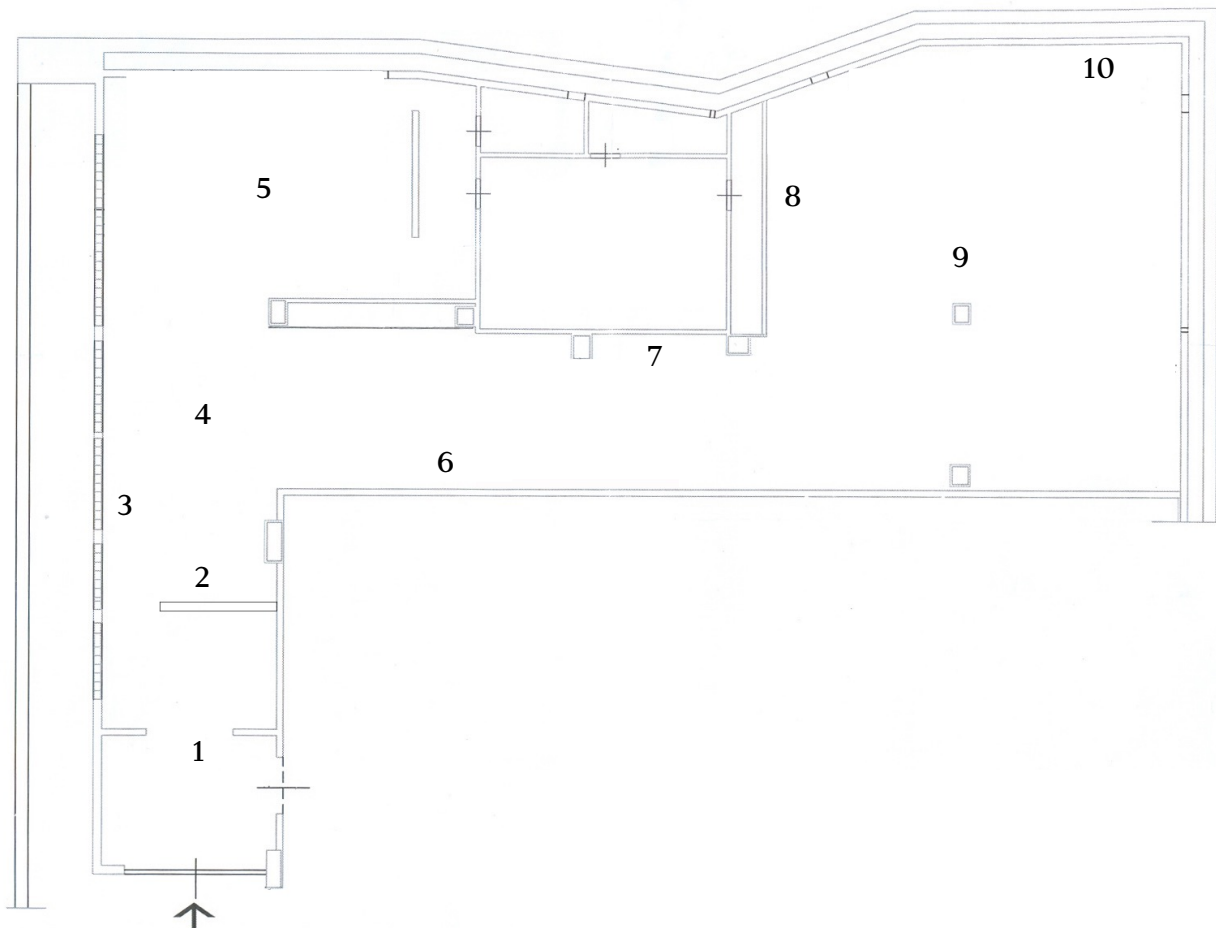


**Domenico Mangano & Marieke van Rooy**  
– Homestead of Dilution

Curated by Niekolaas Johannes Lekkerkerk

May 4th – July 28th, 2017

Nomas Foundation, Viale Somalia 33, Rome



1. *The Dilution Adhesives*  
2017, series of 77 stickers with variable dimensions.

From the beginning of the 1970s, the medium of the sticker gained prominence as both mass-medium and countercultural emblem. With *The Dilution Adhesives* the artists play with the formal characteristics inherent to this medium as well as its sociopolitical connotations, whilst simultaneously creating a contemporary visual extension of the Nieuw Dendendal archive, part of the collection of the International Institute of Social History in Amsterdam.

2. *Safaripark*  
2017, C-print, 150 x 100 cm.

3. *Manifesto*  
2017, two C-prints, each 75 x 50 cm.

4. *Donders, the Eternal Stone*  
2017, marble sculpture (180 x 50 x 12,5 cm.) presented on two Persian rugs and sound installation (1'18").

Presented from the perspective of the gable stone previously lodged in the facade of the recently demolished pavilion Donders—a key meeting point for staff and patients at Nieuw Dennendal—this marble voices a number of concerns and observations it has experienced over the past decades, and celebrates its survival over time.

5. *Homestead of Dilution*  
2016, HD video, 47'28".

With the film *Homestead of Dilution*, the artists have investigated the renowned Dennendal affair that took place at the psychiatric institution Willem Arntsz Hoeve in Den Dolder (the Netherlands) in the 1970s. Here, the psychologist Carel Muller and architect Frans van Klingeren promoted the radical emancipation of the patients and proposed to abandon conventional psychiatric methods, among medication and isolation regimes, and instead aimed to open the institution's grounds to let patients intermingle and engage in activities with other inhabitants from outside societal realms. They named this principle 'dilution', the idea of adding 'normality' to 'craziness'. However, Muller's famous experiment was ended after four years in 1974. *Homestead of Dilution* focusses on the legacy of the Dennendal affair and links its history with the present day state of mental healthcare in the Netherlands. Currently undergoing a nationwide transformation, with the envisioned goal of closing all remote psychiatric institutions, the artists have detected local forms of spontaneous and temporal dilution within this moment of indecisiveness. In that, the film outlines the current state of the psychiatric institution in Den Dolder and combines this with a re-enactment of the 'dilution concept', involving participatory exchanges with the patients who are currently residing at the institution. These exchanges were inspired by a survey that was circulated in the 1970s at Nieuw Dennendal, engaging the patients and the staff in collectively thinking about the activities that could be developed on the terrain as to further stimulate the effect of dilution.

6. *Het Vijfde Seizoen Diary*  
2015, series of 15 drawings, graphite on letterhead paper, 21 x 29,7 cm. each.

This series draws from the rich and imaginative visual language of the diaries kept by the staff and the patients at Nieuw Dennendal, as well as the newsletters that were sent out to sympathisers of the experiment all over the Netherlands in the 1970s (these materials are present at the Nieuw Dennendal archive, International Institute for Social History in Amsterdam). The work foregrounds the visual characteristics of these important testimonies, which have received less attention in the predominantly historical studies of Nieuw Dennendal.

7. *Homestead of Dilution* (publication)  
2017, softcover, 132 pages, 133 x 206 mm., designed by Bardhi Haliti and published by Onomatopee.

The publication *Homestead of Dilution* is aimed to broaden the scope of what dilution could mean today, viewed through various historical, artistic, sociological and philosophical lenses. Could the historical concept of dilution—the idea of bringing together healthy and mentally ill people to overcome the formation of a polarised and hierarchical society—be deployed as a contemporary artistic principle and be rediscovered as a means to achieve peaceful cohabitation? Does it have the potential to bridge and unify radical forms of otherness as part of an artistic process, or perhaps life in general? The publication includes documentation of art works featured in the exhibition, essay and interview contributions by John Foot, Ilaria Gianni, Niekolaas Johannes Lekkerkerk, Marieke van Rooy, Aaron Schuster, and Esther Vossen.

8. *Dilution Party*  
2017, C-print, 150 x 100 cm.

9. *Eight Proposals for a Mental Architecture*  
2017, series of 8 wooden and ceramic sculptures on pedestals, variable dimensions.

These sculptures have sprung from the idea of creating elusive and imaginary architectural structures—partially reminiscent of the aesthetic present in the work of Hieronymus Bosch—intended as solidified and symbolic interpretations of different mental states, as inspired by quotes and verbal metaphors referring to the dilution concept.

10. *Gehoorzaal*  
2017, C-print, 150 x 100 cm.

All works are courtesy of Magazzino, Rome and the artists.