

# NOME

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GOLDIN + SENNEBY  
since 2004, Sweden

## BIOGRAPHY

Goldin+Senneby define themselves as a 'collaborative framework exploring juridical, financial and spatial constructs.' The elusiveness of this description is somewhat apt. 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 Their collaborative strategies have shaped a withdrawn approach wherein the artists are akin to puppeteers: their production mostly comprises choreographing the labour of others.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. Looking at strategies of withdrawal and secrecy, they trace an offshore company on the Bahamas called Headless Ltd. A ghostwritten detective novel continuously narrates their investigations. 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). Group exhibitions include *Manipulate the World*, Moderna Museet, Stockholm (2017); the 11th Gwangju Biennial (2016); *Art Turning Left*, Tate Liverpool (2013); 13th Istanbul Biennial (2013); *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.

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SELECTED EXHIBITIONS

2018

Extra States: Nations in Liquidation, Extra City, Antwerp - Belgium  
The Fabric of Felicity, Garage Museum of Contemporary Art, Moscow - Russia  
I Was Raised on the Internet, Museum of Contemporary Art, Chicago - US  
Secrets of Trade, NOME Gallery, Berlin - Germany (solo)  
Title II, Galerie Antoine Ertaskiran, Montreal – Canada

2017

Standard Length of a Miracle (The Bootleg), IMA, Brisbane – Australia  
Manipulate the World, Moderna museet, Stockholm – Sweden  
Greater Together, ACCA, Melbourne - Australia  
The Proxy and Its Politics, Haus der Kulturen der Welt, Berlin - Germany  
Exchanging Money for Work, SixtyEight, Copenhagen – Denmark  
M&A, Belkin Art Gallery, Vancouver – Canada (solo)  
Sugar and Speed, Museu de Arte Moderna Aloisio Magalhães (MAMAM), Recife – Brazil  
Artefact: The Act of Magic, STUK, Leuven - Belgium

2016

Standard Length of a Miracle, Tensta konsthall a.o., Stockholm – Sweden (solo)  
Games People Play, NEST, The Hague – The Netherlands  
11th Gwangju Biennale: The Eighth Climate, Gwangju – South Korea  
Survival Kit 8: Acupuncture of Society, Riga – Latvia  
The Year of the Moiré, Galeria Pedro Alfacinha, Lisbon – Portugal  
The Money Show, NN Contemporary Art, Northampton - UK  
Teesside World Exposition, MIMA, Middlesbrough – UK  
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 the Survival Rate for Everyone Drops to Zero, Checkpoint Helsinki - Finland (solo)  
On Being in the Middle, Galerie Hubert Winter, Vienna – Austria  
Ytterstad, Johan Berggren Gallery, Malmö – Sweden  
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 – Canada (solo)  
L'avenir (looking forward), La Biennale de Montréal – Canada  
Show Me the Money, John Hansard Gallery, Southampton – UK  
600 Mio., Künstlerhaus, Vienna – Austria  
Les Forces Occultes, Le 180, Tétéghem – France  
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  
Transfert de Fonds, Galerie NaMiMa, Nancy – France

2013

ANTI-VWAP, Collective, Edinburgh - Scotland (solo)  
VWAP, CCA Derry-Londonderry - UK (solo)  
M&A, ArtspaceNZ, Auckland – New Zealand (solo)  
M&A, DPAG, Dunedin – New Zealand (solo)  
Art Turning Left, Tate Liverpool – UK  
Things Behind The Sun, NON, Istanbul – Turkey  
To the Reader, BAK, Utrecht – The Netherlands  
13th Istanbul Biennial: Mom, Am I Barbarian?, Istanbul – Turkey  
Liquid Assets, Steirischer Herbst, Graz – Austria  
Requiem for a Bank, HMKV, Dortmund – Germany  
O 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 Possibility of an Island, Import Projects, Berlin – Germany  
The Nordic Model, Malmö Konstmuseum, Malmö – Sweden  
The Magic of the State, Lisson Gallery, London – UK  
Syndrome, La Capella, Barcelona – Spain  
The Magic of the State, Beirut – Lebanon / Cairo – Egypt  
The Book Lovers, EFA, New York – US

2012

I dispense, divide, assign, keep, hold, NAK, Aachen - Germany (solo)  
Money Will Be Like Dross, Crystal & Drottningholms Slottsteater, Stockholm – Sweden (solo)

Abstract Possible: The Birmingham Beat, Eastside Projects, Birmingham – UK  
Material Information, Bergen – Norway  
Counter-Production, Generali Foundation, Vienna – Austria  
West of East, Gallery Y, Minsk – Belarus  
Manifesta 9: The Deep of the Modern, Genk – Belgium  
Skabt af tiden, Nationalmuseum, Copenhagen – Denmark  
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  
After Microsoft, Kadist, San Francisco – US  
Gone to Croatan, HMKV, Dortmund – Germany  
The End of Money, Witte de With, Rotterdam – The Netherlands  
24 advertisements, various magazines  
Intermission Project, Western Front, Vancouver – Canada  
Abstract Possible: The Tamayo Take, Museo Tamayo, Mexico City – Mexico

2010

The Nordenskiöld Model: Act 1, Konsthall C, Stockholm – Sweden (solo)  
The Decapitation of Money, Kadist Art Foundation, Paris – France (solo)  
Abstract Possible: The Trailer, Malmö Konsthall, Malmö – Sweden  
Map Marathon, Serpentine Gallery, London – UK  
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  
Les Ateliers de Rennes, Rennes – France  
The Headless Conference, New Museum, New York – US (solo)  
The Office for Parafictional Research, CCS Bard, Annandale-on-Hudson, NY – US (solo)

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## 2009

Headless. From the Public Record, Index, Stockholm – Sweden (solo)  
The Malady of Writing, MACBA, Barcelona – Spain  
Feedforward: The Angel of History, LABoral, Gijon – Spain  
Flexible Aura, Brain Factory, Seoul – South Korea  
Is a book, is a shop, is a show, Survival Kit, LCCA, Riga – Latvia  
Voice Over, book launch, Iaspis in Venice – Italy  
The Man behind the Curtain, Mission 17, San Francisco – US  
TINA, Hatton Gallery, Newcastle – UK

## 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  
John Barlow Gone Offshore, Canal, London – UK  
Manual (CC), CSW Centre for Contemporary Art, Warsaw – Poland  
MyComputer, 300m3 Art Space, Gothenburg – Sweden  
Looks Conceptual, Galeria Vermelho, Sao Paolo – Brazil

## 2007

Who Makes and Owns Your Work, Årsta Folkets Hus, Stockholm – Sweden  
Twentyfourseven, Signal, Malmö – Sweden  
Big Family Business, Istanbul – Turkey  
Open Studios, IASPIS, Stockholm – Sweden  
Manual (CC), Kronika, Bytom – Poland  
Moscow Saloon, WPS1 Radio, New York – US  
Paris was yesterday, La Vitrine, Paris – France

## 2006

Gala Night of the Cannibals, Jan van Eyck Institute, Maastricht – The Netherlands  
Travelling Magazine Table, IASPIS, Stockholm – Sweden  
No hay banda, Tensta Konsthall, Stockholm – Sweden

## 2005

Artport, Whitney Museum of American Art, New York – online (solo)  
Game Dump, Bergen Kunsthall, Bergen – Norway  
The Port inauguration, Stockholm – Sweden

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CURATION

2017

Manipulate the World, Moderna museet, Stockholm

PUBLIC COMMISSIONS / COMPETITIONS

2019

Spruce Time, 1st prize, Region Skåne competition for New Hospital Campus Malmö, main entrance - Sweden

2017

Eternal Employment, 1st prize, Chronotopia: Korsvägen train station, Gothenburg (2026 -), Public Art Agency – Sweden

RESIDENCIES

2015

FLACC, Production Residency, Genk - Belgium

2012

Headlands, Artist in Residence, San Francisco – US  
SALT, Artist in Residence, Istanbul – Turkey

2010

Kadist Foundation, Artist in Residence, Paris – France

2008

28th Bienal de Sao Paulo, Artist in Residence, Sao Paulo – Brazil  
Gasworks, Artist in Residence, London – UK

2007

IASPIS, Artist in Residence, Stockholm – Sweden

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PUBLIC COLLECTIONS

The Museum of Modern Art, New York (since 2017)

Centre Pompidou, Paris (since 2016)

Malmö Konstmuseum, Malmö (since 2013)

Moderna Museet, Stockholm (since 2011)

Kadist Art Foundation, Paris (since 2010)

Whitney Artport, online (since 2005)

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