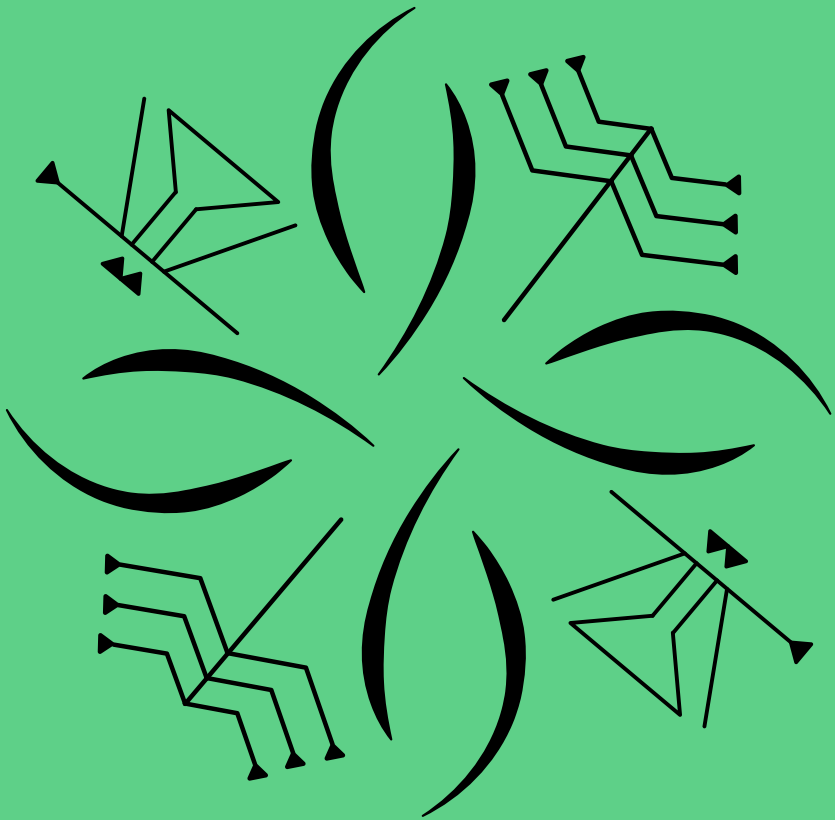


19 February—16 May, 2026



Collection Presentation 5

Kin Museum of Contemporary Art

Collection Presentation 5

The permanent collection of Kin Museum of Contemporary Art comprises just over 200 works of art. It includes painting, sculpture, drawing, printmaking, installation, video, and performance. The museum expands its collection through acquisitions and donations of works that have been presented as part of its programme or created by artists with whom Kin has worked—or will work—in the future. The aim is to build a collection that reflects and documents the museum's activities and their associated aspects. This means that the collection includes works by local, regional, national, and international artists.

The fifth collection presentation since 2024 consists of thirty works by Sámi artists. The three works by Johan Turi have been borrowed from the Kiruna municipal art collection, both as an important historical reference and as a preview of the autumn exhibition *On the Ugly and the Beautiful: Johan Turi, Outi Pieski, and Johanna Minde*. Kin consistently presents Sámi art on one or more floors of its premises in Kristallen, the City Hall of Giron/Kiruna. During the spring of 2026, the collection presentation will constitute the museum's primary Sámi focus.

Johan Turi

The legendary multidisciplinary artist Johan Turi (1854–1936) produced many drawings and paintings during the later part of his life. In Kin's collection presentation, three of these works are shown, likely created during the 1920s and 30s. They belong to the Kiruna municipal art collection and serve both as an important historical reference and as a preview of the exhibition "On the Ugly and the Beautiful: Johan Turi, Outi Pieski, and Johanna Minde," which will be presented at Kin in the autumn of 2026.

Turi is regarded as the first Sámi author to write about Sámi life in his mother tongue. In 1910, his book *Muitalus sámiiid birra* (*An Account of the Sámi*) was published in North Sámi and Danish; seven years later it appeared in Swedish. The book contains vivid descriptions of, among other things, reindeer herding, hunting and trapping, belief systems, healing practices, childbirth, and joik, as well as Turi's own drawings. It is a genre-crossing work that combines elements of the historical essay and life writing, grounded in his own experiences of reindeer-herding Sámi life in the areas around present-day Kiruna and Lake Torneträsk.

Born in Guovdageaidnu/Kautokeino, Turi learned to read and write only in adulthood. With the support of the artist and writer Emilie Demant-Hatt from Copenhagen, he wrote *Muitalus sámiiid birra* over the course of a few months in a simple cabin by Lake Torneträsk. The publication was overseen by LKAB's first managing director, Hjalmar Lundbohm. Turi continued to write and draw throughout his life, received a medal from the king, and became something of a nationally known figure in his later years.

Torneträsk

Drawing, watercolor and gouache on paper, undated
Collection of Kiruna Municipality

This image is one of several depicting a woman's face with large, soulful eyes. The woman wears a *gákti* and a traditional head covering of the kind commonly found in the North Sámi region.

Sámi Tent—Sámi People and Reindeer

Drawing, undated
Collection of Kiruna Municipality

Mountain Landscape—Reindeer Enclosure and Sámi

Drawing, crayon, watercolor and gouache on paper, undated
Collection of Kiruna Municipality

In the crayon drawing's mountain landscape, snow still lingers on the slopes. Sámi men appear in the upper part of the image, while the reindeer emerge in the lower section. On closer inspection, it becomes apparent that both people and animals are rendered using stamps, a method Turi often employed. He made the stamps himself, and several of them are held in the collection of the Nordic Museum.

Elle Hansa/Hans Ragnar Mathisen

Hans Ragnar Mathisen's maps of the Fennoscandian Shield shine a light on knowledge and experiences that have been suppressed. Hand-drawn, painted, and then printed in large editions as posters, they provide an overview of Sápmi and an insight into different parts of the region. The maps are rich in detail, incorporating images of traditional drinking cups, drums, animals, symbols, and Sámi clothing. When he first presented the maps in 1975, what attracted the greatest attention was that the place names were rendered in the Sámi spoken in the respective locations.

As an artist, Mathisen was part of a group that was at the forefront of the fight for decent living conditions for the Sámi people, during a wave of reclaimed Sámi pride and self-awareness. The roughly fifty maps provide insight into Indigenous peoples' specialized geographical and biological knowledge, while also articulating a norm-critical perspective on a world beyond national borders. The maps are made by tracing maps from atlases and coloring them with watercolor, producing flattened, vividly colored encyclopedias that incorporate both text and image.

Hans Ragnar Mathisen was born in Áhkanjárga/Narvik in 1945 and today works in Romsa/Tromsø. He studied painting at the Norwegian National Academy of Craft and Art Industry in Oslo and painting and graphic design at the National Academy of Fine Arts in Oslo. His first solo exhibition was in 1975 at the Nordic-Sámi Institute in Guovdageaidnu/Kautokeino. In 1978, he settled in Máze/Masi in Finnmark County with seven young colleagues, who together founded the Sámi Artist Group, a forerunner to the Sámi Artist Association (Sámisk Kunstnerforbund), established in 1979. As an author, he has written, among other things, the play *Ikke ingenting: et teaterstykke i tre akte* from 1983. Hans Ragnar Mathisen took part in Documenta 14 in Athens and Kassel in 2017.

Sámisat 01.07.90

Print, 1990

Davviálbmogat

Print, 1989

Britta Marakatt-Labba

Sámi everyday life and politics, historical events, and mythological scenes all coexist in the acclaimed artist Britta Marakatt-Labba's visual world. The graphic works are based on textile works, where she weaves together personal experiences from life in the North, with the climate crisis affecting the entire planet. For five decades, the artist has been crafting rich, poetic narratives about the Sámi—the only Indigenous people of the European continent—and their ongoing struggle for land and cultural survival.

Marakatt-Labba was born in 1951 into a reindeer herding family in Ađevuopmi/Idivuoma. She lives and works in Badje Sohppar/Övre Soppero, which, like Ađevuopmi, is located in the Giron/Kiruna municipality on the Swedish side of Sápmi. She received her art education at Sunderby folkhögskola and HDK Valand in Gothenburg. Today she is one of the most influential artists in Sápmi and Sweden. Since her international breakthrough in 2017 at the exhibition Documenta 14 in Kassel, and at the main exhibition of the art biennial in Venice in 2022, she has gained wide recognition. Her works are exhibited and collected across the planet.

In Britta Marakatt-Labba's work, a recurring motif is the reindeer, sometimes with sleds; another is figures wearing the *ládjogahpir*, the red horned hat traditionally worn by Sámi women, especially in North Sámi and Eastern regions, before it was banned by the church in the nineteenth century as a supposed tool of the devil. Since the 1990s, the horned hat has seen a renaissance, partly thanks to being highlighted by Marakatt-Labba. For her, the horned hat represents strength and self-determination and is worn by the Sámi goddesses.

Striped weavings, *ranor*, appear in many images—as blankets in sleds and on beds, and on the outside of *lávvu*, traditional Sámi tents. The outlines of *noaidi* drums, the drums of Sámi shamans, appear in several works. Another motif depicts people engaged in shared activities: experiencing nature, traveling by reindeer sled, holding discussing, negotiating, and sleeping. The scenes almost always take place outdoors, in snow-covered landscapes, though sometimes also in urban settings—specifically where Giron/Kiruna and the LKAB mine are depicted. The sky plays an important role in the images, sometimes in the form of the cosmos, evoking thoughts of something greater, something existential.

The works of Marakatt-Labba have been shaped by her upbringing in the heart of Sámi culture. From an early age, she was practicing *duodji*, Sámi handicrafts, creating items such as *koltas* (traditional Sámi coats) and other clothing made from fabric and leather. She still dyes her fabrics and yarns herself and, in later works, combines embroidery, printing, and appliqué within the same image. Marakatt-Labba has also been deeply politically engaged over the years. In addition to her participation in the Sámi artist collective known as Mázejuavku (the Masi group), which was formed in 1979, she was also active in the so-called Alta conflict. In 1980, there were large demonstrations against the expansion of the Áltá-Guovdageaidnu/Alta-Kautokeino river, which threatened to flood several communities and vast areas that were important for reindeer grazing. She is also a co-founder of the Sámi Artist Association SDS in Jáhkâmáhkke/Johkamohkki/Jokkmokk, where she was a board member from 1979 to 1984. In recent years, for example, she has protested oil drilling in the Arctic and in other ways taken a stand for climate justice.

One of her most significant contributions has been her efforts to develop infrastructure for other Sámi artists and to make Sámi art accessible to a wider audience. She has also worked to preserve Sámi cultural heritage, living conditions, and artistic life, for example through her service on the boards of the Swedish Sámi Association and the Swedish Artists' National Organization.

In the Footsteps of the Stars III

Application and embroidery, 2024

Inside a series of concentric circles in varying shades of blue, is a circle with a white reindeer pulling an *akkja* (sled). The snow is depicted through white linen fabric and sparse white stitching. On the dark blue sky, five yellow stars are applied. In the *akkja* is a stripey *rana*, a kind of woven fabric common in Sámi households that can also be used as a bedcover. Inside the inner circle, which resembles a *lávvu*, a tipi seen from above, three people are sleeping underneath *rana* cloths. Commonly, Marakatt-Labba combines different perspectives within the same image. Circular forms are recurring elements in her images; in addition to the fact that almost all objects in the lives of nomadic reindeer herders, historically had rounded forms, they refer to a circular conception of time. The wheel of the year, with eight seasons, is set against a Western idea of linear history. Sky, water, snow, a home, and a solitary journey at night in the footsteps of the stars—the big as well as the small details of life are captured through appliqué, short and long stitches, and dyed fabric.

Alone

Embroidery, 2021

Private collection

Here, we meet a solitary reindeer with its head bowed. Among the many reindeers that the artist has portrayed over the span of her career, this is one of the most detailed. It appears to turn its head toward the viewers to meet their gaze. The image combines several different

textile techniques: white linen fabric forms the ground and behind the reindeer, the sky is made from another piece of gray-blue fabric. A band of horizontal gray stitches creates the impression of mist, a type of weather that has become increasingly common with global warming and which threatens the reindeer's access to food. Another effect of global warming are the increasing temperature fluctuations that create layers of ice, making it difficult for the reindeer to access their food.

Untitled

Embroidery and application on linen textile, 1987

Private collection

The image is composed of horizontal sections interrupted by two figures wearing red hats, standing with their backs to the viewer. They are embroidered with such dense stitches that the white linen background does not show through. They appear to be looking at a flock of schematically depicted reindeer moving in a band across the picture plane. The ground is partly depicted with long, sparse black stitches, and partly with a piece of applied beige fabric. Red poles of the kind used to mark boundaries—such as along roads in winter—are placed at regular intervals as well as horizontally across the entire image. The sky occupies the largest part of the image and is rendered in gray horizontal bands; it appears to be an overcast day. The work is an example of Marakatt-Labba's early embroidery style, in which almost the entire picture surface is covered with stitches and appliqués.

In the Fog

Embroidery and application, 2021

Private collection

This is one of the few images by the artist where neither animals nor humans are depicted. Instead, the landscape takes center stage. We see a lake with two small islands reflected in the water. A piece of transparent fabric has been applied horizontally across the image, resembling a mist. There are only different shades of gray. The image exudes stillness.

North, West, East, South
Embroidery and print, 2002
Private collection

At the center of this image, which combines embroidery and printed elements, is a dark blue circle representing a tent (*lávvu*) as if seen from above. Similar to the artist's church textiles, four white arches are introduced, borrowed from another type of tent, the so-called *bågstångskåta*. In the four semicircles that appear, representing the four cardinal directions, groups of Sámi people are depicted wearing headgear from different regions. Among them is the dark blue Lule Sámi cap at the bottom, and the Northern Sámi "hat of four winds" at the top. On the sides, figures wear the red horn cap, *ládjogahpir*, which was banned by the Swedish church in the nineteenth century but has experienced a resurgence since the 1990s, partly due to Marakatt-Labba's art. For her, the horn cap symbolizes Sámi goddesses and stands for power and self-determination.

Between the Trees
Embroidery, 1986
Private collection

The dog is an important helper in reindeer herding, and in this small embroidery, a black dog with a large tail is running through the snow in a forest. The dog is depicted in profile with dense stitches. The snow-covered ground, on the other hand, is made from slightly longer, sparse stitches, and the branches of the trees are outlined by even longer brown stitches that stand out clearly against the white linen background. This is an example of how the artist constantly varies her textile expressions.

Untitled
Embroidery and print on linen textile, 2002
Private collection

In this work, embroidery, appliqué, and print are combined. Short, dense stitches depict the two white reindeer and the people traveling in one of the sleds, while elements such as the reindeer antlers and the woven *ranor* used as blankets in the sleds are rendered with sparse stitches. The dark blue area surrounding the scene is printed, and the unprinted parts become stars or snow against a night sky. The gold lines are also printed, partially outlining the *noaidi* drum—an instrument with the ability to induce trances and that the church once confiscated and destroyed for centuries. Instead of drawing from the visual language found on the drumskins of historical and contemporary drums, Marakatt-Labba has created her own symbolic world, where the white reindeer of fortune and the Sámi goddesses with their red horned hats take center stage.

Net Fishing
Embroidery, 1980
Private collection

Net Fishing is embroidered with wool yarn, which is densely stitched, a technique used frequently by the artist in her earlier works. Two figures are seated in a boat, one rowing while the other is dragging a net. Grey mountains tower over the scene, and the white linen here is used to represent the snow. Arctic char swim in the dark blue water, all moving in unison.

Nightmare
Color lithography, 2019

In the middle of the image is a circle, indicating a *lávvu*, a tipi seen from above. All along the walls of the tent are people sleeping in different positions, using stripy *rana* textiles as bedcovers. Some

lie head to toe, others parallel, and still others sleep facing each other. One person is sleeping on their stomach, and another has kicked off their bedcovers. They are all part of a nightmare in which rats the size of human beings pour in through the opening of the tent, invading the dreamers' most intimate space. Not only are they invading the home, but the beds. By the stones of the fireplace, *arran*, lie decapitated and limbless human bodies. The rats have bitten off their body parts. Three heads are also lined up next to each other. The embroidery that forms the basis of the lithograph was created in 1984, a few years after the protests against the development of the Áltá-Guovdageaidnu/Alta-Kautokeino waterway on the Norwegian side of Sápmi. Marakatt-Labba took part in the demonstrations, which were shut down by six hundred police officers sent by the Norwegian government. Following that, she created several works in which “figures of authority” are depicted as animals, such as rats and crows.

Inga-Wiktoría Páve

The four drawings presented in this collection exhibition were originally made for the book *Leŋges hearggi sáhčal fatnasa (Ready the Reindeerstag, Push Out the Boat)*, published in 2023 in North Sámi by Fredrik Prost, the artist's partner. The book is an attempt to collect both the scattered knowledge that exists about Sámi drums and to reclaim the drum and its spiritual heritage. With her characteristically fine lines, Inga-Wiktoría Páve shows examples such as shamans, drums, and sacred animals. Having illustrated a number of children's books published in different Sámi languages, she is also familiar with making covers for other types of books as well as albums. Her painting practice draws from the history and mythology of the Sámi, often featuring circular forms pointing at a cyclical understanding of life and existence at large. Other

characteristics are reindeer, wolves, and *duodji*, traditional Sámi craft objects. The artist is herself a skilled *duojár*—a Sámi craftsperson—making among other things silver jewelry, hats, shoes, and bags.

Inga-Wiktoría Páve is based in the municipality of Giron/Kiruna. She was brought up in a traditional Sámi reindeer herding community and it is from her heritage that she takes her inspiration. Páve is a visual artist and designer whose work expresses the colors and shapes of Sámi culture. Páve holds a dual degree in Education in her native language of Northern Saami and in Art Education from Umeå University. In addition, she has also studied traditional Sámi crafts at Samernas utbildningscentrum in Jåhkåmåhkke/Johkamohkki/Jokkmokk. In 2015, Páve won the Young Artist of the Year Award at the Riddu Riđđu Festival in Olmmáivággi/Mannalen. Since then, she has continued to work as a visual artist and exhibited in notable places such as the Lilla Galleriet in Umeå and at the Adäka Festival in Whitehorse. Together with another Sámi artist, Anders Sunna, she has created a short, animated film, entitled *Morit Elena Morit*, which has screened at film festivals around the globe. *Morit Elena Morit* has won awards such as Jane Glassco's Award for Emerging Artists at the imagineNATIVE Film Festival in Toronto and Best Sámi Short Film at the Skábmagovat Film Festival in Inari. In 2023, she was awarded the Guoradallam grant from the Sámi Duodji Sameslöjdstiftelsen.

Wind Chimes

Tracing paper, pencil, 2022

Šuvvon—an instrument to call upon the wind. This instrument can be found worldwide in different cultures, as well as in Sápmi.

Bark Boat

Tracing paper, pencil, 2022

A boat made of bark to please the spirits which could be placed at offering sites or in special trees. It usually contained a stew made from the sacrificial reindeer.

By the Stream He Rests

Tracing paper, pencil, 2022

A spiritual journey where the man turned himself into a wolf to find his lost cousin.

April

Tracing paper, pencil, 2022

In April of 1692, a Sámi shaman stood in court in Árjepluovve/Arjeplog and received a death sentence for witchcraft while attempting to save his own grandson. The ones who brought him to court where Sámi people from his community—they were already Christianized condemning their own people and following the priests and the Crown.

Katarina Spik Skum

Bean bags and poufs made of reindeer hide, along with wooden tables that preserve the branches' original forms, are Sámi alternatives to domestic furnishings. They are created by the *duojár*—the Sámi craft practitioner—and artist Katarina Spik Skum. With great craftsmanship and a deep sensitivity to materials, Spik Skum creates works meant to be lived with, often in collaboration with other *duojárat*, Sámi craftspeople, and artists. She weaves together art and craft rooted in the Lule Sámi area, inspired by childhood summers spent living in a *káta* with her mother's family. At the same time, she allows contemporary materials and forms to seep into her work.

The double-sided banners hanging from the ceiling function as markers for people who carry colors, shapes, and other details from the Lule Sámi region. These include references to undergarments and bags, reinforcements at the hem of women's *gákti*, and shoelaces laid out by hand. White hide and geometric forms that have been "deconstructed" also appear. The attentive viewer may discern the soles of hand-sewn Sámi shoes (*näbbskor*) and a few brass rings, an old protective symbol. The grandmother's belt also makes an appearance.

Katarina Spik Skum is based in Jåhkâmâhkke/Johkamohkki/Jokkmokk and holds a Master's degree in *duodji* from *Sámi allaskuvla* in Guovdageaidnu/Kautokeino. Since the early 2010s, she has participated in numerous exhibitions, including in Jåhkâmâhkke/Johkamohkki/Jokkmokk, Árjepluovve/Arjeplog, Julevu/Luleå, Kárašjohka/Karasjok, Bådåddjo/Bodø, Stockholm, and Toronto. Her works are included in several public art collections. The works presented in the collection presentation were previously shown at the Gothenburg Book Fair, where Tjållegoahte—Författarcentrum Sápmi represented Sápmi in 2024. In collaboration with architect and artist Joar Nango and his project *Girjegumpi*—a mobile and constantly evolving library on Sámi architecture and culture—Katarina Spik Skum participated in the Venice Architecture Biennale in 2023. She has also taken part in Sápmi Salasta—an Indigenous residency in Lusspie/Storuman. Among her awards are *Sámi duodji's* work grant in memory of Asa Kitok and the Gannevik Scholarship in the field of design.

Saggen/Bean bags

Tanned reindeer skin, Styrofoam balls, cotton fabric, 2024

Árrángáttten/Small poufs

Tanned reindeer skin, 2024

Nils-Johan Labba

Duojár Nils-Johan Labba is based in Giron/Kiruna and Orusjohka/Årosjokk, where the surrounding landscape becomes his Sámi craft. *Duođji* is more than a profession for him—it is part of an identity built on generations of knowledge. He seeks to recreate old forms and objects that were used in everyday life by earlier generations, which means that development in *duođji* does not always have to involve challenging conventions or designing new forms. It can just as well be about bringing older traditions to life.

Born in 1984, Nils-Johan Labba graduated from Sámij áhpadusgouvdasj/ the Sámi Education Centre in Jåhkåmåhkke/Johkamohkki/Jokkmokk in 2008 and has worked as a Sámi craftsperson ever since.

Leaf Knife

Reindeer horn and leather, 2025

This knife is made from a large reindeer horn and the leather comes from a calf's hide that he tanned himself. The knob is crafted from moose antler. The decoration, with its interplay between empty spaces and ornamentation, is typical of the Northern Sámi region. This also applies to the floral motif. Labba made the knife blade himself from AEB-L steel.

Brooch

Moose antler, 2025

It is becoming increasingly common to want to challenge the use of silver in Sámi jewelry, as it contributes to metal extraction and its harmful impact on the land. For this reason, jewelry made from antler and birch roots is popular. This is one of three brooches that Labba made based on Hans Ragnar Mathisen's famous slogan CSV, with the older colleague's permission. CSV stands for *Cájet sámí vuonjja*, meaning "show Sámi spirit," to express Sámi awareness and natural pride.

Tilde-Ristin Kuoljok

Tilde-Ristin Kuoljok lives and works in Burgávrrre/Jåhkåmåhkke/Jokkmokk. She is a duođjár and conservator, educated at Sámij Áhpadusgouvdasj in Jåhkåmåhkke/Johkamohkki/Jokkmokk and at the University of Gothenburg. Kuoljok's practice is grounded in traditional Lule Sámi *dibmaduođje*, working with textiles, fur, and leather, most often sourced from the reindeer. Through her work, she explores materiality, form and process, extending ancestral knowledge into contemporary textile art.

Vájmmo 1/Pouch-style bag

Tanned reindeer skin, glass beads and wool cloth, 2024

Vájmmo 2/Bag with Flap

Tanned reindeer skin, glass beads and wool cloth, 2025

Vájmmo 1 & 2 engage with the heart. In Sámi language, the figurative heart and the anatomical heart are described by different words: respectively *vájmmo* and *tsáhke*. Through a series of bags, the artist has studied *Lule Sámi* bags and pouches in relation to the heart. The form of the bag, or pouch, resembles that of the anatomical heart. Its function is to hold what is important, gathered, kept together, secured, and protected. In a similar way, Kuoljok's heart carries family, ancestors, memories, people, and places.

Anders Sunna

Anders Sunna, based in Jåhkåmåhkke/Johkamohkki/Jokkmokk, was born in 1985 into a reindeer-herding family in Kieksiäsvaara, a village on the Swedish side of Sápmi. He is an artist and activist, and his work carries a political charge that tells the story of the abuses of power and oppression inflicted by the Swedish state

on the Sámi population, as well as the struggle for justice and recognition. Sunna's works also touch on a personal history: his own family's fifty-year fight to maintain reindeer herding. Sunna's works have been exhibited at the Sámi Pavilion at the Venice Biennale 2022, Åbadakone at Canada's National Gallery, Ottawa 2019, and the Sydney Biennale, NIRIN 2020.

Colonialism

Mixed media on wooden panels, 2016

The large painting *Colonialism* is executed on four equally sized wooden panels. It is a form of collage, typical for Sunna, where different motifs and materials meet on the picture surface and together create a story about Sápmi and the conditions of the Sámi under the rule of nation-states. On the left of the image, four faceless men can be seen, representing Norway, Sweden, Russia, and Finland in turn. They draw borders across the Sámi's ancestral lands. On the right, a Sámi man with a skull in the place of his head walks behind two reindeer, one of which is a skeleton and the other white, like the "reindeer of luck." Photographs of reindeer herds are pasted in front of them, and above is a woman depicted only by her profile. She is borrowed from a print by the Sámi artist John Savio (1902–1938), who has inspired Sunna since his teenage years. Like a red sun beside a snow-covered mountain in the background, there is a round form with a South Sámi pattern—taken from a paper bag from the Jokkmokk store Stoorstålka.

Søssa Jørgensen & Geir Tore Holm

Geir Tore Holm was born in Romsa/Tromsø and Søssa Jørgensen was born in Oslo. The contexts and discussions that art generates have been of particular importance to their work. They live and work on the self-sustaining animal farm Øvre Ringstad in Skiptvet, Østfold. For several decades, Jørgensen has worked with audio, radio, and, more recently, podcasts as forms of artistic expression. Holm has exhibited in different Sámi contexts and is also an art consultant to Sámediggi/The Sámi Parliament, on the Norwegian side of Sápmi.

Luossavaara–Kiirunavaara—Bengt Jernelöf's Life

Video 23:30 min, 2012

This video work consists of two scenes: one showing an older man sitting in a leather armchair at home, talking about his life in Giron/Kiruna and Laxforsen, and another showing a landscape filmed from a distance. The scenes are bound together by beautiful, melancholic violin music in which Sámi melodic progressions are performed in the style of traditional Norwegian folk music. The artist duo Geir Tore Holm and Søssa Jørgensen wished to get closer to those who had given their entire working lives to LKAB. The Swedish Tax Agency helped them get in touch with the mining company's oldest former worker, Bengt, who started as an errand-boy beginning already in the 1940s. The presence of Sámi people and culture is not mentioned once by the old miner, however, even though they have spent a whole life on the same land. The short meeting with Bengt provides a dizzying insight into the mine's enormously significant impact on so many people's lives, its global connections, countered with the stories that are heard only as faint melodies from the violin.

Guided Tours

Introductions to Kin's exhibitions take place every Tuesday, Thursday, and Saturday at 12:00, and on Thursdays at 17:00, starting at Kin's green reception on floor 0.

Email info@kinmuseum.se to book a free guided tour of Kin's current exhibitions.

Colophon

Address

Kin Museum of Contemporary Art, Kristallen City Hall
Stadshustorget 1, 98130 Giron/Kiruna

Staff

Tova Ejeklint, Coordinator
Carola Kalla, Assistant
Alice Lampa, Mediation
Maria Lind, Director
Ilnur Mustafin, Technician
Christina Pestova Ejiksson, Producer, Collections
Bettina Pehrsson, Deputy director
Emma Pettersson Juntti, Producer, Coordinator, and Mediator
Paulina Sokolow, Communication
Museum hosts: Alla Belova, Lena Rydström, and Maja Sjöström
Graphics: Marina Sergeeva

Collection Presentation 5

19 February—16 May, 2026

Kin's visual dialect has been developed by the artists Inga-Wiktoria Påve and Fredrik Prost in collaboration with the designers Johanna Lewengard and Benedetta Crippa.

Kin Museum of Contemporary Art is the regional art museum of Norrbotten, founded in 2018 by the region and the Municipality of Kiruna.

Kin Museum för samtidskonst/dáládáidaga dávvirvuorká/
nykyaijan taitheen myseymmi/Museum of Contemporary Art.

kinmuseum.se

