

# MISOGHISTS

**PRESS RELEASE**

MARCH 2020

|               |   |
|---------------|---|
| <b>M</b> WHAT | 3 |
|---------------|---|

|              |  |
|--------------|--|
| <b>M</b> WHO |  |
|--------------|--|

|         |    |
|---------|----|
| PAOLA   | 6  |
| ANNA N. | 8  |
| ÅSA     | 10 |
| SARA    | 12 |
| EMMA    | 14 |
| MAJA    | 16 |
| FARVASH | 18 |
| ANITA   | 20 |
| ANNA K. | 22 |
| KITTY   | 24 |
| MÄRTA   | 26 |
| YNGVILD | 28 |
| NELCYA  | 30 |

|                |  |
|----------------|--|
| <b>M</b> WHERE |  |
|----------------|--|

|           |    |
|-----------|----|
| STOCKHOLM | 34 |
| MILAN     | 35 |

|                        |  |
|------------------------|--|
| <b>M</b> COLLABORATORS |  |
|------------------------|--|

|                     |    |
|---------------------|----|
| THE CASE FOR HER    | 37 |
| BOLON               | 38 |
| ANDRÉHN-SCHIPTJENKO | 39 |
| TEENAGE ENGINEERING | 40 |
| ELENA QUARESTANI    | 41 |
| FEDERICA SALA       | 42 |

Misschiefs is a groundbreaking feminist exhibition of contemporary collectible design that showcases a unique group of ten trailblazing Swedish women designers selected for the punk nature of their work, at the crossing of design, craft and art. In each city Misschiefs visits, a woman gallerist or curator is invited to select one woman artist of her choice to join the show.

All the Misschiefs have been minutely selected for the excellency of their individual mastering of a particular craftsmanship and artistic style, ranging from material techniques such as glass blowing, wood stitching, precious stone setting, textile weaving, interactive technology and more. The designers are aged 25 to 83 years old, some are internationally famous, others established names in the Swedish design world and a few are young upcoming figures. They come from different parts of the country, have various cultural backgrounds and work from studios in distinct locations in Sweden and abroad.

The choice of female designers and collaborators springs from a desire to actively participate in boosting women's visibility in the arts and design at large. Especially in the field of product design,

where women designers are still under-represented in most design companies producing furniture and functional objects, as well as in prestigious design schools, particularly women designers with multi-cultural backgrounds. Part of the sales of the objects and the exhibition catalogue go to an international women's foundation.

All the objects and furniture are handmade only for Misschiefs and sold in a maximum number of three copies each. Punk by nature, our objects stand for freedom of individual expression in a design culture traditionally strict and controlled. The combination of individual mastery of specific craftsmanship, the free reins of the brief and the nature of the design uniqueness and rarity, has enabled the creation of a truly singular collection of Swedish contemporary collectible design.



WHO

# PAOLA BJÄRINGER

FOUNDER

Paola Bjäringer, born in 1980, is an independent curator and producer specializing in contemporary collectible design and functional art. Her academic background led her to reflect upon the gendered nature and history of everyday objects that surrounds us. Her first design oriented project named Love Design in 2007 led to a collaboration with women designers such as Matali Crasset who became landmark in Bjäringer's career as initiator of collectible design objects and spaces aimed at bridging with craft and art from a societal perspective. From site and client specific projects oriented on emotional design, to exhibition production, branding and interior designs, Bjäringer's work focuses on giving the contemporary designers of her choice a broader spectrum of creativity, outside of industrial constraints. Bjäringer grew up in Paris, France and studied in London. In 2009 Bjäringer founded and ran Gallery Slott in Paris, producing unique and limited edition design objects and furniture with designers such as Matthieu Lehanneur and Arik Levy. Her objects are part of permanent museum collections such as the Chicago Art Institute. She now operates from Stockholm, Sweden. Misschiefs is the first collectible design collection produced by her with only Swedish women designers specifically selected for the purpose of broadening the definition of 'Swedish design' and bridging contemporary collectible design with philanthropy for gender equality.

[MORE INFO](#)



MISSCHIEFS

« Sobriety is dead, and #metoo has something to do with it. Sentences like these tend to stick to my brain like hard insoluble hairspray in the 90s, usually around 3am when my youngest son disrupts the status quo of my sleep. When we step out of our comfort zone, magic happens. The fierce women chosen for this project all have this one power in common, they challenge what is expected of them using a sharp, rigorous and very singular approach to their own process of creation.

Lagom comes from the word lag (law). In Sweden not following the rules is like cutting French cheese the wrong way, a blasphemy that mechanically leads to public humiliation. Good taste in Swedish design has that double edged razor blade that slashes all things daring to be unfair, spontaneous, eccentric or – Luther forbids – provocative. Misschiefs sits right there, at the crossing of design and art, two disciplines arguably at antipods if one complies to the diktat that purpose always determines form.

Whether their creators call themselves artists or designers, the objects you will encounter here are all hand-made, unique and yet multidimensional in the emotions they convey and the subjects they address. They cannot be thrown out and replaced. They are here to stay, whether you like them or not. Unapologetic and fluid, Misschiefs are the opposite of mansplaining.

Every witch in history surrounds herself by other witches, in togetherness we write our individual stories that challenge the binaries imposed upon us. Let our magic circle guide you through a mobile-free journey of emancipated artefacts born from a desire to deconstruct and recreate. Welcome to Misschiefs. »

Paola



# ANNA NORDSTRÖM

Anna Nordström is born in 1984 in Gävle, Sweden. Educated at Konstfack, Stockholm and MICA, Baltimore.

In her work Nordström utilizes a wide range of textile techniques, mainly patchwork, quilting and embroidery. The traditional, or more common ways of creating are modified to concern thoughts on work, labour, status, value and (lack of) professionalism.

The expression of the materials play an important part and are chosen based on specific qualities and connotations. Often purchased on sale, often saying something about femininity.

Nordström is one of the founding members of Den Nya Kvinnogruppen (The New Womens Group) 2013-2018, a collective consisting of six artists working with workshops, seminars and exhibitions exploring materiality, tactility and feminist strategies.

[NNNRDSTRM.COM](http://NNNRDSTRM.COM)





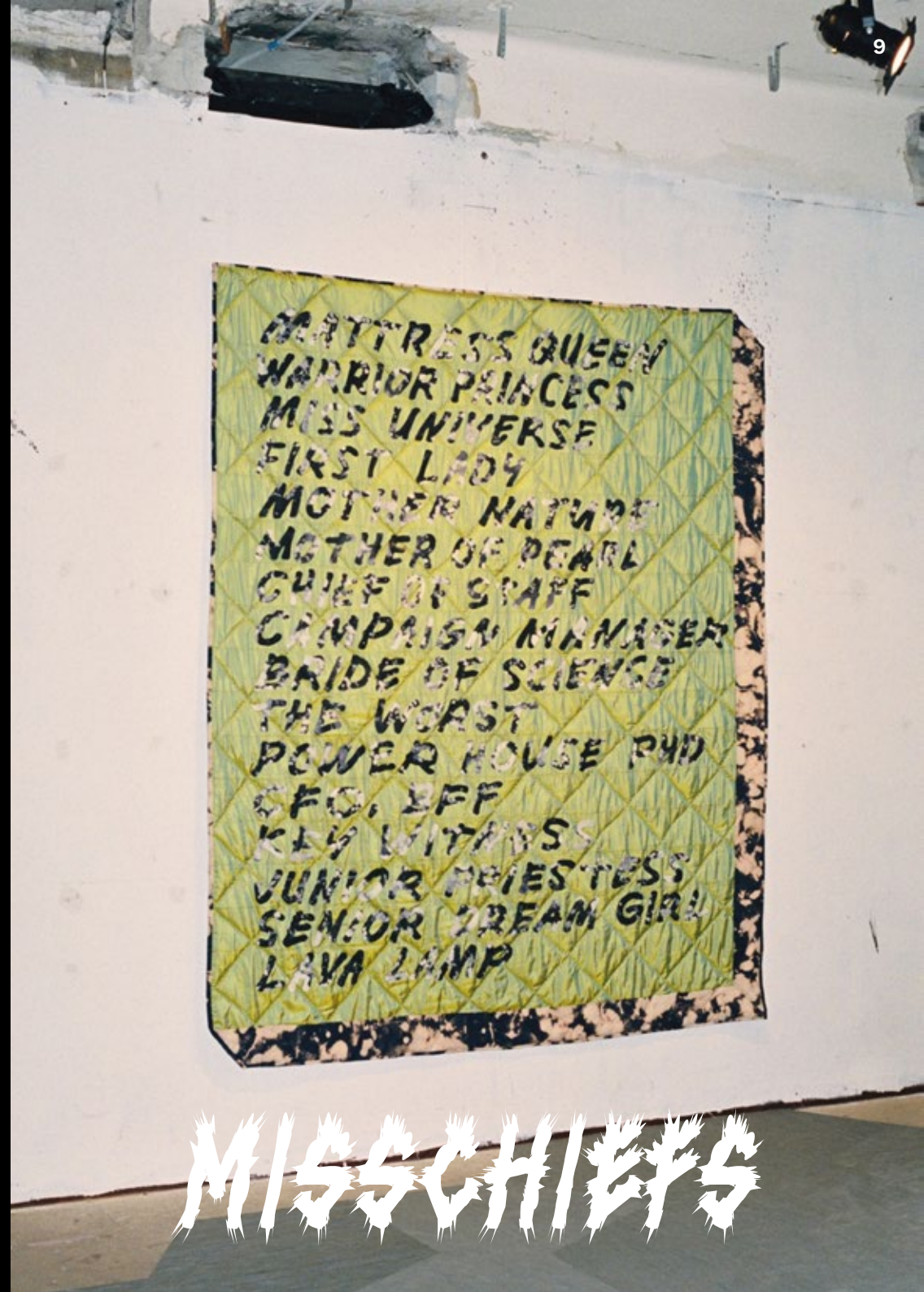
**DREAM WOMAN CV**

Patchwork quilt  
Appliquéd, quilted and bleached by hand  
240 x 205 cm  
Front: silk and cotton, filling: cotton  
Back: cotton  
Limited edition of 3 + 1 AP

« In this wallhanging, I have merged my obsession with quilts with my interest in archeology and female labor. Beyond having the shape of a quilt, it is a poem, a list of titles, a handwritten note, a CV, 16 suggestions of possible occupations. The titles are collected over time from Tv-shows, youtube, the news, history books, movies, commercials, and popular culture in general. Chosen based on how they sound, what the words look like and what they mean. How they play together.

It is a record of sixteen different professional positions that range from WARRIOR PRINCESS to CHIEF OF STAFF to MOTHER OF PEARL. Some are 'real', in the sense that they are being used in mainstream culture, while some are more.... poetic. Sometimes it is a mix of reality and fiction. What they all have in common is that they are all ultimately 'made up' and that they connect to ideas of femininity...

[MORE](#)



MISSCHIEFS

# ÅSA JUNGNELIUS

Åsa Jungnelius is a visual artist (MFA) and a Lecturer at Konstfack, University College of Arts, Crafts and Design, based in Stockholm and Månsamåla. Her work is often material-related and goes from interiors to monumental formats where our bodies' relations, the objects we surround them with and the rooms they act in together are investigated through a material language. The constant positing of material in the intersection of economy, ecology and the social describes the preconditions for the time in which we live. The objects become a sort of fetish of ourselves as individuals and our contemporary condition. Jungnelius is Artistic Director of Residence-In-Nature and works on a public artwork, The Seashell, for the extension of the Stockholm metro (2016). Her work has been exhibited at Tensta Konsthall (2007), Crystal (2011), Norrköpings konstmuseum (2011), and as site-specific work in Hötorgshallen commissioned by the City of Stockholm (2013), Kalmar konstmuseum (2013), Chamber NYC (2017) Dunkers kulturhus (2017), Fullersta gård (2018), ArkDes (2018), He Xiangning Art Museum in Shenzhen (2018), and Luleå Biennalen (2019). From 2007 to 2013 Jungnelius was a designer at Kosta Boda. She was part of founding WeWorkInAFragile-Material (2003–2010) and today runs LASTSTUDIO. During 2019 Jungnelius makes a solo presentation at Vandalorum and participate in OpenArt, Örebro.

[ASAJUNGNELIUS.SE](http://ASAJUNGNELIUS.SE)



MISSCHIEFS



**LENA**

Round dinner table  
 H 72 cm D 120 cm  
 Base: pine wood covered in glass,  
 inside: mirrored sphere  
 Top: yellow colored glass  
 Limited edition of 3 + 1 AP

Assemble X (tribute to my love)  
 Chandelier  
 70 x 50 cm  
 Papier-mâché, bone from a moose,  
 glass, neon sign, rope and nylon  
 stockings  
 Limited edition of 3 + 1 AP

Sconce  
 Lampett  
 22 x 25cm  
 Mouth blown glass, wig and fur  
 Limited edition of 6

Snippa in yellow  
 Bowl  
 22 x 22cm  
 Mouth blown glass and wig  
 Unique piece

« To celebrate my mother I named this table setting after her, it can be read as a celebration of maternity, but also of friendship, paternity, caring and the collective's defense of plurality. Lena, is a unique dinner table setting composed of various objects, all handmade in my atelje in Måsnamåla, Sweden, just for Misschiefs. »

Åsa



**MISSCHIEFS**

# SARA SZYBER

Operating through her own architecture and design company, Sara Szyber explores different expressions of form related to the interior – from furniture and industrial design to shaping a variety of exhibition and interior spaces. Sara Szyber has been involved in such a diverse range of work as designing "Play!" – an exhibition for children, that toured across Europe (Moscow, Berlin, Belgrade etc.), through being the auteur for a long range of original, typically scandinavian-style furniture design together with renowned companies such as Design House Stockholm, Nola, NC and Askul. Together with The Swedish Society of Crafts and Design/ Svensk Form, Sara Szyber participated as a designer and also managed the 17 Swedish Designers-exhibition-show through USA, Austria and Czech Republic with works by Swedish female designers. Sara Szyber has also been commissioned as an architect to create the interiors of (for example) The Swedish Police Museum and The Gotland Visitor's Centre/ Gotlands Naturum. Recently Sara Szyber was selected to create the new space for visitors and school-classes at the Historical Museum in Stockholm. From a her upbringing Sara Szyber has inherited a fascination for patterns, which are expressed in her different designs of wool carpets for Kateha...

[SARASZYBER.COM](http://SARASZYBER.COM)



# MISSCHIEFS



**DEATH PROOF CABINET**

Cabinet

H 178 cm x W 81 cm x D 34 cm

Printed birch block board, lacquered metal, silver skull

Limited edition of 3 + 1 AP

« The Death Proof Cabinet is a specific piece of furniture that has arisen through the collaboration and the driving force in the Misschiefs project. In my process I want to challenge what I have experienced and explore different possibilities of the material, in order to bring forth new expressions for furniture.

The Death Proof Cabinet has a physical storage body of checkered, printed wood and curvaceous legs that wants to speak to the visitor. It deals with expression, materiality and resistance in my relation to the contemporary world.

Misschiefs as project has given me the space to express myself into the design-art field, which is super interesting and calls for further exploration. I also find this way of bringing pieces of furniture to life in cooperation with small scale manufacturers very developable and sympathetic. »

Sara



# MISSCHIEFS

# EMMA MARGA BLANCHE

Emma is a French-Swedish furniture designer. She is Born and raised in France where she was educated as an interior architect and designer. She grew up surrounded by art as her mother is a painter.

Emma started her own studio when she moved to Sweden in 2007 after having an experience as an art teacher in India. 2010 she founded the design Studio Färg & Blanche with her partner Fredrik Färg.

As a studio, they work across a wide variety of fields, collaborating with established furniture brands such as BD Barcelona Design, Gärsnäs, Petite Friture and Design House Stockholm to name a few, as well as producing their own collections and limited art pieces for galleries. Known for their experimental stance, where each expression informs the other, they effortlessly move between the exclusive hand made one off and the industrially produced, without ever losing their distinctive touch.

FARGBLANCHE.COM



MISSCHIEFS



**SCREAM A WHISPER**

A collection of three handmade stools  
Approx. 45 x 45 cm  
3D print, ropes, Jesmonite  
Limited edition of 3 + 1 AP

« I was pregnant during my creative process and it really influenced my work for the Misschiefs project. First I started with a desire to explore the craft of knitting, because it is the one specific craft that is related to motherhood and women in general, all generations combined. A soft and reassuring craft. To see what aesthetic could be explored with it and at the same time put it in contrast with something hard, interlace it with something else.

So the idea to make a stool came up, something stable you can sit on, on what your body rely on. At the same time the stool took shape, my pregnant body changed form and this in turn changed my view on the project. The series finally became 3 stools, with the same shape having a dialogue between 3d printing and ropes. »

Emma



MISSCHIEFS



# MAJA MICHAELSDOTTER ERIKSSON

Maja Michaelsdotter Eriksson is a textile artist who works within the sculptural field. Specialized in tufting, a half industrial technique for making carpets, Maja seeks to develop new ways to make tufted sculptures. Her work is colorful and often portraits everyday objects. A cat, an egg, a placenta. Her work often brings up themes from ordinary life, but by playing with scale and setting the objects present a contrasting layer of meaning and an often comical or absurd aspect of the world. Her work portrays a striking fascination of everything living, our biological bodies and organs of flesh and blood as well as underlying themes of the mind. Her pieces often relates to topics viewed as heavy or problematic, witch in her work is shown with an honesty that ultimately celebrates the force of life.

Maja has got the award Young Swedish design (Ung svensk form) in 2017 and 2019. Before finishing her masters degree in Textile art at HDK- School of Design and Craft at the University of Gothenburg, in spring 2018 she has exhibited for The Swedish National museum, Liljevalchs museum, ArkDes- The Design part of the Modern Museum in Sweden, among many other national and international venues.

[MAJAMICHAELSDOTTERERIKSSON.SE](http://MAJAMICHAELSDOTTERERIKSSON.SE)



MISSCHIEFS



**FRESH COLLECTION: SLICE, CUT, SPLASH**

A collection of three hand tufted carpets/sculptures

Slice 195 x 140 cm

Cut 145 x 105 cm

Splash 220 x 170 cm

Yarn: 100% wool, backing: polyester fabric

Limited edition of 3 + 1 AP

« For Misschiefs I have created a rug-collection entitled FRESH, consisting of upscaled pieces of food. Slice is a tomato slice, Cut is a meat chop. More pieces will be added to the collection as the exhibition travels abroad. Through altering the scale and material of everyday objects, I'm able to strip the objects from their obvious, quotidian function.

My goal is to introduce the viewer to a wider set of possibilities and new associations. I am inspired by the life force that unites all existing matter. I want to push upon and disrupt our banal perceptions of this world, through these material experiments. »

Maja



**MISSCHIEFS**



# FARVASH

Farvash is a London and Stockholm based artist working in the realm of material science. Her body of work sprawls out from her central interest in transformation - of the social and corporeal. Her material experiments stem from the Nano, extending through performance, lectures, garments, bulletproof logics, personalities, holograms - towards logic of loops and wormholes. She codes behaviours and human errors to investigate the body as both a machine and a vehicle. She is deeply rooted within Persian mythological practices and alchemy.

Her earlier background in chemistry allowed her to bridge her work cross disciplines. She has over a decade's worth of experience with transdisciplinary works linking various fields of science with arts and design.

She holds several patents and received honours for her cross-disciplinary work. She worked 10 years as Creative Director at Rolling Optics, a hologram start-up where she built up a design research department and made over 2000 future concepts for more than 500 brands such as, Chanel, Taittinger, Hennessy, Absolut Vodka etc. In 2015 she began doing high security research and future concept for plastic bank notes worldwide...

[FARVASH.COM](http://FARVASH.COM)



# MISSCHIEFS

**PARADOX TALE OF LOGIC GATE**

Durational performance, installation and ritual tools  
Control disk, uniform, prayer mat. All handmade  
Disk: D 60 cm, mat: 62 x 99 cm  
Tulle, Glass beads, Thread, Ink, TPU, Pigment, Adhesive Stainless steel, Gold 24K, Pdot, Electrolyte, Pigment, Dielectric, Carbon, Silver  
Limited edition of 3 + 1 AP

« Paradox Tale of Logic Gate is a fictional tale, it remarks upon behaviors of control within the human, how personalities are designed-for-purpose.

Paradox Tale of Logic Gate is a territory, a “no-land”, yet connected to “landedness” through rules and citizenship. The citizen of no-mans-land relates to their environment as if it were a control room of gaming: the build-up of character, designed behaviour. State tools control the citizen, the citizen obeys, waiting for permission to pray.

The performance navigates self-censorship, arranged behaviour and self-control. It connects to conspiratorial thinking and imagined or constructed beliefs tethered to land. It questions individual agency when an overarching power structure is omnipresent, and consequences are ever-present to individual action. Ideology and belief have no borders, yet they create an invisible landscape in the mind of the citizen...

[MORE](#)





# ANITA GRAFFMAN

Anita Graffman born in Stockholm in 1958 is a textile artist who studied product design and interior architecture at Konstfack. She has worked with numerous established Swedish brands such as Orrefors, Tarkett or NK. Specialising in handmade carpets and wall hangings, Graffman has an impressive career as textile artist with monumental textile works all over the world, in both private homes as well as public domains. She is represented in several museum collections such as the Swedish National Museum.

[ANITAGRAFFMAN.SE](http://ANITAGRAFFMAN.SE)



MISSCHIEFS



**MIDNIGHT WATER**

Handwoven and embroidered tapestry  
370 x 170 cm in wool, linnen and silk  
Unique piece

« I am always aware of the temper of the water and its beauty. It is in the back of my mind as a close friend, an inspiring friend with many colors. Nature is often with me, both in pleasure and fright. I try to live close to the sea. I am embedded by the sea, almost always.

I paint with threads, in many different qualities and colors. »

Anita



MISSCHIEFS

# ANNA KRAITZ

Kraitz lives and works in Stockholm, Sweden.

Maybe one would describe it as every day being a story for Kraitz. With unwavering curiosity and the seemingly unobserved observations, she explores daily life, personal memories and opportunities. Such an approach certainly allows, as a designer, to accept unrestricted challenges that materials and techniques can offer.

As a designer, Kraitz is represented in the permanent collections at the National Museum in Stockholm with a number of objects. She has exhibited in Tokyo, London, New York, Washington and received several large Swedish scholarships. She is also represented in several publications on design.

KRAITZ.SE



# MISSCHIEFS



**CINDERELLA**

Ironing board  
45 x 130 x H 85 cm, adjustable  
Wood, metal, brass  
Limited edition of 3 + 1 AP

« To clean, to iron, to do the laundry, to wash up... every day, every week.

As a designer, I approach the topic of cleaning through its materiality – the cleaning supplies and objects. The tools/objects/things I work with are everyday and functional artifacts. At the same time, I want to find a way for them to shine and own their place.

To clean, to iron, to do the laundry, to wash up.... every day, every week.

The time I devote to these things that continuously reoccur in my everyday, and that can affect my mood and be a source of stress, quarrels, inner peace, satisfaction, etc – is huge. That makes me think. What is perceived as clean and unclean, messy and ordered, and how this creates boundaries between people, has long been a central theme of anthropological research. In many cultures the task is designated to others. From men to women. From high status women to low status women...

[MORE](#)



# KITTY SCHUMACHER

Kitty Schumacher is a Berlin based visual artist and photographer. Born in Stockholm in 1994, the youngest of all Misschiefs' graduated with a BFA in visual communication from Beckman College of Design, Sweden. Having trained to become a professional dancer until age 18, she now explores movement, dynamics and rhythm through her visual work. By creating artificial worlds Kitty's video work examines the meaning of emotional understanding, featuring queer phenomenology and oppression of technology. Although she is a tech lover at heart.

INSTAGRAM/KITTYSCHUMACHER

A photograph of a woman with dark hair in a bun, wearing a gold-colored jacket and large hoop earrings. She is holding a tall stack of books or records against her face, looking at them. The background is a plain, light-colored wall.

MISSCHIEFS



**TECHNOFERENCE**

Art video, installation

Two 110 x 62 cm screens, floor stand, four speakers

Sound composed by Edward Asplund Sjunnesson

Speakers by Teenage Engineering

« Technofence • techno(logy) (inter)ference

Any negative effect imposed on an interpersonal relationship by the intrusive use of technology.

One time when I was a lot younger, I got so fucked up at a club that I left all my things behind and just tried to get home. I lived right outside the city and I don't know how I got there without my wallet, but I did. It was in the winter, I had no jacket or keys and was locked outside yet I didn't care. Because I had my phone I could contact the girl I lived with, so it would all be fine. Then I realized that I had lost my phone too. By losing it I'd lost my connection to safety. I was no more alone than the second before I realized it, but it felt like I was cut off from everything and everyone. After some time I got to borrow a strangers phone and I was safe, once again connected...

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MISSCHIEFS

# MÄRTA MATTSSON

Märta Mattsson was born in Stockholm, Sweden in 1982. She received a Master degree from the Royal College of Art in London in 2010. She also received a Bachelor degree in jewellery art from HDK - Academy of Design and Crafts in Gothenburg and has been an exchange student at Hiko Mizuno College of Jewelry in Tokyo, Rhode Island School of Design in Providence and at Hawaii Pacific University. She has exhibited her work both nationally and internationally since 2006 in over 20 solo exhibitions and in many group exhibitions. Märta has given workshops and lectures around the theme of her work in countries like China, Belgium, Mexico, Thailand, USA, Sweden and Latvia and she is currently employed as a lecturer at HDK – Academy of Design and Crafts in the department for jewellery art. In 2016 Märta was awarded the prize Young Applied Artists 2016 in Sweden and her pieces can be found in prestigious Museum collections like MAD – Museum of Art and Design in New York and Nationalmuseum in Stockholm.

‘My jewellery deals with the tension that lies between attraction and repulsion. I take seemingly inappropriate materials, making ordinary and familiar objects seem extraordinary and unfamiliar.’ - Märta

[MARTAMATTSSON.COM](http://MARTAMATTSSON.COM)



MISSCHIEFS



**MAGGIE & CATE**

Pendant and table lamp

Pendant: 75 x 23 cm

Table: 40 x 25 cm

Glass and silicone, handmade

Limited edition of 3 + 2 AP

« During my studies to become a jewelry artist somebody once told me, «You make jewelry for children – not for adults». When I heard that this projects would be named Misschiefs the playfulness of the title and the wordplay made me think of when I was an exchange student in Tokyo and the Japanese students in my class came up with a new word to describe my artistic style. The word was «ki-mokawaii» which is a combination of the words for disgusting and cute in Japanese. My jewellery is made for adults but with a touch of kitsch, imaginary worlds and with a hint of humor.

I have created two exclusive lamps in hand blown glass based on the bodies of maggots and caterpillars and given them an uncanny resemblance to human babies. The aesthetic of the pieces are a bit of a morph between real creatures and fantasy creatures, simplified shapes, hybrids. In my creative process I have been playing with the idea and concept of «hugging my nightmares». Warm mood lights, a «safe» movement of squirmy creatures frozen in time. »

Märta



# MISSCHIEFS

# YNGVILD SAETER

STOCKHOLM GUEST

Norwegian artist Yngvild Saeter is born in 1986, she lives and works in Stockholm, Sweden. She is represented by Andréhn-Schiptjenko.

Apart from her art school education Saeter also has a degree in social and cultural anthropology and political sciences. This informs her work, in which she creates sculptures and objects from selected readymades - mostly spare parts from motorcycles and other vehicles. In an exploration of ideas of masculinity, protection, speed and the heroic, she creates hybrid forms that are at once recognizable yet defy comprehension and categorization.

[YNGVILDSAETER.COM](http://YNGVILDSAETER.COM)



MISSCHIEFS



**THE SPIRIT REALM**

Chandelier

150 x 35 x 44 cm

Motorcycle windshields, epoxy clay, piercings, rings,

jewellery, chains, carabine hooks, light fixture

Unique piece

« The Spirit Realm chandelier is the best of both worlds, living in light, coated in darkness with sides of smoke. I wanted to make a statement piece, a chandelier that is just as dark as it is light, a yin and yang scaled creature made out of smoke tinted motorcycle windshields. »

Yngvild



MISSCHIEFS



# NELCYA CHAMSZADEH

MILAN GUEST

Born in 1972, Nelcya Chamszadeh, of French origins, has been living in Milan for 10 years.

After working in a totally private way off the public scene, she decided to give her work a real container and to open her creative laboratory. This atelier is her oxygen. Here Nelcya creates, questions and materializes her rebellion against the conventions of contemporary society and expresses her personal point of view on the things of the world.

Visiting her studio, you are surprised by the quantity of containers and jars filled with meticulously ordered small objects. A small object recalls another by way of elaborating a work and giving life to a theme or concept. An approach popularized by the Dadaists that finds, in Nelcya Chamszadeh's works, a deliberately pop development thanks to the link with mass consumption and the forms of dependence to which it refers. Nelcya treats the great and frightening themes of our society with disenchanted and a little cynical irony: death, sex, war, politics ... subjects that obsess, that sometimes consume even to madness...

LOVEGOODGALLERY.COM



# MISSCHIEFS

## PLEASED TO MEET YOU

Mirror  
150 x 115 cm  
wood and ceramic, mixed technique  
Unique piece

« Art is the only moment in my daily life where modesty does not exist, where I totally let myself go and I feel absolutely free to express everything I feel, my anxieties, my intimacy.

The womb is for me the universal representation of life.

Life that would therefore be impossible without the woman.

It amused me to make a self-portrait out of it. The viewer is invited to look inside, while at the same time looking at himself in the mirror.

In short, a game of voyeurism and intimacy.

Spying through keyholes, you discover scenes that, seen through the prism of my anxieties and fantasies, I imagine may have built my life.

I wanted to pay tribute to women, to their primordial role in life, to their strength, to their will, to their resilience.

This work is a declaration of love and admiration for women. »

Nelcya

## ITALIANO

Classe 1972, Nelcya Chamszadeh, di origine francese, vive a Milano da 10 anni. Dopo aver lavorato fuori dalla scena pubblica in maniera totalmente privata, ha deciso di dare al suo lavoro un vero contenitore e di aprire il suo laboratorio creativo. Questo atelier è il suo ossigeno. Qui Nelcya crea, mette in discussione e materializza la sua rivolta alle convenzioni della società contemporanea ed esprime il suo personale punto di vista sulle cose del mondo.

Visitando il suo studio, si è sorpresi dalla quantità di contenitori e barattoli riempiti con piccoli oggetti meticolosamente ordinati. Un piccolo oggetto ne richiama un altro per via via elaborare un'opera e dare vita ad un tema o un concetto. Un approccio reso popolare dai dadaisti che trova, nelle opere di Nelcya Chamszadeh, uno sviluppo deliberatamente pop grazie al legame con il consumo di massa e alle forme di dipendenza a cui si riconduce. Nelcya tratta con ironia disincantata e un po' cinica i grandi e spaventosi temi della nostra società: morte, sesso, guerra, politica... soggetti che ossessionano, che consumano, a volte, fino alla pazzia. Una delle vie d'uscita catartiche è rappresentata dalla creazione, dal lasciarsi andare liberamente all'espressione artistica per sfuggire alla depressione. Il titolo di ogni opera gioca un ruolo fondamentale nella lettura e nella comprensione dell'opera stessa. «Help!», «Uffizi», «Les Connasses», «You're fat!» hanno l'intento di guidare verso una direzione emotiva o, per l'effetto sorpresa, costringere al voyeurismo.

## PLEASED TO MEET YOU

L'arte è l'unico momento del mio quotidiano in cui il pudore non esiste, dove mi lascio totalmente andare e mi sento assolutamente libera di esprimere tutto quello che sento, le mie angosce, la mia intimità.

L'utero è per me la rappresentazione universale della vita.

Vita che sarebbe quindi impossibile senza la donna.

Mi ha divertito farne un autoritratto, in cui invito lo spettatore a guardare dentro, mentre allo stesso tempo si guarda allo specchio.

Insomma, un gioco di voyeurismo e di intimità.

Si ritrovano, spiando attraverso dei buchi di serratura, le scene che, viste attraverso il prisma delle mie angosce e dei miei fantasmi, immagino possano aver costruito la mia vita.

Ho voluto farne un omaggio alle donne, al loro ruolo primordiale nella vita, alla loro forza, alla loro volontà, alla loro capacità di resilienza.

Quest'opera è una dichiarazione d'amore e di ammirazione della donna.

MISSCHIEFS

« Nelcya Chamszadeh's work reveals all the passion and obsession of an artist who, before revealing her art to the outside world, painstakingly worked and reworked the themes dear to her in the isolation of her home. Her Pop takes on aspects of contemporary society such as consumerism and religion and, more importantly, her parody and critique of femininity and its many clichés make her the perfect interpreter of MISSCHIEFS's Punk spirit. As the guest artist invited for the Milan iteration of the show, Nelcya had to deal with the functional side of design, however art-minded. The result is a self-portrait in which she lays bare aspects of her life—sexuality, creativity, the hard path of IVF, sickness, menopause—all the while, inviting the visitor to treat the artwork as a mirror in which to see refracted itself as well as its experience. The childish and stereotypical aesthetics of a pink female universe is turned into an ode to life and the breaking of all-too-persistent taboos about women's bodies. »

Federica Sala

#### ITALIANO

« Il lavoro di Nelcya Chamszadeh, per vent'anni tenuto all'interno delle mura domestiche, rivela tutta la passione, l'ossessione e le tematiche care ad un'artista che ha coltivato minuziosamente la propria arte prima di svelarla all'esterno. Le sue riflessioni in chiave pop sui temi della società contemporanea come il consumismo e la religione, ma soprattutto la sua parodia critica delle tematiche legate alla femminilità ed ai suoi stereotipi fanno di lei la giusta interprete dello spirito punk MISSCHIEFS. Come guest artist dell'edizione milanese della mostra, Nelcya si è però dovuta confrontare con il tema dell'oggetto funzionale in ambito design art. Il risultato è un autoritratto in cui l'artista mette a nudo diverse tematiche della propria vita di donna (la sessualità, la creatività, il percorso ad ostacoli della fertilità, la malattia e la menopausa) ma allo stesso tempo dà la possibilità al suo interlocutore, di riflettersi nella sua opera e di potersi rispecchiare con il proprio vissuto. L'estetica infantile e stereotipata dell'universo femminile rosa diventa qui un inno alla vita ed alla rottura di alcuni persistenti tabù sul corpo delle donne. »

Federica Sala



MISSCHIEFS






WHERE

# STOCKHOLM

FEBRUARY 4 - 21, 2020

Misschiefs was revealed in Stockholm during the most important week of the year for Nordic design, the Stockholm Design Week. The exhibition spanned over 200m<sup>2</sup> in an empty apartment inside the Bångska Palace, a historical edifice from 1883. The building is situated in the heart of Stureplan, Stockholm's most famous and central public square soon to be renovated as part of a major urban redevelopment of the area. Special thanks to Erik Rosemberg.

Stureplan 6, 11435 Stockholm, SWEDEN



MISSCHIEFS



# MILAN

JUNE 14 - 21, 2020



During MIART the international contemporary art fair and the world famous Milan Design Week, Misschiefs is hosted in Milan by Elena Quarestani in her incredible industrial building transformed into a non-profit art center named ASSAB ONE. The selected curator for choosing the Milan Misschiefs guest artist is Federica Sala.

Assab One, via privata 1, 20132 Milan, ITALY





**COLLABORATORS**



# THE CASE FOR HER

« The Case For Her is a nimble, lean and trailblazing funding collaborative that invests in two main areas – Menstruation and Female Sexual Pleasure. We believe in an equal world where women and girls can thrive, so we put capital in underfunded areas and invest in social enterprises, organizations and initiatives that work within female health. Our dynamic portfolio spans over the globe and includes product companies, tech innovations, research initiatives and grassroots organizations. We started The Case For Her because we are MISSCHIEFS. We believe that women's health is worth going all in for. We go first. We take risks. We speak truth. We use everything we've got, to make it count! »

Cristina Ljungberg, Wendy Anderson and Gerda Larsson

[THECASEFORHER.COM](http://THECASEFORHER.COM)



MISSCHIEFS

# BOLON

Bolon is a Swedish design company based in Ulricehamn, Sweden. Bolon is known for inventing the woven vinyl flooring. The company was founded by Nils-Erik Eklund back in 1949. Eklund began to use textile waste to manufacture woven rag rugs from a nearby factory. Later on in the 1960s Nils-Erik's son Lars and his wife Monica took over and continued developing the concept of the rag rug and also began to awn mats for caravans. In 2003 the third generation of the family, the sisters Marie and Annica Eklund, took over the enterprise. With the sisters running the company Bolon repositioned themselves as a global design brand with projects all over the world including Australia, China, Japan, Italy, the UK and the US.

Its clients include brands such as Google, Mercedes and Armani. During the last couple of years Bolon have collaborated with several designers and architects such as Missoni and Jean Nouvel. In 2011 Bolon won the Elle Decoration International Design Awards for their Botanic collection. Marie and Annica Eklund were awarded with «Näringslivsmedaljen» from The Royal Patriotic Society (Sweden), Kungliga Patriotiska Sällskapet in 2015.

Misschiefs and Bolon have created together a new flooring design for the Misschiefs exhibition on tour, based on their original collection named Bolon Tiles. Misschiefs has designed this special Misschiefs By Bolon modular flooring system, using a new pattern and size with an existing Bolon material. Tack Bolon!

**BOLON.COM**



# MISSCHIEFS



# ANDRÉHN- SCHIPTJENKO

The founding of Andréhn-Schiptjenko in 1991 by Ciléne Andréhn and Marina Schiptjenko marked the start of a new generation of galleries in Scandinavia. Andréhn-Schiptjenko has consistently been committed to working on an international arena and to the long-term representation of emerging and established contemporary international artists from all over the world working with painting, sculpture, photography and video, as well as installation-based and site-specific work. The gallery has recently opened in Paris, France.

Andréhn-Schiptjenko is the women-led contemporary art gallery chosen as collaborator for the Misschiefs Stockholm exhibition. Artist Yngvild Saeter is the Stockholm guest star, represented by Andréhn-Schiptjenko. Tack Marina and Ciléne!



ANDREHN-SCHIPTJENKO.COM

# MISSCHIEFS

# TEENAGE ENGINEERING

Teenage Engineering develops highly acclaimed products for people who love sound, music and design. the company's first product OP-1, the portable wonder synthesizer, is used by world famous artists and was unveiled 2010. in 2014 the OD-11 ortho directional wireless loudspeaker was exclusively launched at moma nyc. the pocket operator series released 2016, with currently nine units available, now represents the most affordable musical instruments available. the OP-Z multimedia synthesizer and sequencer was released autumn 2018. in january 2019 teenage engineering released their first modular synth system, the pocket operator modular. teenage engineering is based in Stockholm, Sweden. the company was founded 2007.

For Misschiefs, Teenage Engineering kindly provides its fantastic product OD-11, wireless stereo loudspeakers to two of our art installations. Tack Teenage Engineering!

TEENAGE.ENGINEERING



# MISSCHIEFS



# ELENA QUARESTANI

Elena founded Assab One, a non profit organisation, with the aim of providing artists with a non-conventional environment for research and expression. Assab One produces and promotes exhibitions, events and art projects focusing on initiatives that integrate different languages capable of reaching beyond the art world. Assab, the name of an African port, is a meeting place where exchanges take place between different individuals, realities and cultures. Once an industrial factory, Assab One is today an idyllic, tangible space, open to the neighborhood and to the city, in constant dialogue with artists and with associated initiatives and institutions in Italy and the world.

Assab One kindly hosts Misschiefs in Milan. Tack Elena Quarestani!

ASSAB-ONE.ORG



# FEDERICA SALA

Federica is an independent curator and design advisor, based in Milan, Italy. She collaborates with museum institutions, private foundations, historical archives, businesses, designers and magazines, developing and producing content connected to the design and art worlds.

Federica is the curator chosen by Misschiefs for selecting a local woman artist who will be the Milan guest star. Tack Federica!

[FEDERICA-SALA.COM](http://FEDERICA-SALA.COM)



MISSCHIEFS

For more info, pictures and interviews, please contact Paola Bjäringer  
[paola@misschiefs.se](mailto:paola@misschiefs.se)

MISSCHIEFS.SE