, investigative



Lucy Parker, *Apologies* (2016), 17 min, HD video (still). Courtesy of the artist. Collections at London Metropolitan University.

journalists, lawyers, academics, politicians and human rights activists, the campaign has made significant ground. In 2016, 256 workers secured over £10 million compensation, along with a public apology from the companies involved. Parker's film *Apologies* (2016) shown here questions the worth of such an apology when it is delivered by a lawyer representing a company. In the film political theorist Dr

Mihaela Mihai asks a law school class 'Should we just do away with legal apologies all together? Can they ever be commensurate with the harm that has been done?'

Whilst the construction industry blacklist took place in UK it was also used by international construction firms. The UK arm of the Swedish company Skanska checked the names of 66,000 people between 2005 and 2009. In April 2013 members of the Blacklist Support Group demonstrated during Skanska's AGM in Stockholm to alert the public and the company's shareholders of their discriminatory practices overseas. A series of posters produced for the exhibition by Art Against Blacklisting seek to raise awareness of the experience of being blacklisted. The Blacklist Support Group continue to fight for a public enquiry and for legislative change to protect workers' rights.



*Economic League Leaflet Cover What is it (1937) scan.*  
Courtesy of the TUC Library Collections at London Metropolitan University.

Lucy Parker is a filmmaker and lecturer, her films are distributed by LUX, London. *Blacklist* was commissioned and is being produced by City Projects, London. [www.cityprojects.org](http://www.cityprojects.org) and [www.blacklistfilm.co.uk](http://www.blacklistfilm.co.uk)

Art Against Blacklisting was established by blacklisted electrician turned graphic artist Jim Turner (not his real name) in order to turn the negative experience of blacklisting into constructive visual representations of the struggle.

Blacklist Support Group is a collective of blacklisted workers and supporters, which formed in 2009 following the uncovering of the Consulting Association blacklist, which they had suspected existed for many years.

Mike Hughes is an investigative journalist and was a cofounder of League Watch, the organisation that campaigned to close the Economic League.

## belit sağ

**T**HE OVERARCHING THEME in belit sağ's artistic practice is “the violence of representation and representation of violence”. With her work she tries to address larger political issues in a personal way, making them accessible to a broad public and playing with their proximity to daily life.

For a group exhibition in Istanbul, belit sağ wanted to create a work about underground paramilitary police officer Ayhan Çarkın, active in mass executions of the Kurdish population in 1990's. However her video proposal was censored by the exhibition venue. belit sağ started to think about ways to deal with this specific case of censorship, and as a result, a new work titled *Ayhan and Me* took shape for the same exhibition. Later on she got in touch with Siyah Bant (Black Band), a group that deals with censorship in the fields of art in Turkey. With their help and support, she pursued her new work, and continued to challenge the initial censorship of her original work. The new work is explicitly discussing its own production and censorship at the hands of Turkish officials, the film *Ayhan and Me* is an incisive examination of the power of images, the roles and responsibilities of representation, sanctioned history making, and the charged relationship between art and state control.



Ayhan's and Hacı Lokman's images are two sides of recording this process.

belit sağ,  
*Ayhan and Me*  
2016  
Video 14'12"



He is an image stuck in between, looking for purgation.

In *Ayhan and Me*, belit sağ discusses the politics of images of war in Turkey. Through found still images from social media – of Ayhan Çarkın, and of Kurdish Hacı Lokman Birlik, whose body was dragged by a police vehicle through the streets of Şırnak, after being shot by Turkish Security Forces – she explores important issues of representation and visibility, raising questions about “what can be seen” and “what can be shown” in a repressive regime.

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belit sağ is a videomaker based in Amsterdam. She studied mathematics in Turkey, art in the Netherlands, and recently completed a residency at Rijksakademie in Amsterdam and an International Studio and Curatorial Program in New York. Her video background is rooted in alternative video-activist and artist groups in Ankara and Istanbul, where she co-initiated projects such as *VideA*, *Karahaber* and *bak.ma*. belit sağ's work has been exhibited in international art spaces and festivals including EYE Filmmuseum, Amsterdam; MOCA, Taipei; Tütün Deposu, Istanbul; Toronto/Rotterdam/San Francisco International Film Festival; Tabakalera Film Seminar, San Sebastian; *De-Militarized Zone Documentary Festival*, S.Korea; Württembergischer Kunstverein, Stuttgart; CCA Derry, N.Ireland.



RITU SARIN  
TENZING SONAM

**R**ITU SARIN AND Tenzing Sonam's collaborative film practice has developed over the last 30 years. Their films focus on stories that their lives have interacted with and been touched by. Many of their works investigate the fraught situation of Tibet, a subject they have been involved in personally, politically and artistically.

Since 1950 China has occupied Tibet, banning many Tibetan customs and freedoms. It is illegal to raise the Tibetan national flag, sing the national anthem, or even to possess a photograph of the Dalai Lama; Tibet's political and spiritual leader who has lived in exile in India since 1959. Tibet today exists as a colonised nation, controlled by an insidious security apparatus. Many Chinese migrants have moved into the region and are now in the majority in most Tibetan cities and towns.

The film on display at Marabouparken – *Drapchi Elegy* – draws on the struggle against this occupation, highlighting the resistance that the Tibetan people continue to mobilise. This film is a poignant work that follows the story of Namdol Lhamo, a middle-aged Tibetan woman who now lives in Brussels and works as a support assistant in an elderly care home. The title of the work refers to a lament on her experiences at Drapchi, a prison in Lhasa that opened after the abortive 1959 Tibetan uprising against the Chinese occupation. Lhamo was sent to Drapchi in 1992 as one of the famous Drapchi 14 – a group of nuns imprisoned for peacefully protesting against Chinese rule. The film reflects on her experiences in Drapchi, and her life now, in the loneliness of political exile.

Today, the lives of Tibetans are heavily surveilled. Films like this one are critical in exposing the injustices taking place there and in offering us a glimpse of the situation. *Drapchi Elegy* shows a world of struggle through the eyes of Namdol Lhamo and the persistence of the Tibetan people to continue to fight for their freedom and independence.

Ritu Sarin and  
Tenzing Sonam  
*Drapchi Elegy* (still),  
2017, single-channel  
video, sound, colour.  
16.14 min  
Courtesy the artists,  
Co-commissioned by  
Contour Biennale 8.  
With the kind  
support of the Gujral  
Foundation and Argos  
Centre for Art and  
Media. Photo: White  
Crane Films.



Ritu Sarin and  
Tenzing Sonam  
*Drapchi Elegy*  
Courtesy the artists,  
Co-commissioned by  
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With the kind  
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Centre for Art and  
Media. Photo: White  
Crane Films

Ritu Sarin and Tenzing Sonam (1959) in New Delhi (India) and (1959) in Darjeeling (India), (live in Dharamshala). In 1990, Ritu Sarin and Tenzing Sonam founded the production company, White Crane Films, which is dedicated, among other things, to research and to reflect on Tibetan cultural identity and political aspiration. In 2012, the duo founded the Dharamshala International Film Festival, now one of the leading independent film platforms in India. Their work has travelled to several film festivals and recently included a solo exhibition at Khoj Studios in New Delhi (2016), Contour Biennial, Mechelen (2017) the Dhaka Art Summit (2016), Busan Biennale (2010), the Mori Art Museum in Tokyo (2009), and Thyssen-Bornemisza Art Contemporary in Vienna (2009). They have received numerous awards, including the Václav Havel Award at the One World Film Festival in Prague.

Arvid Sveen,  
*Samisk frigjøring*  
(Sami Liberation),  
1972–81  
Drawing, 46 x 64 cm.  
Courtesy the Artist  
▶

## ARVID SVEEN

“I’m hardly a stormer of barricades, I didn’t chain myself in Stilla during the demonstrations against the exploitation of the Alta River. However, to some extent I protested with my pencil and brush.”

AT THE TIME of the student revolt in Paris in 1968, Arvid Sveen was busy studying architecture in Trondheim. It was a period when political posters played an important role throughout Europe. Sveen was inspired by the many visual expressions that the political uprising resulted in and he would later draw on it as a visual artist and graphic designer. In 1971, while working as an architect, Arvid Sveen ended up in the county of Finnmark in the North East of Norway where he encountered Sami culture. He became both aware of and involved in the many conflicts about how natural resources should be used and allocated: the Sami people’s needs for reindeer husbandry, calving areas and migration routes were pitted against other communities’ need for electricity and hydroelectric power, industries, houses, roads, power grids, hunting and fishing rights.

*Finnmarksvidda, ka er det vi gjør?* [Finnmarksvidda: What are we doing?] and *Finnmarksvidda, vor kem?* [Finnmarksvidda. For whom] are the titles of some of Arvid Sveen’s numerous posters reflecting the situation. Another major conflict he portrayed was the massive and at the time widely reported dispute over hydroelectric expansion in the Alta-Kautokeino rivers in Norway in the 1970s and 1980s. Many environmental activists and Sami campaigned against this, regarding the expansion as an injustice against their minority culture. Embroiling people from all over the country, the conflict led to extensive demonstrations including a hunger strike by Sami activists outside the Norwegian parliament in Oslo.





Arvid Sveen,  
*FINNMARK*,  
1979.  
Commissioned  
by Finnmark  
Fylkeskommune  
Drawing, 46 x 64 cm.

Arvid Sveen,  
*Fornorskning*  
(Norwegianization),  
1972.  
Illustration for the  
newspaper *Sagat*, later  
printed as poster. Ink  
drawing, 30 x 42 cm.

Several of Arvid Sveen's posters address the Sami struggle for independence, such as *Samisk framtid* [Sami Future], produced on behalf of the Tromsø Sami Association in 1980. It became a visual comment on Sami liberation and a contribution to the debate about increased Sami autonomy, even though it would be nine years before the opening of the Sami Parliament in Norway in 1989 and another four years before it opened in Sweden in 1993.

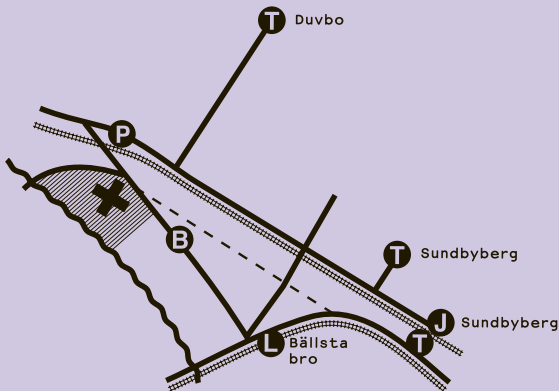
One of the drawings Sveen produced for the Sami newspaper *Sagat* in 1972 shows a Sami boy with a Norwegian ski hat pulled over his head. It later formed the basis for the poster *Samisk frigjørelse* [Sami Liberation], where, in a series of frames, the boy finally frees himself from the ski hat while the Sami flag is hoisted in the background. The flag, a version by the Norwegian Sami visual artist Synnøve Persen, was used from 1977 until 1986 before the current Sami flag was introduced.

In 1978 Arvid Sveen ceased working as an architect and has since been active as a visual artist. He still lives in the north of Norway and continues to be engaged in local social issues, Sami matters and rights.

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Arvid Sveen is a Norwegian visual artist, architect, photographer and graphic designer. Born in 1944 in Ringsaker in Hedmark, Norway, he lives and works in Tromsø. He has participated in numerous solo and group exhibitions in, among others, Norway, Sweden, Finland, Denmark, the Faroe Islands, Russia, USA and Belgium. The designer of 52 Norwegian municipality coats of arms, he is also the author of several publications, including *Tinden, portretter/portraits*, 2006; *Mytisk Lanskap*, 2003; *Vakre Varanger*, 2000; and *Helleristninger Alta*, 1996. In 2004 he received the Finnmark Fylkeskommunes Kulturpris [the Finnmark County Municipality Culture Prize].





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Arvid Sveen

### CURATOR

Bettina Pehrsson, *Director*  
Jenny Richards  
Stefanie Hessler  
(for Paulo Bruscky)

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