

**Vernissage**  
15 Nov 18.00-21.00  
at Skånes konstförening

**Artist talk**  
16 Nov 13.00-15.00  
at Black Archives Sweden

**Symposium**  
29 Nov 19.00-21.00  
Performance by Lydia Östberg Diakité, DJ  
set by DJ VV at Skånes konstförening

30 Nov 13.00-15.00  
Workshop for children 6+ with Joanna  
Johnson at Black Archives Sweden

30 Nov 18.00  
Keynote presentation by Tina Campt, DJ  
set by André Taylor at Malmö konsthall

1 Dec 14.00-16.30  
Madubuko Diakité: Film screenings and talk  
at Moderna Museet Malmö

**James Barnor: Transmissions**  
1 Dec-19 Jan  
Temporarily public works at Dunkers  
kulturhus, Kristianstads konsthall/  
Regionmuseet Kristianstad, and Ystads  
konstmuseum

**Curators**  
Tawanda Appiah, Ulrika Flink

**Exhibition producers**  
Jonelle Twum, Albin Hillervik

**Communication**  
Zawadi Odenyo, Janneke Schoene

**Graphic designers**  
Lina Forsgren, Janneke Schoene

**Exhibition technicians**  
Linus Svensson, Jesper Veileby

The exhibition at Skånes konstförening is  
a collaboration between Black Archives  
Sweden and Skånes konstförening, funded  
by the City of Malmö, Region Skåne, the  
Swedish Arts Council, and ABF.

Exhibition: *Transmissions*

16 November 2024 –  
19 January 2025

**Transmissions**  
Ikram Abdulkadir  
James Barnor  
Theresa Traore Dahlberg  
Nolan Oswald Dennis  
Lydia Östberg Diakité  
Makda Embaie  
Manju Jatta  
Linda Lamignan  
Eric Magassa  
Luvuyo Equiano Nyawose

# Tran- smi- ssions

Vernissage:

15 November 18.00  
at Skånes konstförening

**Black  
Archives  
Sweden**

**SKÅNES  
KONSTFÖRENING**

Med stöd av **KULTURRÅDET**



**Transmissions** is a group exhibition that broadcasts connections across generations through photography, sound, video, installation, painting, and performance. The exhibition departs from Black Archives Sweden’s *Family Archive* collection, which is dedicated to sustaining diasporic life through experimentation, care, and communal activation. The *Family Archive* calls attention to aspects of Black history and the present day that are often overlooked by state archives.

In *Listening to Images*, theorist Tina Campt articulates how still images, particularly photographs of Black subjects, can be “heard” through the vibrations and frequencies they emit. She expands the traditional notion of visibility by emphasising the multisensory essence of images and their capacity to transmit meaning. In this exhibition, listening is used as a tool to uncover narratives, dreams, and moments of joy, disseminating them across time and space.

Borrowing Tina Campt’s language **Transmissions** explores vibrations and frequencies within the *Family Archive* collection which holds donated Afro-Swedish history framed through intimate, familial perspectives. The powerful act of Black people contributing objects and various ephemera including photographs, newspaper clippings and sonic memories challenges Sweden’s national narrative, which often omits presence and nuance.

In this exhibition, artists Theresa Traore Dahlberg, Eric Magassa, and Lydia Östberg Diakité were invited to immerse themselves in the archive, each responding with new works that bring fresh perspectives. Magassa draws viewers into a multi-layered universe, a sensory world charged with symbolism, created from found images, museological artefacts and pulsating jazz, while Traore Dahlberg offers a visual and sound meditation on her family’s legacy, inviting us into a narrative of revival. Östberg Diakité, meanwhile, takes a different approach, using chocolate as both a material and a symbol, emphasising its production origins whilst questioning its metaphors.

The exhibition extends outward, with existing works that resonate with the *Family Archive*. Manju Jatta’s paintings intertwine West African and Norse traditions, bridging mythologies and techniques in search of shared meanings. Linda Lamignan brings a fluidity to this dialogue, drifting between worlds as they explore landscapes animated by historical forces; their video and sound installation is infused with an animistic sensibility deeply rooted in West African philosophies.

Nolan Oswald Dennis’ large-scale diagram complicates our understanding of knowledge production. Expanding the conversation to include intersections of science, cosmology, and decolonial thought, Dennis invites us to consider the underlying forces shaping what we know and how we come to know it. Luvuyo Equiano Nyawose’s photographs and video, meanwhile, offer an intimate view of Black aquatic leisure, pleasure, and spirituality on the beaches of Durban, inviting viewers to connect with histories of joy and resilience.

Ikram Abdulkadir reconnects to the core of the exhibition with a new installation that confronts dislocation through an intimate lens. Her photography stitches together familial bonds and draws viewers into a domestic world. The exhibition finds its historical anchor in James Barnor’s iconic photography, capturing transformative moments in African and Black diasporic histories through his six *Drum* magazine covers. Engaging with Barnor’s archive, Makda Embaie’s poem “I Remember All of You” resonates as a reflective ode to the Afro-Swedish diasporic experience, weaving collective memory into the exhibition’s unfolding narrative.

**Transmissions** provides a meeting ground for vantage points and practices, where objects and images converge. The ensemble is saturated with light, colour, and texture, offering an experience rich in materiality and symbolism. Each artist has been dedicated to the process of uncovering and transferring alternative narratives, resulting in a collective radiance that is present throughout the exhibition.

**Transmissions** also spreads across the Skåne region with temporary public works by James Barnor at Dunkers kulturhus, Kristianstads konsthall/Regionmuseet Kristianstad, and Ystad konstmuseum, as well as an international symposium at venues including Black Archives Sweden, Skånes konstförening, Malmö Konsthall, and Moderna Museet Malmö.

Tawanda Appiah and Ulrika Flink  
Curators

**Ikram Abdulkadir** (b. 1995, Nairobi, Kenya; based in Malmö) is a Swedish–Somali photographer whose practice captures life in urban environments and at home, often focusing on themes of care and collectivity. Her work is featured in major collections such as Moderna Museet and Gothenburg Art Museum. Raised in Rosengård in Malmö, her upbringing has been a central theme in her artistic practice. Recent exhibitions include Centrum för Fotografi (2024) and Fotografiska Stockholm (2023), Recontres Arles (2023), Cairo Off Biennale (2023), Lunds konsthall (2022).

**Theresa Traore Dahlberg** (b. 1983, Värnamo, Sweden; based in Stockholm) is a multidisciplinary visual artist and filmmaker whose practice spans installation, sculpture, photography, and film. Her work often explores the material itself, both as a physical substance and as a vessel for histories, ideas, and narratives. With a focus on production processes and working conditions, She creates intricate and thought-provoking narratives. She studied 16 mm experimental film at The New School in New York and film at Dramatiska Institutet and received her MFA from the Royal Institute of Art Stockholm (2017). Recent solo exhibitions include Rikstovlan (2024), Andréhn–Schiptjenko Paris (2024), Kalmar konstmuseum (2021), Musée National du Burkina Faso (2019).

**Nolan Oswald Dennis** (b. 1987, Lusaka, Zambia; based in Johannesburg, South Africa) is a para-disciplinary artist whose work questions the material and metaphysical conditions of decolonization. They use tools like drawings, diagrams, and maps to explore alternative ways of world-making. Dennis holds a Bachelor’s degree in Architecture from the University of the Witwatersrand (Wits) and a Master’s degree in Art, Culture and Technology from the Massachusetts Institute of Technology (MIT). Their work has been featured in solo exhibitions at institutions like Zeitz MOCAA, and the Goodman Gallery, as well as biennials in Paris, Liverpool, Shanghai.

**Lydia Östberg Diakité** (b. 1994, Borlänge, Sweden; based in Copenhagen) is a multidisciplinary artist whose practice spans choreography, video, text, and installation. Educated at the Danish National School of Performing Arts, they explore themes of identity, power, heritage, and collectivity through speculative narratives. Their recent solo exhibitions include “heaven is overrated” at Nikolaj Kunsthall (2023) and “CRY BABY” at DAAD Galerie, Berlin Biennale (2020). Diakité is also a co-founder of the Dance Cooperative in Copenhagen and a member of The Union, a platform working toward decolonial discourse in Danish art and culture.

**Makda Embaie** (b. 1994, Emmaboda, Sweden; based in Oslo, Norway) is an artist and poet educated at the Oslo National Academy of the Arts, Konstfack, and Biskop Arnö Writers’ School. Her work explores themes of language, colonialism, and family, often using film, text, sound, and spatial installations. Recent exhibitions include the works “If Joy Was the Door, What Would Be the Room?” at Malmö Art Museum and “Now When We’ve Been Together” at Kunstnernes Hus in Oslo. In 2023 she created “Gravel spreads out time”, an installation in the Heden Parken Garage in Gothenburg. The work explores the historical significance of the site and reflects on community formation linked to sport and the military through light and sound.

**Manju Jatta** (b. 1990, Helsingborg, Sweden; based in Stockholm) works with symbols inspired by places, objects, and traditions from The Gambia and Senegal. He uses the colour blue to explore themes of Blackness, Swedishness/Nordicness, and their histories. In the old Norse language, “bla” meant both blue and black, which informs his use of indigo pigment. His practice combines world building and the ritualistic, mixing visual interpretations of Eddic and skaldic poetry with West African myths and objects. He is educated at Konstfack and The Royal Institute of Art Stockholm (2019–24).

**Linda Lamignan** (b. 1991, Oslo; based in Copenhagen) is a visual and performance artist whose work examines diaspora, transformation and love, through video, sound, and objects. Drawing from West African and Scandinavian cultural connections, their work explores animistic themes and the politics of land and materials. They frequently collaborate with family and friends to create stories rooted in lived experiences and diasporic memory, as seen in their recent exhibitions across Scandinavia. Educated at the Royal Danish Academy of Fine Arts and Oslo National Academy of the Arts.

**Eric Magassa** (b. 1972 in and based in Gothenburg, Sweden) is a multidisciplinary artist whose work spans collage, painting, and large-scale installations. His practice centres on decolonial narratives, identity, and belonging, drawing on archives and unfolding visual patterns that disrupt the narrow aesthetics of the canonised white cube. Magassa has exhibited widely, including at Malmö Konsthall, Tensta Konsthall, and Moderna Museet. His work has been featured in biennials such as Gwangju Biennale, Göteborg International Biennial for Contemporary Art (GIBCA), Borås Art Biennial. Educated at Central Saint Martins London and the Art Students League of New York.

**Luvuyo Equiano Nyawose** (b. 1994, eThekweni, South Africa; based in Providence, Rhode Island, US) is an artist, curator, and filmmaker focused on the intersection of Black social life, memory, and public space. His recent work, “eBhish”, documents Black beachgoers on Durban’s beachfront, engaging with the ocean as a site of memory and metaphysical connection. He has exhibited widely, including at Zeitz MOCAA, Cape Town, the Rencontres de Bamako, Mali, and PHOTO 2022, Melbourne. He is also a recipient of the Foam Paul Huf Award nomination and the Hariban Award Juror’s Choice, and a PhD candidate at Brown University, USA.

**James Barnor** (b. 1929, Accra, Ghana; based in London, UK) is a Ghanaian photographer whose career spans six decades. In his street and studio photography, he represents societies in transition in the 1950s and 60s: Ghana moving toward independence, and London becoming a multicultural metropolis. He set up his first studio in Accra in 1953 and worked as the first photojournalist for the Daily Graphic before his career flourished with the influential anti-apartheid *Drum* magazine in South Africa. After moving to the UK in 1959, Barnor studied photography at Medway College of Art. His work has given rise to numerous exhibitions and publications, including the important retrospective, James Barnor: Accra/London. His work is in collections such as MoMA, New York; Victoria and Albert Museum, National Portrait Gallery, Tate, the Government Art Collection, London; and Musée du quai Branly – Jacques Chirac, Paris.