

TREMBLE

Alberta Whittle, Felix Gmelin, Frida Orupabo

25.09–01.11 2026

'The earth is trembling', observed Martinique-born writer and thinker, Édouard Glissant.* 'Today, the world is unpredictable and in such a world, utopia is necessary', he continued. The exhibition takes off from here, presenting works by artists Alberta Whittle, Felix Gmelin, and Frida Orupabo. In this world of unrest and friction, it asks how resistance takes form, moves, and persists over time. Embracing a Glissantian approach it accepts the ongoing rumbling as a matter of fact, and presses on what it means to live, think, and act within it.

Frida Orupabo's nine-channel video installation glares at the viewer in a constant loop. Disarming still and moving images sourced from various archives by the artist flash in a choreographed cacophony. In one clip, we hear the words, 'somebody almost walked off wid alla my stuff... stealing my stuff from me don't make it yours, it makes it stolen'. The words delivered by Alfre Woodard in Ntozake Shange's choreopoem, *For Colored Girls Who Have Considered Suicide/ When the Rainbow Is Enuf*. In another, "i am tired of god," scribbled in jarring, childlike hand writing in red ink, flickers and disappears. Elsewhere, the cover of The Roots' 1999 album *Things Fall Apart*, itself drawn from an image of the 1964 Bedford-Stuyvesant riots in Brooklyn, appears like an apparition.

Orupabo's *Untitled* (2018) unfurls violences and absurdities thrown at Black life from police brutality, to invasive medical procedures carried out in the name of science, and forced baptism on Indigenous lands. Rather than hiding away this darkness she pulls it to the surface, calling for public reckoning of the tremblement. She brings together discomfort and release, at times with a grave sense of humour, because what can you do?

Alberta Whittle's *What Sound Does The Black Atlantic Make?* (2019) unravels the colonial legacy of the North British Rubber Company, turning towards the ocean as a site of memory. The company's most well-known product was the Wellington boot, and it is recorded that the factory produced 1,185,036 pairs for the British Army during the First World War. Whittle draws connections between the material histories of the factory and the wider networks of colonialism, capitalism and extraction. What is seemingly distant becomes entangled in a web of violent circulation of matter, commodities, and human life across the Atlantic.

What Sound Does The Black Atlantic Make? is a composition of words, sounds, images, and archival footage, floating on waves. The artist transports the viewer across time, place, and geography. She leads us through a difficult past, while also bringing us into ongoing frictions including migration. In one scene, the artist performs a rendition of "Deep Blue Sea" by blues, jazz and folk singer Odetta Holmes, further deepening the work's meditative register as a requiem.

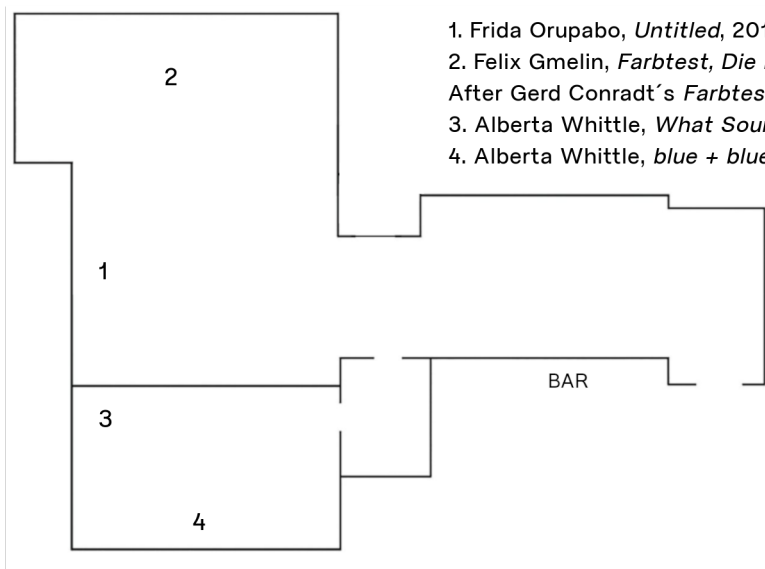
At the heart of Felix Gmelin's *Farbtest, Die Rote Fahne II* (2002) (*Colour Test, The Red Flag II*) is the question: can a political gesture be inherited? What survives, is it its conviction, its image, its choreography, or simply its memory? Gmelin uses reenactment to examine former political movements, particularly traces of 1960s radicalism. He restages Gerd Conradt's 1968 video, shot with his father Otto F. Gmelin and his students, with his own years later in Sweden at the turn of the millennium. The recordings are exhibited as a cohesive installation, side by side, in contrasting symbiosis.

Conradt's video of the students' revolutionary protest culminates inside Berlin's Schöneberger Rathaus, a site popularised by John F. Kennedy's famous 1963 "Ich bin ein Berliner" (I am a Berliner) speech. Felix Gmelin's reenactment, by contrast, ends at Stockholm City Hall. In the former, the red flag appears on the balcony as a victorious gesture; in the latter, that moment is absent. It is precisely these gaps between different acts of rebellion that fascinate the artist, the attempt to understand what ideology means in practice, and what happens when the same line of action is repeated.

Glissant's trembling thinking runs through the exhibition as a way of facing systems of terror. To tremble is not to remain still, but to move, to respond, to act, and to open toward what might be possible. The exhibition follows this movement tethering itself in anti-imperial thought and reaching for potentiality through artistic gesture.

Curator: Tawanda Appiah

*Édouard Glissant & Hans Ulrich Obrist, *The Archipelago Conversations* (2021).



1. Frida Orupabo, *Untitled*, 2018. 40:10 mins.
2. Felix Gmelin, *Farbtest, Die Rote Fahne II, (Color Test, The Red Flag II)*, 2002. After Gerd Conradt's *Farbtest, Die Rote Fahne*, 1968. 12:33 mins.
3. Alberta Whittle, *What Sound Does The Black Atlantic Make?*, 2019. 12:30 mins
4. Alberta Whittle, *blue + blue*, 2026.

ALBERTA WHITTLE (b. 1980, Bridgetown, Barbados) lives and works in Glasgow, Scotland, received her PhD from Edinburgh College of Art in 2024 and is a current Research Associate at The University of Johannesburg. Whittle represented Scotland at the 59th International Art Exhibition of La Biennale di Venezia (2022) and has been a recipient of the Paul Hamlyn Awards for Artists, Turner Bursary, Frieze Artist Award, and a Henry Moore Foundation Artist Award. She was the Margaret Tait Award winner for 2018/19.

Whittle's multifaceted practice is preoccupied with developing a personal response to the legacies of the Atlantic slave trade, unpicking its connections to institutional racism, white supremacy and climate emergency in the present. Against an oppressive political background she aims to foreground hope and engage with different forms of resistance.

FELIX GMELIN (b. 1962, Heidelberg, Germany), received his BA and MFA in painting from the Royal Institute of Art, Stockholm. He is based in Trondheim, where he is a Professor of Painting and Beyond at the Trondheim Academy of Fine Art. Gmelin has taught at a range of international art schools including Konstfack, the Royal Institute of Art, Städelschule, De Ateliers, and the International Academy of Art Palestine. His teaching practice mirrors the central concerns of his artistic production: pedagogy, repetition, and the critical examination of action.

What does it mean to teach anyone anything? For Gmelin this question is both the subject and the topos—the conceptual space—in which his work operates. In a twofold sense, many of his pieces are exercises in pedagogy: they foreground the act itself without necessarily endorsing its ideological intent, testing the limits of materialisation, and, when the test fails, exposing the act to mockery that can reveal unexpected meanings.

His work is held in various collections, including Moderna Museet Stockholm, Kadist Art Foundation Paris / San Francisco, and Frac Nord-Pas de Calais.

FRIDA ORUPABO (b. 1986 in Sarpsborg, Norway) is a sociologist and artist based in Oslo. Her work consists of digital and physical collages in various forms, which explore questions related to race, family relations, gender, sexuality, violence and identity. Orupabo's work has been presented at museums and exhibition spaces all over the world, and is included in prominent collections such as The Guggenheim Museum, Studio Museum in Harlem, Louisiana Museum of Modern Art, and Moderna Museet Stockholm. In 2025, she received the SPECTRUM Internationaler Preis für Fotografie for her photographic and collage-based practice.

In 2026 Orupabo will present two solo exhibitions at the Museum of Contemporary Art – MAC/CCB, and Kunsten Museum of Modern Art Aalborg. Recent solos include Sprengel Museum and Astrup Fearnley Museet (2025), Bonniers Konsthall (2024), Fotomuseum Winterthur (2022), Museu Afro Brasil (2021), and Kunsthall Trondheim (2021). Orupabo has also participated in various biennales including the 15th Gwangju Biennale (2024), 34th São Paulo Biennial (2021), and the 58th Venice Biennale (2018).

Technicians: Erlend Rødsten and Sebastian Hegedüs.

Skånes konstförening: Janneke Schoene, Tawanda Appiah, Ebba Davidsson.

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