

NOME

GOLDIN + SENNEBY
since 2004, Sweden

Goldin+Senneby is a Stockholm-based artist subject. Since 2004 their work has explored the structural correspondence between conceptual art and finance capital, drawn to its (il)logical conclusions. Recent works include a ghostwritten detective novel about an offshore company on the Bahamas (2007-2015), a magic trick for the financial markets (2016) and a proposal for an eternal employment at a train station (2026-). Currently their practice is mutating: Drawing on bodily experiences of an autoimmune disease, they are staging a fiction with an "autoimmune tree" as the main protagonist.

Solo exhibitions include: "Insurgency of Life," e-flux, New York (2019); "Standard Length of a Miracle," Tensta konsthall, Stockholm (2016); "M&A," Artspace NZ, Auckland (2013); "The Decapitation of Money," Kadist, Paris (2010); and "Goldin+Senneby: Headless," The Power Plant, Toronto (2008). Their work has been included in the 11th Gwangju Biennial (2016); 13th Istanbul Biennial (2013); Manifesta 9, Genk (2012); and 28th Sao Paulo Biennial (2008). They are represented in the collections of Moderna Museet, Stockholm; Centre Pompidou, Paris; and The Museum of Modern Art, New York.

NOMEGALLERY.COM
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NOME

SELECTED EXHIBITIONS

2024

Borderland, Malmö Konstmuseum - SE

A Tree, Onomatopee, Eindhoven - NL

Waterworks of Money, Rabo@Deport Boijmans Van Beuningen - NL

Chronos, Tensta Konsthall, Stockholm - SE

2023

The Accursed Share Talbot Rice Gallery, Edinburgh – SC, UK

Economics the Blockbuster: It's not Business as Usual The Whitworth, Manchester – UK

Landscaping Uppsala Konstmuseum, Uppsala - SE

Sukkot | Lövhyydefesten ÖSGK - TJÖRNEDALA KONSTHALL - SE

2022

Sick Architecture', CIVA, Brussels - BE

Swedish Acquisitions: Matches', Moderna Museet, Stockholm - SE

2021

Insurgency of Life, NOME, Berlin - Germany (solo)

2019

Insurgency of Life, e-flux, New York - USA (solo)

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, 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

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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)

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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
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 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

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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)

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
Is a book, is a shop, is a show, Survival Kit, LCCA, Riga – Latvia
Voice Over, book launch, Iaspis in Venice – Italy

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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

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The Port inauguration, Stockholm – Sweden

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)

BIBLIOGRAPHY

Pierre Guillet de Monthoux, Erik Wikberg (Eds.), "Economic Ekphrasis", Goldin+Senneby and Art for Business Education, Sternberg Press, 2021

SELECTED INTERVIEWS

Samizdat: [Interview by William Kherbek, May 2018](#)
Art Agenda: ["Maria Lind in conversation: An Opera", Libretto by Pamela Carter, Dec 2016](#)
Activity (book): ["Title to be negotiated", conversation with Fia Backström, 2011](#)
Serpentine Map Marathon: [Headless: Interview by Hans Ulrich Obrist, Oct 2010](#)
Rhizome: [Interview by Brian Droitcour, Feb 2009](#)
Geist (print journal): ["Nameless Acting" by Kim Einarsson, 2007-2008](#)

SELECTED ARTICLES / INSERTS

["What Is Wrong with My Nose: From Gogol and Freud to Goldin+Senneby \(via Haraway\)"](#)
by Maria Lind, e-flux Journal #108, Apr 2020
["Eternal Employment" with Lina Ekdahl \(poet\)](#). Triple Canopy, Issue 25 Resentment, Feb 2019
"+91 80 6771 0794" with Jo Randerson (playwright) & Regus (virtual office services). [Textures of the Anthropocene: Grain Vapor Ray](#), ed. Katrin Klingan, et al., MIT Press, 2015, pp. 268–274
["M&A: Interview with Paul Leong \(investment banker\)"](#). PARSE Journal, Issue #2 The Value of Contemporary Art, Gothenburg University, Nov 2015
"Act 3, Chapter 12, Authority." [Body/State](#), ed. Angus Cameron, Jen Dickinson, and Nicola Smith, Routledge, 2013, pp. 256–272

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“The Nordenskiöld Model: Progress Report, by Aliceson Robinson”, [Des Savoirs](#)
[Bouleversés: Unsettled Knowledge](#), ed. Vincent Honoré, Anna Colin, and Åbäke, Mousse
Publishing, 2013, pp. 60–69

“Fiction on Auction”. [Contemporary Art and Its Commercial Markets](#), ed. Maria Lind and
Olav Velthius, Sternberg Press, 2012, pp. 1–6, 253–269

“Exploring the Brand Identity of Fia Backström” with Aliceson Robinson (management
consultant). [Fia Backström: Nordic Pavillion, 54th Venice Biennale](#), Moderna museet and
Sternberg Press, 2011, pp. 116–131