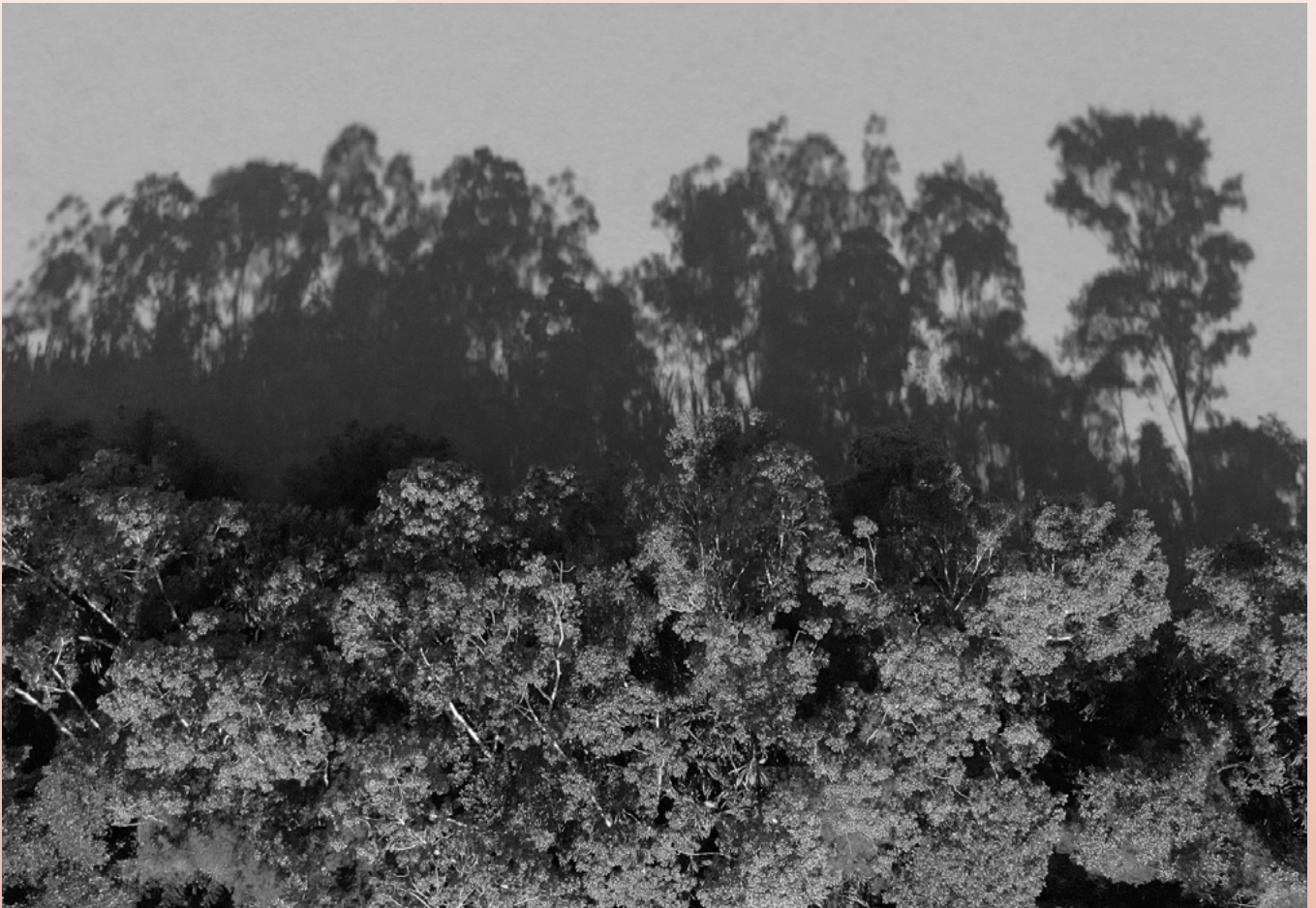


6.10 2023—28.1 2024

MINING LIFE

by Oscar Lara



Tensta konsthall

Mining Life

How can we relate to the fact that many European collections are based on acquisitions made in highly questionable ways? How is the meaning and value of a ritual object altered when it is moved from a burial site to an exhibition in a Swedish ethnographic museum?

Oscar Lara's artistic practice highlights how a unique cultural heritage can serve as a decolonial force by being moved and read in new contexts. In the encounter with a range of experts, organisations, partners and personal histories, he observes the wheels that drive sub-economies and legally dubious projects of investment and collection, constantly challenging the boundaries of the role of the artist and using context, humour, privilege and access as artistic elements and potential tools for change.

In recent years, Tensta konsthall has discussed translation, migration and cultural heritage from multiple angles with a number of artists, curators, organisers and institutions. *Migration—Traces in an Art Collection* was co-produced in 2019 with Malmö Konstmuseum and CuratorLab, Konstfack University College of Arts, Crafts and Design. In 2020, we showed Michael Rakowitz' monumental installation *The Invisible Enemy Should Not Exist* in Tensta, in collaboration with Malmö Konsthall and CAC Vilnius, about the Nimrud temple and the trade with antiquities that had arisen in the shadow of ISIS' systematic eradication of millennia of cultural heritage in today's Iraq. The exhibition *Hurting and*

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Healing—Let's Imagine a Different Heritage was produced last year jointly with the Van Abbe Museum in Eindhoven. It featured works such as *Refugee Heritage*, Decolonizing Architecture Art Research's project to persuade Unesco to classify the Dheisheh refugee camp in Palestine as a world heritage site, together with works by some twenty international artists that in different ways envisage a heritage beyond nation branding and tourist industry. In connection with the *Hurting and Healing* exhibition, we organised a discussion at the Ethnographic Museum on the Sudanese objects that have somehow ended up in Swedish public collections. We also arranged a trip to Messaure and Gállok in northern Sweden together with the artist Katarina Pirak Sikku, focusing on displacement, and the current debate on the so-called green transition and future mining in Sweden.

It's a true privilege to realise the exhibition *Mining Life* in Tensta together with Oscar Lara, and the curator Lisa Rosendahl, who has researched the changes in industrial and postindustrial society for many years. Through projects such as *Extracts from a Future History* in Luleå and *The Societal Machine* at Malmö Konstmuseum, she has long been studying the concepts of exploitation, extraction and modernity from an art perspective.

The projects presented in *Mining Life* would not have been possible to achieve without the superb teams and contributors that Oscar Lara has collaborated with, an enormous support from the Embassy of Peru, the Swedish Arts Council and the Royal Institute of Art in Stockholm, and an invaluable collaboration with our colleagues at Ställbergs Gruva / The Non Existent Center. Many thanks!

Cecilia Widenheim,
Director Tensta konsthall

CURATOR LISA ROSENDAHL ON MINING LIFE

The exhibition *Mining Life* is comprised of a body of work developed by Oscar Lara and his different collaborators over the last decade. Each project is linked to displacement in some way: to the looting and circulation of archaeological artefacts, to mineral extraction, and to human trafficking. But the works also explore the political potential of translating a story from one context or cultural format to another in order to make it more widely heard or be understood from a different angle, using displacement strategically as a generative tool.

In this way, Lara's practice echoes how displacement of different kinds is one of the enduring conditions of Western Modernity: migration, dispossession and forced relocation continue to be some of the defining characteristics of our era—the traumatic shadow images of global capital's celebration of mobility and trade. Intrinsic to these movements are multilayered processes of cultural translation, manifested through language, objects and ways of life. This ongoing de- and re-contextualization inevitably involves an—often violent—loss of meaning, but, conversely, can also bring additional perspectives and layers of significance.

Each project featured in the exhibition is made using a specific working process and structural logic, devised by the artist in response to the initial circumstances that triggered the making of the work. *Within Heritage Movements* (2013—ongoing) grew out of Lara's experience some years earlier of being invited by the Museum of World Culture in Gothenburg to respond to their collection of looted and illegally acquired ancient Peruvian textiles. *Searching for Power on the Collective Laugh* (2017—23) on the other hand, was initiated after seeing the environmental and social destruction caused by mining in the region of Madre de Dios in the Peruvian Amazon where Lara's father grew up and the artist had spent time as a child. Revisiting

Echoing between the installations is the ongoing question of the production of value: who takes what from whom, at what cost and for what purpose?

Madre de Dios as part of the process of making that work in turn became the starting point for Lara's most recent project, *Preventive Custody* (2019—23) made in collaboration with a group of women caught up in the toxic web of human trafficking, sex work and ever increasing debt that has developed around the mining industry.

As each work becomes its own system of labour and exchange, Lara's role is re-defined according to the specific circumstances involved: from being an employer in *Within Heritage Movements*, paying Swedish embroiderers to painstakingly replicate the ancient Peruvian textiles stolen by a Swedish diplomat in the 1930s, to asking the group of women from Madre de Dios to use him as a tool in order to tell their stories through the project *Preventive Custody*. Once set in motion, Lara lets the different working methods run their course, unfolding the projects in multiple directions that often extend beyond the control of the artist.

Lara's collaborative approach and strategic use of displacement is also at work on the level of aesthetics and the final form the works take. In *A Fourth Life?* (2023) Lara's narrative of his own encounter with the history of the stolen Paracas textiles is told through a series of drawings by political cartoonist Jesús Cossio. *Searching for Power on the Collective Laugh* is made together with street comedians from Lima, using comedy as a tool for raising awareness around the corrupt relationship between the government and the mining industry.

Preventive Custody was conceived by Lara, Erika Lima Mamani, Fortunata Panihuara Cordova, Karla Toscano Requena, Corina Lozano Tuanama, Mayra Basos Garcia and Catalina Pinedo Valles as a theatre play, enlisting art pedagog and Theatre of the Oppressed-practitioner Ricardo Galvez, script writer and dramaturg Eva-Maria Dahlin, and scenographer Johanna Mårtensson as collaborators. At Tensta konsthall the play has been displaced once again, migrating from the sphere of theatre to the gallery space to be staged in the form of a sculptural scenography inhabited by an audio installation.

Lara's desire to collaborate and use aesthetics and modes of distribution from popular culture, such as street comedy and cartoons, is twofold. The collaborative situations function as experiments in finding working methods and production models that can address and re-negotiate social and disciplinary hierarchies. The art field becomes a provider of money, time and context for an exchange between people and practices that normally would not cross paths. Through the use of popular culture, the results of these experiments are not simply circulated back into the art context, but also reach broader audiences that are often directly implicated in the social and political processes addressed in the projects and able to respond to the messages conveyed.

In Lima, there is no other cultural activity that reaches more people than street comedy (known as *Comedia Ambulante*), which attracts thousands of people weekly. As the video *Searching for Power on the Collective Laugh* is shown at Tensta konsthall in Stockholm, the political comedy it revolves around—*The Adventures of Chuchupe*—continues to be performed on the streets of Lima by the comedians who co-wrote it with Lara and the other collaborators. Intended to operate on multiple levels, the works aim to set in motion an ongoing exchange between artistic process and structural change.

Bringing Lara's four most recent projects together in the exhibition *Mining Life* offers the possibility to reflect on their interrelated themes and questions. Echoing between the installations is the ongoing question of the production of value: who takes what from whom, at what cost and for what purpose? Questions that hold several layers and potential answers, not least because they apply not only to the worlds of mining and prostitution, but also to the cultural industry, the practices of European heritage museums, and to the role of the artist.

In the exhibition *Mining Life*, Oscar Lara's own experiences of displacement and migration are socialised through the lives and fates of others, resulting in collectively refracted narrations that mirror the not uncommon societal condition of our current moment, of being simultaneously fragmented and inextricably interlinked.



CONVERSATION BETWEEN
OSCAR LARA AND PAULINA SOKOLOW
AUGUST 2023

Paulina Sokolow: How did your interest in the mining district Madre de Dios and the collaboration with the street comedians start?

Oscar Lara: The project started as my own investigation into understanding my relationship to the Amazon jungle, where my father is from and where I have stayed from time to time since I was a child. It was painful for me to revisit the jungle and see the destruction caused by the mining. In my memory it was still fabulous.

The more you dig into that area, the closer you get to the collective grief over something destroyed over the course of several generations. Together with my team, we wanted to take a closer look at the area and try to find a story to tell about what is happening to the Amazon. And there is absolutely nothing in Peru that reaches more people than street theatre. These guys meet thousands of people every week. Then I saw that there must be a power in this act of collective laughter. When you begin to research the problems in the jungle, you begin to understand the role of humour. If you don't laugh you might just collapse. It's a tool to understand that you're still alive.

PS Can you explain what is happening in and around the gold mines in Peru and what consequences it has had?

OL The destruction that comes from mining deeply affects the environment and people. I came to the project with the same attitude as everyone else in Lima, that is to say, it is the miners who are the

problem. But then I realised if we're going to talk about how to spread the word and the truth, it's more interesting to look at it and follow the money up to the top of this. It turns out that the background to the harassment from the authorities is about them wanting to end small-scale informal mining in order to sell the mines to big international companies. So, they want the mining to continue, but through a different ownership structure, now that the gold has become so much in demand.

It turns out nothing is black or white. The miners only want to earn their daily bread. If they could do that through growing potatoes, they would have done that. This is the story that the street comedians spread. We also went around to the mining districts and performed for the miners and we put ourselves in danger but we had to do it to understand what we were doing.

PS How did these mines come about in the first place?

OL About fifty years ago, the Peruvian government began encouraging people in the area to establish their own small gold mining businesses as a way to lift an area out of poverty and unemployment. The state even set up banks so that private individuals could invest in mining. They allocated land to craftsmen miners. They had the right to use the land and its profits as a way to economically develop the area. The structure established in those times, with a number of families, has existed ever since.

But now the government considers them illegal and offers them to go through a process to be able to operate legally. Of course, most families want nothing more than to pay taxes and be part of the system. But after the banking crisis in 2008, there was a hysterical demand for gold and suddenly more people were interested in the mines. The original families have faced competition and now the government considers all mining companies as illegal, the old as well as the young. Very little money has been put into helping the process, but they have invested huge sums in military force in the area. But these people are going nowhere.



PS You have also employed a cartoonist, Jesús Cossio, in the new work *A Fourth Life?*. What do we see in the pictures?

OL *A Fourth Life?* is an addition to the work about the Paracas textiles. In a paper by scholar Stefan Jonsson he proposes that the textiles have three lives. First when they were created, then when they were rediscovered and finally their time in Gothenburg where they were kept for 80 years. He asks the question if there is a future in a fourth life.

Cartoonist Jesús Cossio has illustrated the story about how the Paracas textiles were found and ended up in Sweden in around thirty images with comics. With research and interviews with various people, including present-day looters, the pieces have begun to fall into place as to how it all might have happened. For example, I am almost certain that the Swedish diplomat ordered the theft of textiles from a known looter. I have imagined how the diplomat fantasised about the attention he would get when he shows off these rarities. And then how he contacted the looters and how they found the right places to look. Of course, there is no documentation left of how it really happened. But when you get to know a professional looter, you begin to understand what they are up to. For example, many of them are very superstitious. When they come to a place, you have to leave a tribute to the earth and they perform a ritual. They understand the value of what they pick up and also feel a genuine love for the objects.

PS How did you get in touch with the women caught in trafficking and prostitution in Madre de Dios?

OL My friend and colleague, the author and researcher Gabriel Arriarán, did research on human trafficking in the area and it was through his network that I started collaborating with Mayra Basos Garcia, a victim of human trafficking. She became a very important person in the team. For the first major project about the illegal gold mining context in the Peruvian Amazon that I have been working on, she was instrumental in establishing a local network for the project with street comedians to operate in the jungle.

Later on, I asked her in which way she could imagine I could be of use. She knew how I worked with the street comedians and how we distributed street comedy in different regions of Peru. Eventually, she said that she had noticed that if there is something the trafficked girls have in common it's their dreams to become actresses, dancers and famous.

Maybe theatre would be a possible way of working together in a project where we could use everything that is accessible to me as an artist, and for them to co-write and be the authors of a theatre script. She loved the idea and immediately helped me to form a group. That's how I got in contact with the women involved in the project.

PS How did you develop the project together and gain their trust?

OL Gaining trust is a very important part of my working approach. Of course, this can be a difficult process and without it you cannot move forward together. For instance, you need to feel comfortable. How can persons with different backgrounds and different experiences come together and work in a team together? Some with no experience from the Amazon, for example. We are all crucial players in the design of such a project.

In our case, some of the ideas behind *Theatre of the Oppressed* became a tool. We experimented with them, maybe not as Augusto Boal would've done perhaps, but we used his tactics for shaping our collective working environment. We often mixed this with improv theatre and street comedy. In this specific project, the living together also played a major role in consolidating trust. We were all spending time together in the jungle, and later at Ställbergs gruva in Sweden, putting aside our careers, families, etc. All of us, as individuals full of insecurities and fears as well. I think that we all felt that there was a big deal of appreciation towards each other's work.



EXHIBITED WORKS

1 *Searching for Power on the Collective Laugh*, 2017—23 Video with sound (40 mins)

The narrative of the video moves between downtown Lima and the rural mining community Puerto Maldonado in Madre de Dios in the Amazon. At the centre of the story is a group of street comedians, performing at the San Martin Square in Lima. The comedians use dialogical humour based on everyday events as a way to attract an audience, then surreptitiously shift into discussing the more political subject of how military violence is deployed by the government to drive away small-scale miners from the Amazon.

This preamble leads into a performance of the comedy *The Adventures of Chuchupe*, the result of a one year long experimental collaboration between Oscar Lara, street comedians Jorge Santa Cruz, Victor Astete and Kelvin Cordova, anthropologist Gabriel Arriarán, biologist Antonio Fernandini, and Theatre of the Oppressed-practitioner Ricardo Galvez intended to explore the complex relation between the Peruvian state and the mining industry.

The Amazonian region of Madre de Dios has been a site of extraction

for centuries, from the colonial rubber plantations based on indigenous slave labour in the 1800s, to the almond industry in the 1970s, and the gold mining boom in the 2000s. Informal, small-scale gold mining has been an important mode of survival for generations of indigenous families in the region, operating alongside the larger industries. Since a few years, new laws have been imposed by the central government onto these informal miners, who are now required to go through a lengthy bureaucratic process to obtain legal mining permits.

But what seems at first to be a legitimate crackdown on illegal mining by the government, turns out to be a process with quite a different motive: as governmental corruption and absurd bureaucracy makes it impossible for the informal miners to obtain the right permits, they are driven off the land with the use of military violence—only for it to be handed over to transnational corporations whose large-scale extractive operations have historically proved to be even more damaging to the environment and social fabric of the Amazon.

The street comedians, like many in their audience, come from the rural areas of the Amazon but have been forced to migrate to the capital in their search for work. Oscar Lara too has a background

in the jungle district of Madre de Dios, where his father grew up and Lara visited during his childhood holidays. When he returned to the area as an adult he was horrified to see how this former paradise had turned into a cesspit of violence and pollution by the large-scale extractive industries and became determined to raise awareness around it. The collaboration with the street comedians was initiated as a way to reach a large audience with connections to the issues addressed. In the video, the performance of *The Adventures of Chuchupe* is interwoven with stories from the comedians' own lives and the making of the project.

Street comedians: Jorge Santa Cruz, Victor Astete, Kelvin Cordova.
Camera: Oscar Lara, Daniel Thissen
Editing: Oscar Lara, Sergio Ayala
Researchers: Oscar Lara, Gabriel Arriarán, Antonio Fernandini
Theatre of the Oppressed
facilitator: Ricardo Galvez

Produced with support from the Royal Institute of Art in Stockholm and Dirección de las Artes, Ministry of Culture of Peru.

2 *A Fourth Life?*, 2023
Selected pages from the forthcoming graphic novel *A Fourth Life?* made in collaboration with the cartoonist Jesús Cossio.
Inkjet print on Premium Photo paper, 80x60 cm each

The cartoons in *A Fourth Life?* chronicle the making of Oscar Lara's project *Within Heritage Movements* (2013—) as a mostly true, sometimes speculative story involving a robbery of ancient pre-columbian textiles by a Swedish diplomat to be sent from Peru to Sweden. Told in chapters, the non-linear narrative moves between the two countries as well as between the 1930s and today. In addition to the artist, we encounter other characters pivotal to the story such as the Swedish Consul to Lima Sven Karell and the looter El Sordo Quintana, the Swedish team of expert embroiderers employed by Lara to make replicas of the original textiles, and the ghosts of the people once buried alongside them.

The title, *A Fourth Life?*, refers to a question raised by Swedish writer and cultural critic Stefan Jonsson in the research essay *Tingen vi delar* (*The Things we Share*) commissioned in 2010 by The Swedish Art Council and The Museum of World Culture as part of the debate surrounding the Peruvian government's request to repatriate the textiles from Sweden to Peru. In the essay Jonsson describes how different parties—from the looter and the Swedish ambassador, to the museum in Gothenburg and the Peruvian state—are all trying to profit from the textiles in different ways. He

asks if they will indeed be given “a fourth life” if repatriated to Peru, pointing out the complexity of the question of rightful ownership to objects whose original keepers died thousands of years ago and whose ancient cultures have been surpassed or extinguished by modern nation states.

Script: Oscar Lara
Drawings: Jesús Cossio
Translation from Spanish to
Swedish: Natalie Högström

3 *Within Heritage Movements*,
2013—ongoing
Reproductions of ancient textiles,
transport boxes, archival materials,
video with sound (27 min)

The point of departure for Lara’s project *Within Heritage Movements* was a diplomatic dispute sparked by a collection of pre-Columbian textiles from Peru in the collection of the Museum of World Culture in Gothenburg. The textiles were shown at the museum in 2008 as part of the exhibition *A Stolen World*, to which Oscar Lara had also been invited to contribute an artwork. In the exhibition, Lara encountered the story of how the ancient artefacts had been looted from a 2000-year-old desert grave in the 1930s and shipped secretly by diplomatic mail to Gothenburg. After alerting the Peruvian ambassador, the textiles were officially requested to be

returned to Peru, sparking a drawn-out debate and diplomatic dialogue between the two countries. Lara’s encounter with the ancient textiles and the story of how they had ended up in Sweden made him embark upon a research process that lasted several years. As part of this, he employed Swedish handicraft experts to make exact copies of the stolen textiles using the same materials and ancient techniques as the originals. The painstaking replication of the textiles, made possible with Swedish research money, took over four years. Once finished, the copies were brought to Peru with diplomatic mail and shown at MALI, the Museum of Arts in Lima, reproducing the museological aesthetic of the 2008 Gothenburg exhibit. Since the start of the dispute, several of the Peruvian textiles have been repatriated from Sweden to Peru. In the summer of 2021, the two originals copied by Lara were also returned. At the same time, the replicas that had been shown at MALI were shipped back to Sweden.

The current installation at Tensta konsthall shows the two replicas in a shipping crate like the one used to ship the originals from Gothenburg to Lima. Also on view is a video documenting the elaborate process of producing the replicas, with archival material documenting the circumstances of the looting

and transportation of the original textiles in the 1930s, as well as earlier exhibition displays of them at the Museum of World Culture. The project addresses the colonial and often illegal foundations of ethnographic collections in European museums, how the meaning and value of objects change when they are relocated, and the politics of exhibition aesthetics. Whereas the original textiles were found in graves, wrapped around the bodies of the dead as part of a spiritual practice grounded in a specific belief system, European museum displays tend to present the textiles as highly valued objects of research and cultural history. In Oscar Lara’s display of the replicas, the circumstances of global transit and scientific care, and of museological circulation and meaning production, are emphasised.

Produced with support from the Royal Institute of Art in Stockholm, the Museum of World Culture, and Göteborg International Biennial for Contemporary Art (2021).
The alpaca wool was sourced from Hamralpaca and Österlen Alpacka. Thank you to Martin Ciszuk, Lena Hammarlund, Maiko Tanaka, Anna Javér, and María Ysabel Medina.

Textile practitioners involved in the production process:
Hanna Adenbäck, embroiderer
Martin Ciszuk, research and production advisor

Elisabeth Hamfelt, embroider, material expert
Lena Hammarlund, research and production advisor
Torhild Hektoen, wool spinner
Jenny Larsson, embroiderer
Ulrika Mars, embroiderer
Maria Nordin, embroiderer
Astri Sorby, embroiderer
Maiko Tanaka, research and production director
Sara Thorn, research and embroiderer

4 *Preventive Custody* (2019—23)
Scenography and audio installation
(20 mins, looped)

The installation *Preventive Custody* is based on memories and stories from the region Madre de Dios in the Peruvian Amazon, told by six women whose lives have become caught up in the exploitative network of prostitution and human trafficking connected to the gold mining industry in the area. Erika Lima Mamani, Fortunata Panihuara Cordova, Karla Toscano Requena, Corina Lozano Tuanama, Mayra Basos Garcia and Catalina Pinedo Valles—all of whom have been trafficked to Madre de Dios from different parts of Peru—were invited by Oscar Lara to write a script for a theatre play to be performed in Europe by Swedish actors. In collaboration with the Theatre of the Oppressed-practitioner Ricardo Galvez, author and researcher Gabriel Arriarán, the script writer and dramaturg Eva-Maria Dahlin and scenographer

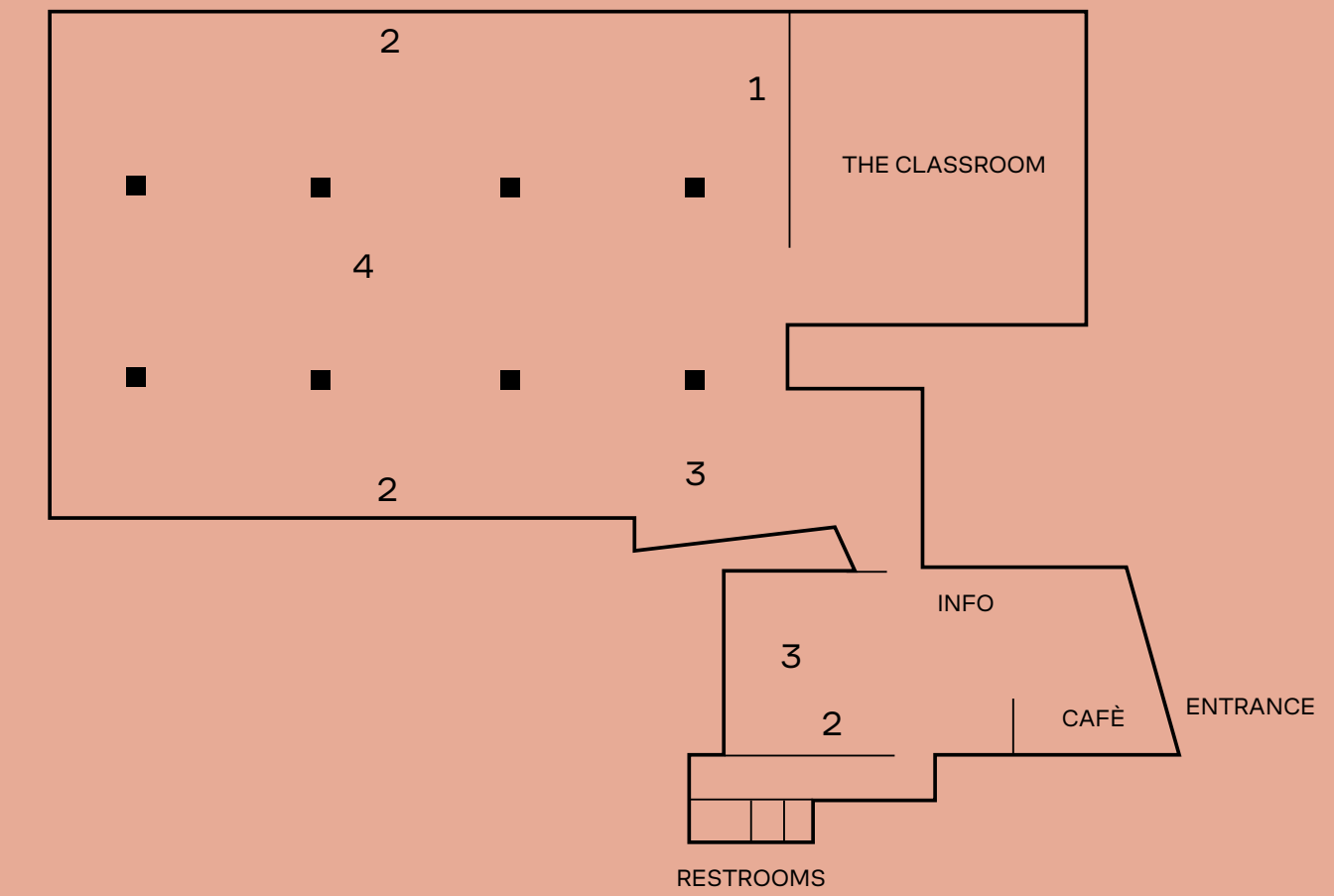
Johanna Mårtensson, they wrote a play about pain, death and loss, but also about love, hope and motherhood. At Tensta konsthall, the play is staged as an audio installation inside a sculptural scenography.

The original script was written by the six women in Madre de Dios together with Eva-Maria Dahlin. In the summer of 2023, they travelled to Ställbergs Gruva, an art organisation and residency in a decommissioned mine in Kopparberg in Sweden to work on the script with Lara’s team and five Swedish actors who all have a background in Latin America. The final audio installation combines recordings from the Amazon, Ställberg and Tensta. In weaving together these different places and voices, the women’s stories are heard outside their immediate environment in the Peruvian jungle and put in contact with other contexts of mining and migration. The scenography was developed by Johanna Mårtensson in dialogue with the six women. Mårtensson started from the women’s common experience of having been forced to abandon their homes and families. She interpreted their memories of houses and objects that had been significant to their lives before they were trafficked, combining them into a new, shared space. The stage set also includes the bar from Madre de Dios where the women

work and the prison where three of them were unfairly incarcerated. Mirroring the way human memory functions, only certain spaces and objects have been rendered in great detail—the colour and texture of a wall or a roof, a door and the plants just outside it—whilst others are more rudimentary or missing from the story altogether. More poetic than documentary, this interplay between clarity, loss and fragmentation also defines the audio component, where the sound of a small motorboat crossing the Amazon river becomes an equally important carrier of the women’s stories as the spoken narrative.

Project initiation and development:
Oscar Lara
Original script: Erika Lima Mamani, Fortunata Panihuara Cordova, Karla Toscano Requena, Corina Lozano Tuanama, Mayra Basos Garcia and Catalina Pinedo Valles in collaboration with script writer and dramaturg Eva-Maria Dahlin. Adapted for audio installation by Oscar Lara.
Scenography: Johanna Mårtensson
Audio design: Oscar Lara, Johanna Mårtensson and Eva Maria Dahlin
Light design: Freja Forsström
Carpentry: Roger Sjögren, Olle Arbman, Johan Wahlgren
Scenic Painter: Nicole Renard
Actors: Pascalle Arias, Natalia Fuentes, Monica Albornoz, Annika Whittembury, Wayra Monasterio
Assistant: Krizia Zurita Martinez and Christine Dahl Helweg-Larsen, assistant through The Swedish Arts Grants Committee

MINING LIFE



1	Searching for Power on the Collective Laugh	3	Within Heritage Movements
2	A Fourth Life?	4	Preventive Custody

ACTIVITIES / PROGRAM

September Sessions:
A Contemporary Art
Festival in Stockholm

23.9 at 2PM
Conversation between Oscar
Lara and Paulina Sokolow,
communication officer Tensta
konsthall

For more information:
septembersessions.se

Opening 6.10 5PM—8PM

Conversation between Oscar Lara
and Lisa Rosendahl, curator

Autumn Break 30.10—3.11

Design course for teenagers
(15—18 years) with Beckmans
School of Design. We take a
closer look at the exhibition *Mining
Life* together and try out artistic
materials and methods together
with former students at Beckmans.

Free of charge. Sign up by email
to Anna-Stina Ulfström:
anna-stina@tenstakonsthall.se

Workshop with The Women's
Café and Oscar Lara

We visit the exhibition *Mining Life*
from a textile perspective and work
together with Oscar Lara.

Free of charge.
Date to be announced.
Sign up to Asha Mohamed:
asha@tenstakonsthall.se

ABOUT

OSCAR LARA

Oscar Lara (Peru, 1977) is an artist based in Stockholm and Lima. He is currently a PhD candidate at the Royal Institute of Art, Stockholm and holds a Master of Creative Arts from the University of Wollongong, Australia. His work researches social practices for substantial structural change and recontextualization of ethnographic material for the activation of decolonial power. Lara has exhibited at GIBCA (Gothenburg 2021), MALI—Museo de Arte de Lima (2017), Espacio Fundación Telefónica (Madrid, 2012), Tetem Kunstruimte (Enschede, Netherlands, 2011), Museum of World Culture (Gothenburg, 2008). He was also one of the participating artists at the Autostrada Biennale in Kosovo in 2023.

LISA ROSENDAHL

Lisa Rosendahl is Associate Professor of Exhibition Studies at KHIO/The Art Academy in Oslo. She curated the 2019 and 2021 editions of the Göteborg International Biennial for Contemporary Art. Previous positions include Curator at Public Art Agency Sweden, Artistic Director of the Iaspis programme at the Swedish Arts Grants Committee and Director of Baltic Art Centre, Sweden. Recent curatorial projects include *Rivers of Emotion, Bodies of Ore* (Trondheim Kunsthall, 2018), *Extracts From a Future History* (Public Art Agency Sweden, 2017) and *The Society Machine* (Malmö Konstmuseum, 2016). In recent years, her practice has been focused on long-term projects on modernity and extractivism.

ABOUT TENSTA KONSTHALL

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Reception, Language Café

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Paulina Sokolow and Cecilia Widenheim

Graphic design:
Johanna Lewengard and Benedetta
Crippa (Studio Benedetta Crippa)

The exhibition *Mining Life* is produced with support from the Royal Institute of Art in Stockholm, the Swedish Art Council, the Embassy of Peru and Ställbergs Gruva TNEC.

Images in catalogue:
courtesy of Oscar Lara
(1,2) *Searching for Power on the Collective Laugh*, still from film, 2023
(9) Puerto Maldonado, Peru 2020
(12) Workshop preparing for *Searching for Power on the Collective Laugh*, 2017
(15) *Searching for Power on the Collective Laugh*, still from film, 2023

Tensta konsthall is a space for contemporary art in Tensta, north-west of Stockholm. Our ambition is to be the given meeting place in the neighbourhood and to show the best contemporary art. Tensta konsthall is supported by the City of Stockholm, The Swedish Art Council and Region Stockholm.

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