

NOME

GOLDIN+SENNEBY
since 2004, Sweden

IGoldin+Senneby define themselves as a 'collaborative framework exploring juridical, financial and spatial constructs.' Since 2004, when Simon Goldin and Jakob Senneby started working as a duo, they have speculated around the layerings of contemporary economics, analyzing and employing different dimensions of financial markets. Their collaborative strategies have shaped a withdrawn approach wherein the artists are akin to puppeteers: their production mostly comprises choreographing the labour of others.

In their more recent body of work, known as Headless (2007 -), they approach the sphere of offshore finance and its production of virtual space through legal code. Since 2010 their work has focused on The Nordenskiöld Model, an experiment in theatrical finance in which they attempt to (re)enact the anarcho-alchemical scheme of 18th century alchemist August Nordenskiöld on the financial markets of today.

Goldin+Senneby have held several solo exhibitions at international venues, including IMA, Brisbane (2017); Tensta konsthall, Stockholm (2016); Artspace NZ, Auckland (2013); NAK, Aachen (2012); Kadist, Paris (2010); The Power Plant, Toronto (2008). Group exhibitions include "Manipulate the World", Moderna museet, Stockholm (2017); the 11th Gwangju Biennial (2016); 'Art Turning Left', Tate Liverpool (2013); 'Mom, am I barbarian?', 13th Istanbul Biennial (2013); 'The Deep of the Modern', Manifesta 9, Genk (2012); 'The End of Money', Witte de With, Rotterdam (2011); 'In Living Contact' 28th Sao Paulo Biennial (2008). Their work is represented in the collections of Moderna Museet, Stockholm; Centre Pompidou, Paris; and The Museum of Modern Art, New York.

SELECTED EXHIBITIONS

2017

- Standard Length of a Miracle (The Bootleg), IMA, Brisbane – Australia (solo)
- Manipulate the World, Moderna museet, Stockholm – Sweden
- Greater Together, ACCA, Melbourne - Australia
- M&A, Belkin Art Gallery, Vancouver – Canada (solo)
- Sugar and Speed, Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife – Brazil

2016

- Standard Length of a Miracle, Tensta konsthall a.o., Stockholm – Sweden (solo)
- 11th Gwangju Biennale: The Eighth Climate, Gwangju – South Korea
- Survival Kit 8: Acupuncture of Society, Riga – Latvia

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NOME

- Les Incessants, Villa du Parc, Annemasse – France
- Nervous Systems, Haus der Kulturen der Welt, Berlin – Germany
- FLUIDITY, Kunstverein in Hamburg – Germany

- 2015
- On a Long Enough Timeline, Checkpoint Helsinki - Finland (solo)
- On Being in the Middle, Galerie Hubert Winter, Vienna – Austria
- Alfred Jarry Archipelago, Le Quartier, Quimper – France
- Imaginary Accord, IMA, Brisbane – Australia
- Sources Go Dark, Futura, Prague – Czech Republic
- OFF Biennale Budapest – Hungary

- 2014
- M&A, SBC Gallery, Montréal (solo)
- L'avenir (looking forward), La Biennale de Montréal – Canada
- 600 Mio., Künstlerhaus, Vienna – Austria
- Getting Rid of Ourselves, Onsite [at] OCAD U, Toronto – Canada
- Show Me the Money, Northern Gallery for Contemporary Art, Sunderland - UK
- Art and Alchemy, Museum Kunstpalast, Düsseldorf – Germany

- 2013
- ANTI-VWAP, Collective, Edinburgh - UK (solo)
- VWAP, CCA Derry-Londonderry - UK (solo)
- M&A, ArtspaceNZ, Auckland – New Zealand (solo)
- Art Turning Left, Tate Liverpool – UK
- 13th Istanbul Biennial: Mom, Am I Barbarian?, Istanbul – Turkey
- Liquid Assets, Steirischer Herbst, Graz – Austria
- Requiem for a Bank, HMKV, Dortmund – Germany
- 0 Performance, Special project, 5th Moscow Biennial, Moscow – Russia
- Over the Valley, Steve Turner Contemporary, Los Angeles – US
- Connect Four: The Bet, KunstWerke, Berlin – Germany
- Maintenance Required, The Kitchen, New York – US
- The Nordic Model, Malmö Konstmuseum, Malmö – Sweden
- The Magic of the State, Lisson Gallery, London – UK
- The Magic of the State, Beirut, Cairo – Egypt
- The Book Lovers, EFA, New York – US

N O M E

- 2012
 - I dispense, divide, assign, keep, hold, NAK, Aachen - Germany (solo)
 - Abstract Possible: The Birmingham Beat, Eastside Projects, Birmingham – UK
 - Counter-Production, Generali Foundation, Vienna – Austria
 - Manifesta 9: The Deep of the Modern, Genk – Belgium
 - Not surprisingly, he is wearing gloves, Eastside Projects, Birmingham – UK
 - Abstract Possible: The Stockholm Synergies, Tensta Konsthall, Stockholm – Sweden
- 2011
 - Standard Length of a Miracle, CAC, Vilnius – Lithuania (solo)
 - Homo Economicus, MD 72, Berlin – Germany
 - Secret societies, CAPC, Bordeaux – France
 - Power to the People, ACCA, Melbourne – Australia
 - Göteborg International Biennial, Gothenburg – Sweden
 - Scenarios about Europe, GfZK, Leipzig – Germany
 - Secret societies, Schirn Kunsthalle, Frankfurt am Main – Germany
 - Gone to Croatan, HMKV, Dortmund – Germany
 - The End of Money, Witte de With, Rotterdam – The Netherlands
 - Abstract Possible: The Tamayo Take, Museo Tamayo, Mexico City – Mexico
- 2010
 - The Decapitation of Money, Kadist Art Foundation, Paris – France (solo)
 - The Nordenskiöld Model: Act 1, Konsthall C, Stockholm – Sweden (solo)
 - Lot 36: Fiction on Auction, Offer & Exchange #4, Electra, London - UK (solo)
 - Abstract Possible: The Trailer, Malmö Konsthall, Malmö – Sweden
 - The Moderna Exhibition, Moderna Museet, Stockholm – Sweden
 - Hydrarchy, Gasworks, London – UK
 - Un exposition (du) sensible, La Synagogue de Delme, Delme – France
 - Uneven geographies, Nottingham Contemporary, Nottingham – UK
 - Bucharest Biennale 4, Bucharest – Romania
 - Biennale de Rennes: Ce qui vient, Rennes - France
- 2009
 - Headless. From the Public Record, Index, Stockholm – Sweden (solo)
 - The Malady of Writing, MACBA, Barcelona – Spain
 - Feedforward: The Angel of History, LABoral, Gijón – Spain
 - Flexible Aura, Brain Factory, Seoul - South Korea
 - The Man behind the Curtain, Mission 17, San Francisco - USA

NOME

- 2008
 - Headless, The Power Plant, Toronto – Canada (solo)
 - 28th Bienal de Sao Paulo, Sao Paulo – Brazil
 - TINA, The Drawing Room, London – UK
 - Reality Effects, Henie Onstad Kunstsenter, Oslo – Norway
 - Data Recovery, Gamec, Bergamo – Italy
 - Terms of Use, Centro Cultural Montehermoso, Vitoria-Gasteiz – Spain
 - Disclosures, Gasworks, London – UK
 - Manual (CC), CSW Centre for Contemporary Art, Warsaw – Poland
 - Looks Conceptual, Galeria Vermelho, Sao Paulo – Brazil
- 2007
 - Twentyfourseven, Signal, Malmö – Sweden
 - Manual (CC), Kronika, Bytom – Poland
- 2005
 - Artport, Whitney Museum of American Art, New York – US (solo)
 - Game Dump, Bergen Kunsthall, Bergen – Norway

CURATION

Manipulate the World, Moderna Museet, Stockholm – Sweden, 2017

COMPETITIONS

Eternal Employment, 1st prize, Chronotopia: Korsvägen train station, Public Art Agency – Sweden, 2017

PUBLIC COLLECTIONS

- The Museum of Modern Art, New York (since 2017)
- Centre Pompidou, Paris (since 2016)
- Malmö Konstmuseum (since 2013)
- Moderna Museet, Stockholm (since 2011)
- Kadist Art Foundation (since 2010)
- Whitney Artport, online (since 2005)