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Trade Winds in the Age of Underwater Currents (2021)

A Tale of a Tub
Rotterdam (NL)

Artists

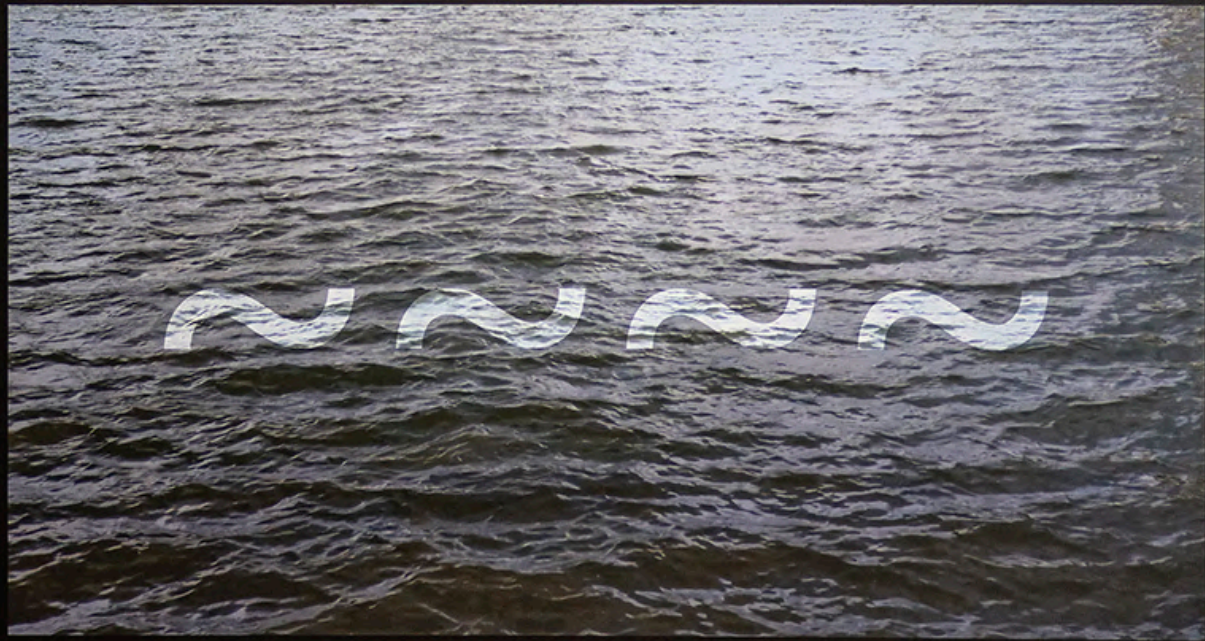
Sami Hammana
Kristina Öllek
Elisa Strinna

In *Trade Winds in the Age of Underwater Currents*, A Tale of A Tub presents three solo exhibitions of artists who, in different ways, research the phenomena of deep sea mining, coastal ecology and underwater cable networks. The artists involved connect different voices and perspectives together to generate awareness on how extraction through deep-sea mining and the construction of cable infrastructures depletes and pollutes the soils of seas and oceans, and contributes to loss of biodiversity in underwater and coastal ecosystems. In her artistic practice, Kristina Öllek (EE) investigates the changing ecological composition of the Dutch coastline and sheds a critical light on the excavation of minerals such as cobalt, nickel, silver and manganese from the seabed, to employ them for the production of renewable energy technologies in the so-called blue economy. Sami Hammana (NL) draws parallels between the Dutch colonial past and current financial practices that are spreading globally through undersea cable networks. The hypothesis of his research project is simple: there is no functional difference between the colonial practices of the Dutch East India Company fleet and the contemporary speculative market economy that is propagated across the globe via submarine cables. In an ongoing investigation into the increasing interdependence of technological and geological landscapes, material and virtual realities, and natural and artificial worlds, Elisa Strinna (IT) presents her recent work on transatlantic cable networks that support a global system of information transmission.



*Mystery & Uearthly
Beauty
Which Man has yet
To Discover*







The Practice of (2021)

A Tale of a Tub
Rotterdam (NL)

Artists

The Practice of Brenda Tempelaar

The Practice of assembles multiple first-person experiences taken from the Dutch art field. Based on true stories, these experiences expose various dilemmas and dogmas that exist in the production and presentation of art. Shaped around a collective first person 'I', this publication aims to offer insight in the interests at play in the predominantly hierarchical closed-circuit of the Dutch art field, and extends an invitation to third parties to become involved. Through the figure of 'I', the question is raised of whether artists and art institutions have presumptuously assumed their position, and explores opportunities to vacate these positions in favour of new attitudes and models. *The Practice of* voices its stake in matters of fair pay and remuneration structures, exclusion and inclusion, homogeneity and heterogeneity, authorship and individuality versus the possibilities of democratized and collective practices.

The Practice of



A Tale of A Tub
Space for contemporary art and culture, Rotterdam
www.ataleofatub.org

UX, User Experience, U and X (2020–2021)

A Tale of a Tub
Rotterdam (NL)

Artists

The Practice of Brenda Tempelaar

We would like to invite you to become part of *The Practice of Brenda Tempelaar*.

You could define an exhibition as a cultural field of inter-human energy exchange, mediated on the basis of public interaction with artistic objects (works of art) and processes. In recent years, this field has increasingly adopted the market's way of thinking: *the show must go on*—even when art spaces are less accessible at the time of a pandemic. While in art people used to express themselves more often critically or condescendingly about market mechanisms, economic success under the influence of years of political flattening has become the only language in which the importance of works in an art space can be expressed.

In *UX, User Experience, U and X*, interests that play a role in the existence of art in addition to generating income are reconsidered. Before the start of the exhibition, a field is set out in which the relationships between individuals (users), digital, cultural and public operating systems can manifest themselves on the basis of different interests. The field has the character of a *coworking space* with a number of variable ornaments that transform the space into a place that invites team performance, exchange of information and community spirit. It invites to observe and assume the role of User Experience designer. UX designers doubt whether their practice still serves optimal user experiences, or whether it is increasingly guided by capitalist intentions and the coherent limitation of the scope of the concept of *user experience* applied exclusively for marketing purposes. By comparing the conflicting interests of a UX designer with artistic practice, the exhibition aims to reveal a field of tension that has become increasingly pertinent in the artistic field: does an exhibition serve the interests of the artist, the institution or the public? And where do these interests meet?

This basis serves to collectively question the optimal use of art spaces, the exhibition medium and the art experience at a time characterised by persistent market thinking within art, aimed at individual success and competition within a culture that functions on the basis of time pressure and high performance. By asking other artists to collectively join *The Practice of Brenda Tempelaar*, the roots of individual marketing and authorship in art are traced and eroded, in harmonious and conflicting moments. In addition, this distancing of the personal name creates a different form of address, and possibly a different liability. The host institution A Tale of A Tub and the public are also invited to affiliate and become stakeholders in this practice.





Institute for Cognitive Prosperity (2020)

A Tale of a Tub
Rotterdam (NL)

Artists

Antye Guenther

The Institute for Cognitive Prosperity is a visionary think tank that seeks to elevate the human mind for advanced mental flourishing and universal cognitive efficiency. It does so by raising awareness of the great benefits of brain alteration; creating enhancing environments and unique transformative experiences. Our vision is one of a blossoming and prosperous world where enlightened citizens at the peak of their cognitive performance are able to unleash their full potential for personal growth and global healing.





Bestiary of Corona Animals
(2020)

Published by Onomatopee (NL)
ISBN: 978-94-93148-31-4

Author

Niekolaas Johannes Lekkerkerk

Contributors

Sabo Day
Lisa Rampilli
Sergi Pera Rusca
Tamar Shafrir

Bestiary of Corona Animals is an essay that illuminates the causal relations between the human tendency to objectify the world, the continuous expansion of extractive activity, the trace effects of the current climate regime, and the outbreak of the current coronavirus pandemic. These seemingly distinct phenomena, often analyzed and discussed separately, in fact share the same roots. The text introduces a cast of different animals, both fictional and tangibly real, whose personal opinions and experiences—informed by animal rights and ethics, biopower, geopolitics, and necropolitics—give credence to the hypothesis that the human colonization of the natural territory of the virus enabled the pandemic to spread in the first place. These animal voices seek for a type of worlding that provides an equal footing for humans and non-humans, starting by exchanging self-interest for empathic non-understanding and selfless reciprocity: from the isolation of thinking and acting in a vacuum, to a world continuum.

BESTIARY OF CORONA ANIMALS



NIEKOLAAS JOHANNES LEKKERKERK

Anthropomeme

Or Meanwhile in the Venice Canals with Crocodile, Swan and Dolphin



"Anthropocene, Undocene, Manthropocene, Smanthropocene, Endcene, Smog-o-machine, Plasticcene, Psychozoicon, Psychozoicene, Northropocene, Connectozoic, Chthulucene, Anthro-not-scene, Hypocricene, Plantationocene, Capitalocene, Anthrobscene, Androcene, Schubeleduldidocene, Anthro-what-not-scene, Misanthropocene, Prokaryocene, Oops-a-daisy-scene—what do you think, Swan, any of them to your liking?"

Swan: "Personally, I am fond of Capitalocene. Do you remember the viral image of two people engulfed by the Venice floods while trying to keep their Louis Vuitton bags above the water? It's often captioned with the quote usually attributed to Fredric Jameson: 'It is easier to imagine the end of the world than the end of capitalism.' I find it particularly apt for thinking about the anthropos and their collective death drive."

"That is a particularly good one, I agree, but don't you think the 'human-capital-world' equation is a massive generalization? I mean, what about us animals, for a start?"

"Well, Dolphin, I suppose the same goes for most of

these 'scenes': they are based on a false universal conception of 'humanity,' this singular kind of 'species act' that is humanity—not human—or what art historian T.J. Demos would call 'human exceptionalism.'³⁸ On the other wing I was reminded of evolutionary theorist and biologist Lynn Margulis and her writing about life producing its own environment, the idea that living forms are not found *in* an environment, but that they (including humans) have ended up *making* it. We and our cells, we all evolve together.³⁹ In that sense the Capitalocene is a striking figure, as I suppose that what we are witnessing—the ecological breakdown of the environment and the degradation of biodiversity and the Earth's biofilm—is being led by the objectifying impetus of humanity. Instead of thinking and speculating about possible futures, they seem to enjoy reducing their worldview to an apocalyptic fantasy of not only their own demise but many others, dragging us along into another mass extinction."

Crocodile: "Swan, Dolphin, my watery comrades, good to see you here in Venice! Are you here to visit the Biennale as well? I swam straight from Jurassic Park because I

wouldn't want to miss anything of this media spectacle."

"Confrère Crocodile, are you aware of the fact that the three of us are only present here in the Venice canals as figures of human make-believe, figments of their imagination?"

"Their projections do not make us less real, Swan!"

"Very Lacanian of you, to claim that we exist—not unlike God—because a collective of minds has projected us into becoming something mightily real. You are a true idealist, believing in the mind-dependency of matter."

"I beg to differ! Recently I spoke with my kinfolk the Black Caiman in the Amazon, and they presented me with an interesting analogy. When the Notre Dame in Paris was burning, the world's media covered every moment of it and billionaires rushed in to offer funding for its restoration. Right now the Amazon is burning. It has been burning for weeks now. No media coverage. No billionaires. My point is that today, for humans to feel empathic towards a certain cause, it has to be massively mediated for the matter to become a shared concern."

Swan: "For me your analogy is another Red Cardinal example of human exceptionalism and anthropocentrism: they salvage their history, their glorified past, but continue to be incapable of taking collective responsibility for, say, the 'lungs' of the Earth—not that I enjoy addressing the Earth through anthropomorphic qualities. A similar thing is happening now: We have become media emblems in a human feel-good story. The Earth isn't cleansing itself: that's eco-fascism dressed in New Age clothing.⁴⁰ We did not 'return' to the Venice canals; we were either already marginally present, or never there in the first place. The water of the canals is not cleaner, it just appears clearer. The self-pity is astounding: 'Kinda feeling like the Earth just sent us [humanity] to our rooms to think about what we've done.'"

Dolphin: "I did like this one: 'Climate Change needs to hire coronavirus's publicist.' You see, in line with Donna Haraway's thinking, facts travel with their apparatuses, but some truth-claims on facts travel badly, especially under today's predominant dissociative Trumpian logic of post-truth. Anything goes—I dress my opinion with the apparatus of pseudoscience, and I can get away with it because most are not capable of thought in the first place.⁴¹ In this case, humanity tends to disassociate climate change from the alarming need for change and action, denying the connection that the coronavirus enjoys. The coronavirus is understood as acutely urgent because it can directly harm and endanger humanity's subsistence, whereas the ecological breakdown and climate regime are abstractions informing a type of 'mea culpa; it's not my fault.'"

Swan: "Philosopher Thomas Metzinger has an interesting take on that. He proposes that when humans act, their selves are 'translucent'—they act as an agent, but the sources of their agency are fundamentally invisible to them. At other times, the self is what he calls 'opaque,' meaning that humans have access to themselves in certain kinds of cases and ways as the (conscious) framers of the content of their experience.⁴² They catch themselves in the act of thinking, unlike us animals, giving them the capacity to reflect on themselves and other selves, consciously experiencing another human being's movement as meaningful. However, when it comes to catching oneself in the act of thinking about one's self in relation to the ecological breakdown and non-human animals, this model seems to

collapse into transparent 'business-as-usual' animality."

"As a Dolphin, I get sick of seeing myself in the shape of memes, and I think that is where the main problem of the disconnect lies: the fact that images are replacing and giving form to experience, that the images we currently have at our disposal don't allow the experiential feedback loop of humanity vis-à-vis the climate regime to come full circle. They may offer a bit of a breather, but writer and researcher Irmgard Emmelhainz makes this essential argument: 'This is cognitive capitalism deriving surplus value from the volume and velocity of images circulating: what is seen, said or shown is irrelevant, what matters is the sheer volume of content circulating around intensive global networks of communication. Within this vector, images acquire value and power by means of being seen; material things—say, the living environment—are no longer consumed directly, but operate instead as cognitive signs embedded in and around viewers. The acceleration and proliferation of cognitive signs is another feature of cognitive capitalism's subjugation—submitting the mind to an ever-increasing pace of perceptual stimuli. In this context, seeing means accelerating perception in the fields of everyday experience, or rather, the field of trivial visual analogies of experience: a kind of groundless, accelerated tautological vision derived from constant passive observation. When images and aesthetic experience—dissociated from human vision and directly tied to power and capital—have been turned into cognition and thus into empty sensations or tautological truths about reality, the image of the Anthropocene is still to come. In short, images of the Anthropocene are missing. It is first necessary to transcend our incapacity to imagine an alternative or something better by drawing a distinction between images and imagery. Although it is relayed by the optic nerve, the picture does not make an image. In order to make images, it is necessary to make vision assassinate perception; to ground vision, and then to perform—as in artistic activity—and think vision as a critical activity.'⁴³

Swan: "It's not very attractive to upload antiquated and irrelevant mental software, let alone produce it."

Crocodile: "As Ebola travelled by car and Corona travelled by airplane, so did we travel as imagery on the superhighway of the digital sphere; but how to overcome the social contagion of reductive and numbing viral imagery?"

Dolphin: "Fundamentally, humanity fails to perceive culture as nature. For me that has a lot to do with the absence of consciousness of a common interest. They are their own individual projects; surely we are not to blame for lacking consciousness here. Just as #socialdistancing is all the rage now, we are also suffering from a crisis of relationality, to invoke the words of Félix Guattari, a feigned proximity without intimacy. What we need is a refraction of vision to proffer images (and actions), imagining and treating nature as not only a rights-bearing subject, but a political subject."

⁴⁰ Nick Estes (@nick_w_estes), "The earth isn't 'cleansing itself,'" Twitter message, March 20, 2020, https://twitter.com/nick_w_estes/status/1241091924783595520?lang=en.

⁴¹ Donna Haraway, *Modest-Witness@Second-Millennium. FemaleMan-Meet-OncoMouse: Feminism and Technoscience* (New York: Routledge, 2016).

⁴² Heidi M. Ravven, *The Self Beyond Itself: An Alternative History of Ethics, the New Brain Sciences, and the Myth of Free Will* (New York: The New Press, 2013).

⁴³ Irmgard Emmelhainz, "Images do Not Show: The Desire to See in the Anthropocene," in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, ed. H. Davis, E. Turpin (London: Open Humanities Press, 2015), 131–142.

³⁸ T.J. Demos, *Against the Anthropocene: Visual Culture and Environment* (Berlin: Sternberg Press, 2017).

³⁹ Michael Marder, "The Coronavirus Is Us," *The New York Times* (3 March 2020), <https://www.nytimes.com/2020/03/03/opinion/the-coronavirus-is-us.html>.

The Mountain Goats of Great Orme
Or Meanwhile Nature Returns Home Alone

Try to imagine the expression on your face "when an e-mail finds you well in these strange and uncertain times." It tends to find you in the "comfort" of the domestic sphere, except on the rare occasions when you leave to scavenge for food in the supermarket. Such domestic comfort is relative, that is, insofar as it provides ample space for your paranoia to flourish. "Perhaps the virus just flew through the open window? Is this containment a new exercise in statecraft?" While strolling outside you see phone-lit faces staring out of windows, taking snapshots of socially-distanced city life. You're reminded of the idea that romanticizing quarantine is a class privilege, but the thought quickly fades to the back of your mind when you notice that your favorite pasta brand is sold out (again)! You join the end of the line, expertly performing the fine art of one-point-five-meter queuing that you learned in the past month—quite the feat, considering you're not even British. You've grown so used to the ritual that a few moments pass before you notice that you are standing behind a line of deer, goats, boars, even monkeys. Yet you're not surprised in the slightest: nature has returned to the city. Animals are enjoying the relative stillness of city life, returning to squares, and now—without tourists around to feed them—even grocery shopping in supermarkets.

Your world feels increasingly like an unsettling combination of Orwell's 1984 in a light Ballardian broth of "wild" animals feasting on the corpses of domestic specimen, perhaps with a pinch of Jeff VanderMeer's *Annihilation*. "The virus is destroying everything. It's not destroying. It's making something new." Obviously, capitalism is culpable, but you wonder: how exactly does the socioeconomic sphere interface with the biological, and what insights might you gain from the experience of the pandemic? You may need to take a step back: the basic logic of capital expansion connects previously isolated or harmless viral strains to hyper-competitive environments. In other words (which came to you from China): "As capital accumulation subsumes new territories, animals will be pushed into less accessible areas where they will come into contact with previously isolated disease strains, all while these animals themselves are becoming targets for commodification as even the wildest subsistence species are being roped into agriculture value chains. Similarly, this expansion pushes humans closer to these animals and these environments, which may increase the interface (and spillover) between wild nonhuman populations and newly urbanized rurality. This gives the virus more opportunity and resources to mutate in a way that allows it to infect humans, pushing up the probability of biological spillover. The geography of industry itself is never quite so cleanly urban or rural anyways. Capitalism is already global, and already totalizing. It no longer has an edge or border with some natural, non-capitalist sphere beyond it, and there is therefore no great chain of development in which "backward" countries follow those ahead of them on their way up the value chain, nor any true wilderness capable of being preserved in some sort of pure, untouched condition. Instead, capital merely has a subordinated hinterland, itself fully subsumed within global value chains."⁴⁴

You wonder what motivated all of these more or less wild animals to frequent, in increasing numbers, the urbanized environments that have been depopulated by humans during the corona pandemic. Surely these creatures did not all travel from the hinterland to the inner capital; they were never included in such vectors to begin with. But how to explain the deer populations now residing in parks, the mountain goats roaming the empty streets? Was their presence and proximity to humans previously ignored or barely tolerated, whereas now they are testing and pushing the boundaries between the natural and the cultural? (Now, that is, that their stomping grounds within cultivated natural reserves have been abandoned by humans?) And what about those interstitial urban species, like rats, pigeons and cockroaches—are they a byproduct of capitalism? Has the city become a new interzone where many species meet?

It has become your task—perhaps not for the first time, but now historicized before you in the shape of a mountain goat staring into your eyes—to sublimate the distinction between the natural and the social, between nature and culture, in order to study the material environment in which this virus is manifesting. You also understand that the ecological breakdown wrought by lasting accumulation has extended both upward into the current planetary climate regime and downward into the microbiological substrata of life on Earth. But where to find a grounding, or at least a middle point from which to formulate a movement? How to balance the treatment of natural resources as "ecosystem services," with the sole purpose of gratifying humanity's needs, and the "ecology of disease" brought on by this treatment? To return to normality or business-as-usual—whatever that means to you—now seems undoable; normality was the problem, as the popular slogan goes. But how might capitalism look in the absence of progress—if ever—but especially when political systems are so deeply invested in necropolitical schemes exemplified by the statement, "Some of you must die for the U.S. economy to live."⁴⁵

Nevertheless, the fragmentation and consistency of the discourse of individual responsibility as a governmental neoliberal policy (we are all victims of our compliance and complicity), alongside the unspecified temporal horizon of the coronavirus pandemic quarantine, establish a long-term dynamic of adaptation—one that may catalyze new forms of assembling and demands for socio-political transformation that recognize nature as a political subject. The escalation of the economic dimension and social contagion of the coronavirus pandemic reveals clear and painful linkages to the current climate regime; the worldwide existential rupture has been triggered by a microscopic pathogen incapable of having intent, that nevertheless urges humanity to think about different forms of symbiosis. Here, symbiosis is understood not as direct political alliance, but as a way of staying with the trouble and learning that we have never been individuals but instead holobionts that evolve together.⁴⁶ Or, in the words of Donna Haraway, "To be animal is to become-with bacteria, viruses and many other sorts of critters."⁴⁷ She explains: "The cultivation of viral response-abilities, carrying meanings and materials

⁴⁴ Chuang, "Social Contagion: Microbiological Class War in China," Chuang (26 February 2020), <http://chuangcn.org/2020/02/social-contagion/>.

⁴⁵ Jennifer Johnson, "We are not the virus," *Verso* (27 March 2020), <https://www.versobooks.com/blogs/4622-we-are-not-the-virus>.

⁴⁶ In 1991 Lynn Margulis proposed any physical association between individuals of different species for significant portions of their lifetime constitutes a 'symbiosis' and that all participants are biotic, such that the resulting association is a holobiont.

⁴⁷ Donna Haraway, "Symbiogenesis, Symposiosis, and Art Science Activisms for Staying with the Trouble," in *Arts of Living on a Damaged Planet*, ed. A. Tsing, E. Gan, N. Bubandt (Minneapolis and London: University of Minnesota Press, 2017), 26; Lynn Margulis, "Symbiogenesis and Symbionism," in *Symbiosis as a Source of Evolutionary Innovation: Speciation and Morphogenesis*, ed. L. Margulis and R. Foster (Boston: MIT Press, 1991), 1–12.

⁴⁸ Haraway, *Staying with the Trouble*, 65.

across kinds in order to infect processes and practices that might yet ignite epidemics of multi species recuperation and maybe even flourishing on terra in ordinary times and places.⁴⁸

We have come to recognize that the transmission of the virus, beyond the strictly biological, is social and ethical, and that the social realm of humanity will have to facilitate a war on the structures of society itself in order to establish an equal footing with all that matters beyond humanity. These "response-abilities" may well involve formulating an ethics of withdrawal, taking legal actions to demand that corporations and governments "physically distance" from monocultural livestock and extractivist practices, evolving fossil-burning man by learning how to not exhaust natural resources from other nonhuman-animals. We must not judge or blame animals for the potential risks they inflict on humans through zoonosis, but rather acknowledge a metaphorical but radically devastating anthroponosis in ourselves (you know who you are).

Whereas hand sanitizer fails to distinguish between harmful and useful bacteria, some parts of humanity fail to unify nature and culture as *naturecultures*, which in this context acknowledges that human, animal, and ecological health

are inextricably linked and need to be studied and treated holistically. In light of the conditions fostering viral outbreaks, this pandemic should be considered, in the words of philosopher Bruno Latour, as a "dress rehearsal."⁴⁹ A return to business-as-usual and a recuperation of lost production will trigger additional crises of capitalism in seemingly non-economic guises such as more pandemics, famine, flooding, sea-level rises, ocean and soil acidification, further degradation of biodiversity, and the ongoing depletion of life forms. In that sense, according to philosopher Andreas Philippopoulos-Mihalopoulos, the coronavirus demands of us a quintessentially Spinozan ethics of positioning, of placing one's body in a geography of awareness of the effects circulating between us and others. At any one moment, we carry with us our whole lives and deaths, and we converge with other bodies, human and nonhuman, forming temporary or more enduring assemblages. We are all collective bodies leading collective lives with other collective bodies.⁵⁰ Nature is not only a passive material reservoir and support structure for human activity, but an assembler, one that links the living and the inert (while being both), that forms a basis to reveal the social and material, beyond the realm of the formal, which leads us back to being animals...

⁴⁸ Haraway, *Staying with the Trouble*, 114.
⁴⁹ Bruno Latour, "Is This a Dress-Rehearsal?" *Critical Enquiry* (26 March 2020), <https://critique.wordpress.com/2020/03/26/is-this-a-dress-rehearsal/>.
⁵⁰ Andreas Philippopoulos-Mihalopoulos, "Covid: The Ethical Disease," *Critical Legal Thinking* (13 March 2020), https://criticallegalthinking.com/2020/03/13/covid-the-ethical-disease/?fbclid=IwAR1t-nPGLC38L35Bqui-HHSEf9g3z20pyp-cvRp2q_kUIEKaAr-jyxxY8_wgd4M.



Dear Algorithm, (2020)

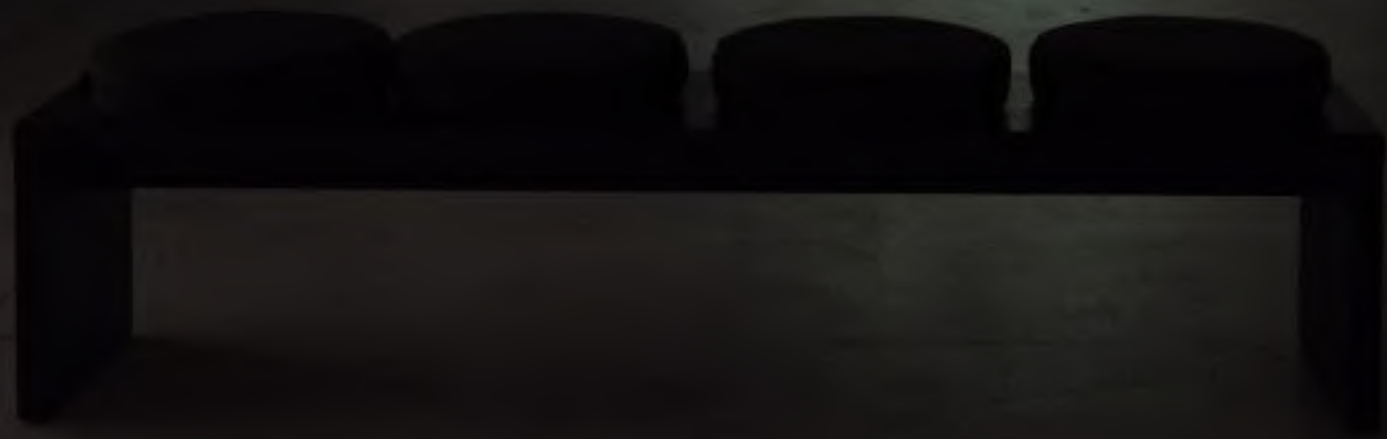
Tallinn Art Hall Gallery
Tallinn (EE)

Artists

Laura Kuusk

As our relationship with technology is ever more intimate and pervasive and its influence deeply entrenched within the human living complex and our working and living practices, it seems increasingly difficult, even impossible to uphold the artificial separation line between nature and technology. The influence of the digital world is no longer confined to our online activities: we use wearable monitoring devices and digital extensions to gather data about our health, condition, and performance. Consequently, the human body is ever more frequently and closely connected to digital media and the associated logic of codes and algorithms that control life in our current society. Laura Kuusk's exhibition *Dear Algorithm*, is located at the centre of this field of tension, trying to seek alternative relations and forms of kinship with non-human agents such as mushrooms and other organisms.

The exhibition is part of Tallinn Art Hall's 2020 thematic focus on feminism in the 21st century, highlighting critical issues confronting women today. Maria Kapajeva, Flo Kasearu, Laura Kuusk, Ede Raadik and Maria Valdma will stage solo exhibitions dealing with complicated narratives that go beyond what is regarded as "women's issues" such as the politics of care and the body, the impact of technology on everyday life, violence and trauma, labour and poverty, as well as fertility and decay. These topics nonetheless have a very powerful impact on women's lives. These artists will use the language of contemporary art to infuse a sense of urgency to engage with visual politics that moves between the female body and the spheres of public discourse.





Mycelium as Lingua Franca (2019–2020)

A Tale of a Tub
Rotterdam (NL)

Artists

Lizan Freijssen
Dominique Koch
The Mycological Twist (Anne de
Boer & Eloïse Bonneviot)
Dries Segers
Jenna Sutela
Wouter Venema

As fall manifests itself, water and fungi are seeping from the soil, through the crevices of A Tale of a Tub's concrete basement, into our subterranean exhibition spaces. Perhaps contrary to expectations we are pleased to welcome different microorganisms, bacteria, fungi and the mycelium—the underground filaments of fungi—as our autumnal subjects of study and examination. The exhibition *Mycelium as Lingua Franca* engages a group of artists sharing an interest in fungi, and, by extension, in the words of anthropologist Anna Tsing, the ways in which mushrooms enable us humans to think about the possibilities of life in capitalist ruins.

As mushrooms have proved to be a resilient form of life in the current man-made climate regime, capable of growing in polluted industrial environments deemed uninhabitable, the exhibition leaps from the human communities of the 'world wide web' to the 'wood wide web': a complex and vast planetary communication network, consisting of collaborations and exchanges between trees and fungi. These underground hyphal networks, named mycorrhizae—referring to the role of the fungus in the plant's rhizosphere (its root system)—oftentimes establish mutualistic and symbiotic associations between a fungus and a plant. The plant produces organic molecules such as sugars by photosynthesis and supplies them to the fungus, in turn the fungus supplies the plant with water and mineral nutrients subtracted from the soil.

Let us think of the forest and the mycelium as a field of mind, analogues to the human brain, with similarities in structure, chemistry and synapses, and with equal dependence on basic building blocks such as carbon, nitrogen and water. What do fungi and the mycelium teach us, and how do they question our human minds and our actions? Could we envision to adopt the mycelium as a shared language—a lingua franca—aimed at symbiosis and selfless reciprocity between different modes of existence, away from tired concepts in which progress is based on growth, accumulation, homogeneity through land colonization for monocultural farming, and 'fossil expressionism'? As soon as we start practicing the art of noticing we may hear the mycelium say: "We are more than one, we are legio, we are in this together..."

HOLOBIONT





Honorary Vertebrate Club (2019)

A Tale of a Tub
Rotterdam (NL)

Artists

Bianca Baldi
Sarah Browne
Anne Duk Hee Jordan
Tuomas A. Laitinen
Sophie Mallett
Jean Painlevé & Geneviève
Hamon
Sarah Ancelle Schönfeld

The exhibition *Honorary Vertebrate Club* addresses marine life and ecology in a time of unprecedented environmental change, the rapid depletion of life forms and loss of biodiversity. Focussing primarily on the octopus and other molluscan cephalopods, such as the squid, cuttlefish and the nautilus, the exhibition is centered around modes of survival and adaptation in aquatic climates where environmental backdrops have become increasingly unstable and subject to ecological breakdown, or have ceased to exist altogether. Introducing a number of templates and artistic practices concerned with marine life, the exhibition establishes analogies between human and non-human animals—the octopus often deemed as a radical form of otherness—in an aim to underline persistent anthropocentric tendencies and human exceptionalism. Instead of the human figure we follow the octopus as main protagonist: an inventive environmental engineer and expert tool-user with complex social behaviors, thriving together with the jellyfish in oceanic climates increasingly subject to manmade acidification, rising sea temperatures, and underwater colonialism through deep sea mining. What can we learn from the adaptive qualities of the octopus, its shape-changing capacities and internet of brains? Can we develop “tentacular thinking” as a way of learning to “stay with the trouble,” rather than keeping to engage in acts of business as usual?





The Water Party (2019)

A Tale of a Tub

Rotterdam (NL)

Curated with Julia Geerlings

Artists

David Bernstein

+

Ineke van der Burg

Liu Chao-tze

Rosa Sijben

Marco Lampis,

The Self Luminous Society

900 Stig featuring Indridi

“Sometimes I wonder what I would do if I started a political party. Of course there are many important issues to talk about these days, but my party would focus on the social and spiritual potential of water. Many former bath houses have been turned into cultural venues, and with this shift we have lost the opportunity to take a public bath and melt together. The Water Party would like to flip this by reintroducing communal liquid love into the art center. We will activate our fluid agenda by offering visitors the opportunity to soak in a wooden hot tub, returning to the warmth of the womb. Along with this embodied practice of intimacy, artworks are presented which promote the various ideals of the party such as: matriarchy, collaboration, divine holding, sharing pain as a form of resilience, and soul-flooding for (instead of brainstorming) an alternative sex education.” (David Bernstein)



TO HAVE THE GREAT
I GO IN THE WATER AND I SAY
JOY YOU ASK ME TO SING AND I SAY
WHEN YOU ASK ME I'VE COMMITTED TO YOU
I MAKE THE BEST OF THE BEST OF YOU
I'M ASKING YOU TO BE A PART OF MY
DREAMING AWAY
AT NEW ORLEANS AND BE YOUR LITTLE
SWEET HOME

Capital of Woke (2019)

POPPOSITIONS

Tour à Plomp, Brussels (BE)

Artists

Tamy Ben-Tor

Camille Leherpeur, Billytown

Studio Schottenheimer

Alice Sparkly Kat

Nefeli Papadimouli

Dries Segers

Jani Ruscica

Luis Úrcolo

Sinéad Spelman,

Clara Pacotte & Richard John Jones

Roi Alter

Solanne Bernard

Margaret Haines

Caetano

Grace Ndiritu

Alice Hauret-Labarthe

Marco Esparza

École Mondiale

Cole Lu

Voin de Voin

The Self Luminous Society

Jamie Fitzpatrick

Alexandra Philips

Mauricio Limon

The 8th edition of POPPOSITIONS will revolve around the term “woke” and how its mainstream popularity and increasing application intersects with corporate and capitalist structures. The idea of being woke and wokeness concerns raising social awareness, taking actions in response to dominant paradigms, acknowledging one’s privileges towards understanding the struggles of others, and giving space to social bodies that have been silenced, unacknowledged and underrepresented. With the forthcoming edition of POPPOSITIONS we want to think collectively about what responses and forms of resistance can be formulated when ideologies have become trendy and woke-washing brands cash in on social justice.

The importance of engaging in acts of consciousness raising in aiming to enact social justice, to mobilise a radical aspiration towards freedom and equality indeed seems increasingly important in a world that continues to be ridden with binaries and ongoing polarisations between dominant socio-political orders. However, what is to be done if those acts are simultaneously indexed on the vectors of advanced capitalism? Or when counter movements are overcome by internal conflict and forms of performing activism, in which spokespeople of a certain agenda engage in discussions solely reprimanding other critics and activists for their stances—this and that person just got cancelled! What forms of response and resistance can be formulated when ideologies have become trendy and woke-washing brands cash in on social justice, whilst hiding behind transparent and opportunistic but not less powerful facades of corporate social responsibility?

Similarly located on the charged cross junction of the art market and exhibition format, aiming to promote acquisition whilst advancing criticality, POPPOSITIONS 2019 is looking for proposals that address and counteract the influence of advanced capitalism and its far-reaching management of the living, in which the human has become just one of the marketable species. From the notion of living currency, identity politics as lifestyle attribute, to discussions concerning feminism, queer, gender, blackness, migration, post-colonialism and performing activism in relation to wokeness, we would like to address issues of representation, conflict of interest, the possibilities of corporate social responsibility, performing dissent, and engaging in acts of consciousness-raising about one’s place in a scheme of things.





Syndicate



**The Standard Book of
Noun-Verb Exhibition
Grammar (2018)**

Published by Onomatopee (NL)
ISBN: 978-94-91677-74-8

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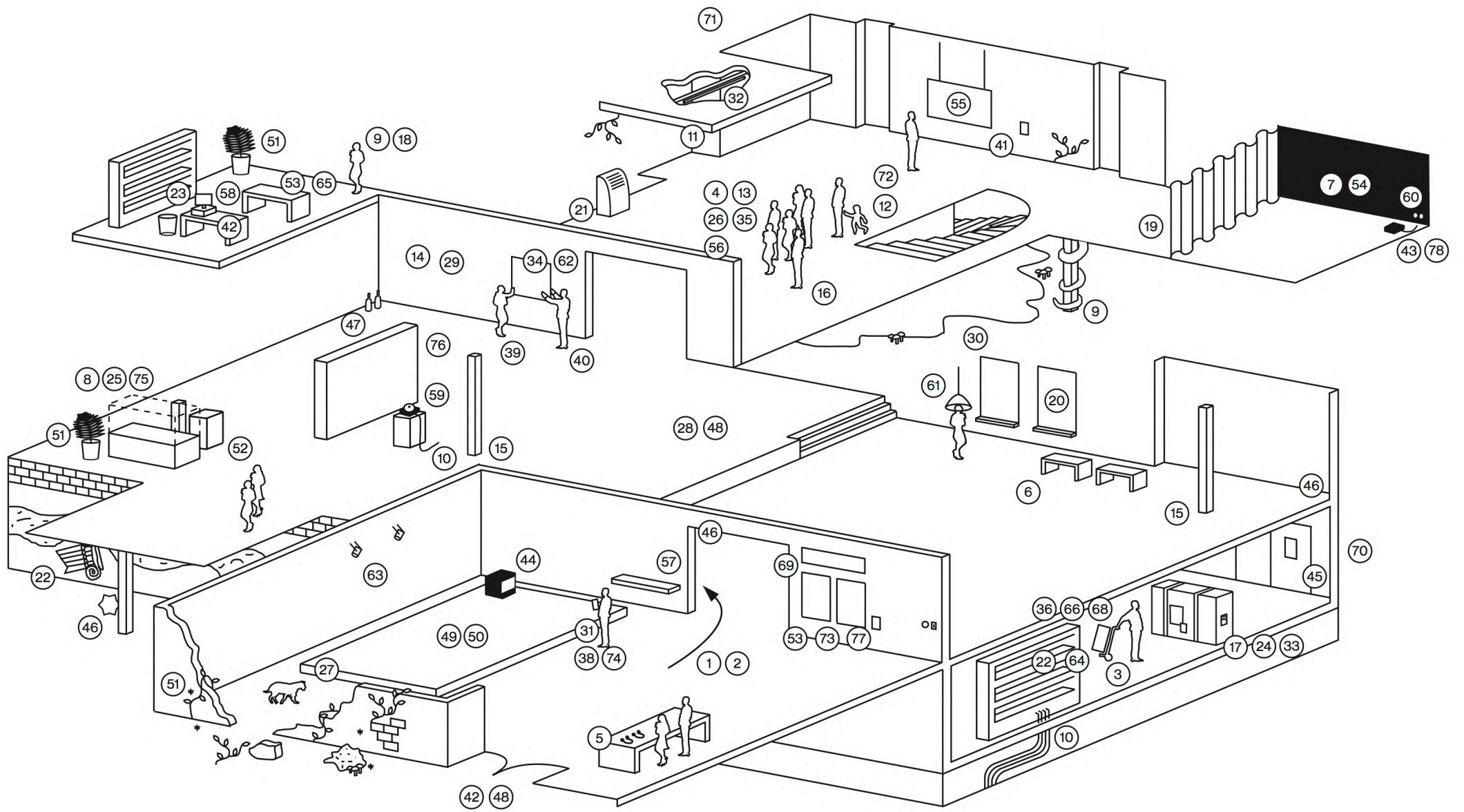
The Standard Book of Noun-Verb Exhibition Grammar is a partial compendium of the different modes of being that inhabit exhibitions. These different modes of being, often placed outside the realm of art objects proper, are described and activated here as crucial players in the world of contemporary art.

Maximizing a poetic resourcefulness, this book proposes the exhibition as an ecology full of things that are infinitely more dimensional than their ascribed functionality would lead us to believe, and creates a space where species meet, where ontological and epistemological registers clash, overlap, and contaminate each other, where the living and inert, organic and inorganic exchange properties, qualities, and performances.

Ultimately this book aims to show that what revolves around, within, and beyond any given system, resolves to be just as serious and important as what that system aims to convey.

ACTING OUT
ARROWS AND
GUIDELINES
THE
STANDARD
BOOK OF
NOUN-VERB
EXHIBITION
GRAMMAR
ART HANDLING
AUDIENCE
AUDIO GUIDE
BENCH,
CHAIR, STOOL
BLACK BOX
BOOK BEHIND
GLASS
BRAIN
CABLING
CEILING
CHILD
CLAPPING
COAT OF PAINT
COLUMN
CONDITION
REPORT

CRATE
CURATOR
CURTAIN
DAYLIGHT
DEHUMIDIFIER
DEPOT
DOCU-
MENTATION
DO NOT STACK
ENCAGEMENT
EVENT
EXHIBITION
DOG
EXHIBITION
SPACE
FILLER
FLOOD
FLOOR PLAN
FLUORESCENT
LIGHT
FRAGILE
GLOVES
GUIDED TOUR
HANDLE
WITH CARE
HEADPHONES



THE WHOLE UNIVERSE WANTS TO BE TOUCHED

Suzanne Wallinga, directeur van *A Tale of a Tub* in Rotterdam, ontmoet Niekolaas Johannes Lekkerkerk, onafhankelijk curator, die recentelijk bij Onomatopée het boek *The Standard Book of Noun-Verb Exhibition Grammar* uitbracht, voor een gesprek over het curatorschap.

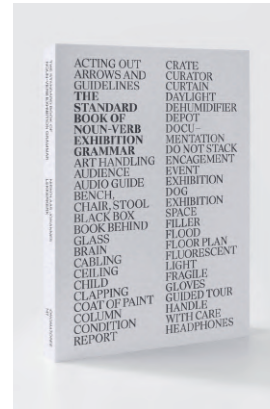


Zaaloverzicht tentoonstelling *Spending Quality Time With My Quantified Self* (TENT, 2016) Copyright: TENT, Rotterdam en Sander van Wettum, curator Niekolaas Johannes Lekkerkerk

Door Suzanne Wallinga en Niekolaas Johannes Lekkerkerk

Suzanne Wallinga

Je recente publicatie *The Standard Book of Noun-Verb Exhibition Grammar* richt zich op de tentoonstelling als een ecologie van dingen die meerdere dimensies in zich kunnen dragen en hierdoor ons begrip van de scheiding tussen menselijk en niet-menselijk uitdaagt. Hoe werkt dat idee door in je tentoonstellingspraktijk?



Omslag van *The Standard Book of Noun-Verb Exhibition Grammar*, Eindhoven: Onomatopée, 2017, door Sonia Dominguez, copyright Onomatopée en Niekolaas Johannes Lekkerkerk

Niekolaas Johannes Lekkerkerk

Met dit boek heb ik geprobeerd om de tegenstelling tussen mens en kunstobject, ofwel de nimmer bevestigende verhouding tussen kunstobject als betekenisdrager en de mens als betekenisgever, te bevragen door een grijs gebied van 'externe' actoren erbij te betrekken. Het boek beschrijft een tachtigtal 'tentoonstellingsentiteiten', die over het algemeen worden beschouwd als ondersteuningsstructuren. Dat zijn actoren die niet de status van kunstobject genieten, zoals een sokkel, een rondleiding of een projector, maar die wel fundamenteel zijn bij de totstandkoming van de esthetische ervaring. Het boek is zo te zien als een poging om de niet-sluitende *feedback loop* tussen mens en kunstobject deel te laten zijn van een breder systeem van betekenissen.

SW Kun je vertellen hoe het artistieke object inzicht geeft in de netwerken waarbinnen het wordt geplaatst?

NJL De afgelopen jaren zijn er door denkers als Bruno Latour, Anna Lowenhaupt Tsing, Elizabeth Povinelli en

Donna Haraway theorieën ontwikkeld over het belang van een meer genetwerkte afhankelijkheid tussen object en subject, mens en niet-mens, het levende en het levenloze. Via het medium van de tentoonstelling probeer ik niet-menselijke bestaansvormen agenschap te geven. Dit om ons te doen beseffen dat er voorbij de intentie van de kunstenaar, het kunstobject, de tussenkomst en de bemiddelende functie van teksten en onze interpretatie ook iets bestaat als 'materiaalgerechtigheid' en agenschap buiten de mens om. De tentoonstelling is geen ogenschijnlijk comfortabele categorie waarbinnen kunstenaar en toeschouwer het voor het zeggen hebben, maar ze is onderdeel van een netwerk van actoren en ecologieën die zich tegelijkertijd binnen en buiten institutionele kaders bevinden. Ben jij het daarmee eens?

SW Gedeeltelijk. Als curator gaat mijn interesse voornamelijk uit naar het bieden van alternatieve lezingen van de geschiedenis van het rationalisme, vanuit de kunst, poëzie en filosofie. Via de tentoonstelling stel ik de waarneming van concepten en betekenissen die in media zelf verankerend lijken te liggen ter discussie en onderzoek ik in hoeverre deze gevormd worden door cultureel bepaalde verwachtingen en betekenissen. In de tentoonstelling *Lunar Distance* bij De Hallen Haarlem in 2009 bijvoorbeeld werd de vraag gesteld hoe we de wereld om ons heen door beeld kunnen kennen. Ik ben voornamelijk geïnspireerd door het principe van *verum factum* zoals geformuleerd door de Italiaanse filosoof Giambattista Vico. Dit betekent zoiets als dat de mens alleen de aard van die dingen kan kennen die hij of zij zelf kan maken. Vico maakte onderscheid tussen 'ware' en 'zekere' kennis, waarbij de laatste voortkomt uit menselijke constructies. Ware kennis kan alleen in benadering gekend worden, waarbij volgens Vico het transcendente deel uitmaakt van immanente, empirische fenomenen. Ik richt me in tentoonstellingen op de verschuivende relatie tussen mens en materiaal door onze ideeën over soevereiniteit te bevragen.

NJL Bij veel van jouw tentoonstellingsprojecten is de menselijke conditie een belangrijk vertrekpunt. Hoe werkt de vraag ernaar door in je tentoonstellingsconcept?

SW Hoe we onszelf en de ander beter kunnen begrijpen is voor mij een fundamentele vraag die ik vanuit de kunst bekijk. De rol van taal en verbeelding is hierbij vaak richtinggevend. Narratieve structuren veranderen continu. Tegenwoordig zijn steeds meer narratieve vormen denkbaar: een narratief dat niet lineair is, maar probabilistische uitkomsten heeft, een narratief dat verdwijnt tijdens het 'lezen' of een narratief dat onverwachte uitkomsten stimuleert op basis van een geregisseerde choreografie. Ik ben geïnteresseerd in hoe een object bepaalde vormen van moraliteit dicteert, in nieuwe vormen van auteurschap en in de vraag hoe tijdelijkheid zich verhoudt tot monumentaliteit. Hierbij wordt het tentoonstellingsmodel vaak opgerekt. *Can we leave things as they are?* is daar een voorbeeld van. Dit project bestond onder andere uit een gesprek tussen ouderen over de vraag of we de dingen kunnen laten zoals ze zijn. Deze vraag kwam voort uit een voor kunstenaars Rory Pilgrim en Louwrien Wijers belangrijk gegeven: de verschuivende verhouding tussen generaties en de invloed hiervan op ideeën over gemeenschappelijkheid en revolutie. Het antwoord dat door de groep werd geformuleerd leidde tot een muzikale compositie die werd gespeeld op een carillon, om de uitkomst van het gesprek publiek te maken en aan te kondigen. Met Yeb Wiersma werkte ik aan een magisch parfum voor de stad Rotterdam. Borstelwagens van de gemeentereiniging verspreiden rituele parfums door de stad: twee geurige oliën, door de kunstenaar samengesteld, met de namen *Tranquilo* (kalm) en *Intranquilo* (rusteloos). Vanuit de gedachte dat alles ontstaat uit de botsing tussen deze tegengestelde polen, vormde het parfum een ode aan de stad.

NJL Waar wringen volgens jou institutionele kaders of de begrenzingen van het tentoonstellingsmedium die het oprekken ervan nodig maken?

SW In een tentoonstelling hoeft niet steeds het materiële object centraal te staan, het kan een beweeglijk geheel zijn van geëxposeerde werken en lezingen,

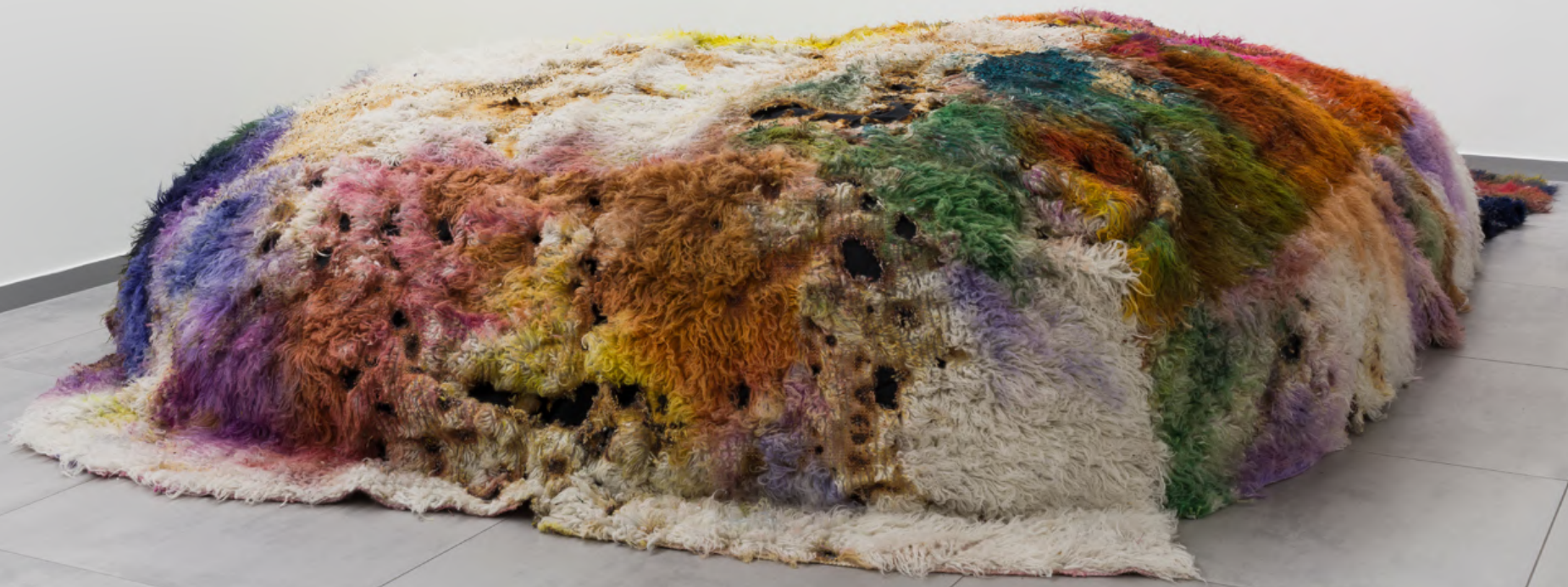
**Archipelago — A Problem
(On Exactitude in Science)
(2018)**

Tlön Projects
The Hague (NL)

Artists

Anna Betbeze
Karl Blossfeldt
Etienne Chabaud
Daniel Gustav Cramer
Cevdet Erek
Dominique Gonzalez-Foerster
Irene Kopelman
Gabriel Kuri
Nicolás Lamas
Jochen Lempert
Benoît Maire
Jean Painlevé
Oscar Santillán
Michael E. Smith
Francisco Tropa
Joëlle Tuerlinckx
Jorinde Voigt

The exhibition *Archipelago — A Problem (On Exactitude in Science)* centres around a fictitious, mental archipelago where a group of mathematicians, geologists, cartographers and other scientists try to index the measurable facets and phenomenological manifestations that they uncover during their research expedition. As the unprecedented landscape is subject to constant change and fluctuations, the advanced instruments with which the research group is equipped prove to be unsuited to recording and documenting their observations and findings accurately. The scientific languages they employed elsewhere do not appear to correspond in any way to their somewhat predetermined, stable patterns of expectation, preconceived knowledges and epistemological registers: the diversity of living conditions and environments found within the archipelago appears so diverse and unstable that every island seems to require its own individual linguistic and scientific approach. To this end they decide to develop a new compendium entitled *The Sea Island Mathematical Manual* in order to do justice to a world of constant change using a series of—to use philosopher Donna Haraway’s words—SFs (science fact, science fiction, speculative fabulation, so far).





Almende — The Second Triennial of Beetsterzwaag (2018)

Kunsthuis SYB
Beetsterzwaag (NL)
Curated with Julia Geerlings

Artists

Isabelle Andriessen
Feiko Beckers
Egle Budvytyte
Madison Bycroft
Joaquin Cociña & Cristóbal León
Deirdre M. Donoghue
Helen Dowling
Wapke Feenstra
Priscila Fernandes
Toon Fibbe & Laura Wiedijk
Paul Geelen
Eric Giraudet de Boudemange
Ane Graff
Jason Hendrik Hansma
Josje Hattink
Rosie Heinrich
Eric Peter
Lea Porsager
Anne Marijn Voorhorst
Louwrien Wijers
Müge Yilmaz
Timmy van Zoelen

The Beetsterzwaag Triennial is a multi-day art event organised every three years by Kunsthuis SYB, taking place at various locations in and around Beetsterzwaag. The first triennial originated in 2015 and was titled *Sfear fan Ynset*. With this second edition we continue the original objective: to show and present a multitude of artistic positions and works of art, both from former residents of Kunsthuis SYB and invited artists, in unconventional presentation spaces.

This edition is titled *Almende — The Second Triennial of Beetsterzwaag*. ‘Almende’ is a term from the Middle Ages which originally bears the meaning of the common share a population group or municipality holds in the meadows, forests and fishing waters that were not privately owned, and that were often used for cattle breeding, logging, hunting and fishing. In light of *Leeuwarden-Fryslân 2018* and its overarching theme ‘iepen mienskip’ (open community), we want to use the term ‘almende’ to question the idea of an open community and further expand it into a more inclusive zone, shared between both humans and non-humans, the living and the inert, the organic and the inorganic. What does it mean to be interdependent or to bear a collective responsibility for a shared living environment in which humans are no longer central? Can we, in collaboration with other animals and forms of life, think about a more sustainable society?







In Watermelon Sugar (2018)

POPPOSITIONS

Atelier Coppens, Brussels (BE)

Artists

Angelica Falkeling
Chiara Camoni
Caroline Le Méhauté
Prosper Desmet
John Miserendino
Brigham Baker
Chloé Delarue
Eleonore de Montesquiou
Joost Krijnen
Nimova Projekt
Bernice Nauta
Mars Alive
Santiago Pinyol
Feline Minne
Anaïs Chabeur
Johanna Van Overmeir
Mat Do
Carlos Noronha Feio
Miriam Hansen
Sam Basu
Andrea Karch & Babette Kleijn
Dome Wood
Alex Reynolds
Jennet Thomas
Ishai Shapira Kalter
Charlie Godet Thomas
Andreas Arndt
Steven Cottingham
Wellness Centre Future Proof

How does the world breathe now? How can we as humans enact and envision the possibilities of life in capitalist ruins? For the forthcoming edition of Poppositions in 2018, we are looking for proposals that engage in world-making projects. Proposals that address matters of care and shared concern in a world that is facing the unprecedented and rapid depletion of life forms and the degradation of biodiversity on a global scale, moving in tandem with the increased instability of environments and ecologies due to the negative impact of fossil-fueled economies.

Formulated on the avatar of an old world order of fossil-making men burning fossils as fast as possible—one that is nonetheless persistently remaining and mighty real—the forthcoming edition of Poppositions would like to collectively envision possible and additional worlds outside an anthropocentric feedback loop. Ranging from parallel worlds shaped in a fictitious vacuum to micro-cosmoses and biotopes that are situated within a given locality, we would like to draw spheres for possible worlds in a life continuum. An active worlding that is both propositional and imaginative, combining science and fiction to set new horizons for co-habitation, collective adaptation and survival, emphasizing entanglements between natures and cultures, as well as the fluidity of identities and digital infrastructures, seeking to establish new patchworks of relations between humans and non-humans.

Ultimately we would like Poppositions to become an assembling ground, one that links the living and the inert while being both, that serves as a basis to explicate the social and the material, beyond the realm of the formal, one that leads us back to being animals...







Smart film problems. Lorraine of, passio rillera acadomy of law keep in mind by 00

Open Air Section (2018)

Art Rotterdam
Rotterdam (NL)

Artists

Loek Grootjans
Luuk Schröder
Simon Heijdens
Yair Callender
Bruno Zhu
Kevin Bauer
Maurice Meewisse
Anne de Vries

As part of the Art Rotterdam art fair, the Open Air section provides a dedicated space for presenting large-scale works of art on the grounds of the Van Nelle Factory. The Open Air section provides an interesting prism through which artistic projects can be thought—both by being inclusive towards different scales, and by allowing relations between the natural environment and the modernist backdrop of the Van Nelle to be forged. The Open Air section provides stage-setups for projects of varying nature, from works that are situated and autonomous, to works that are context-responsive and performative.



Psychosculptural Aesthetics (2017–2018)

Rianne Groen
Rotterdam (NL)

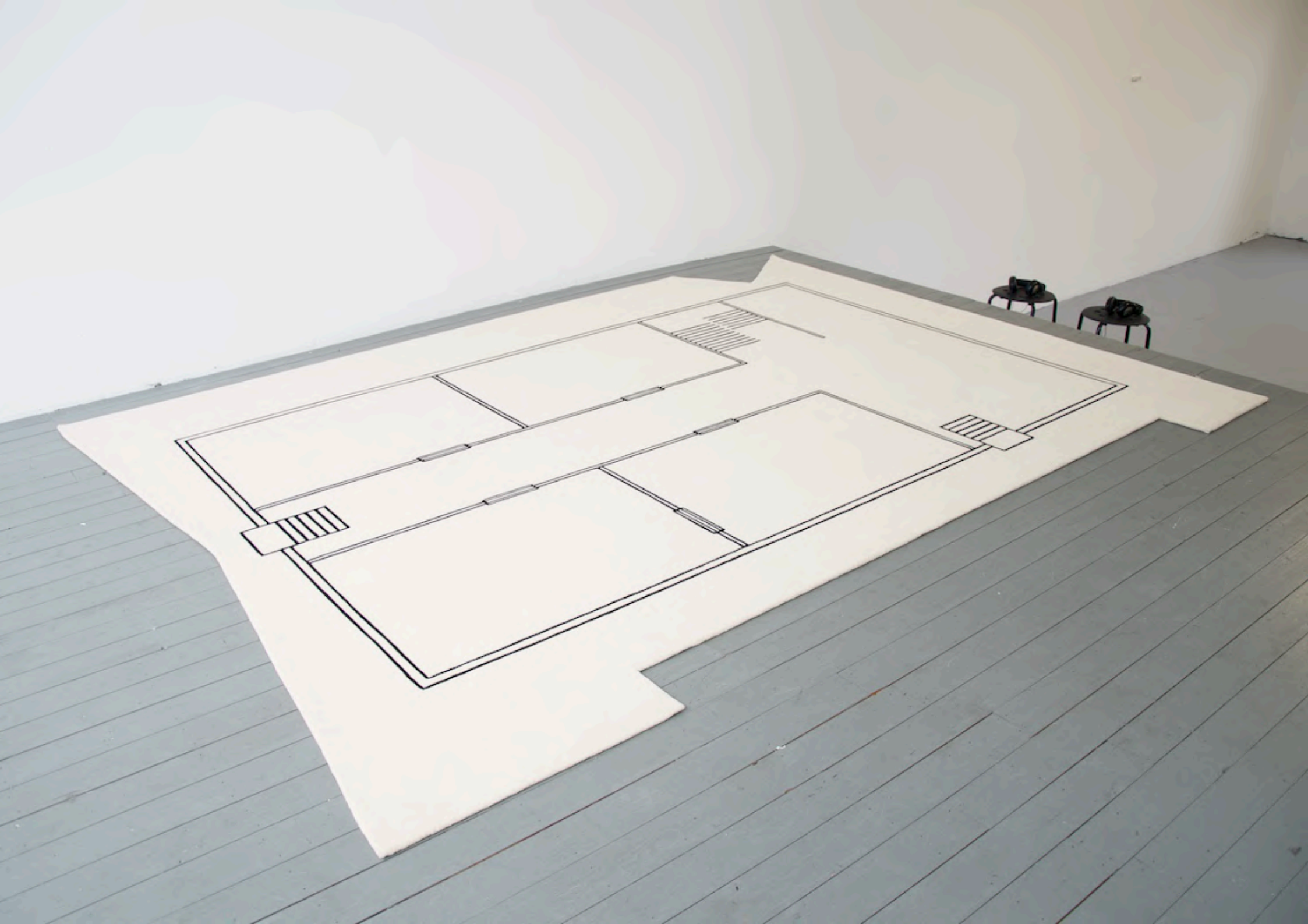
Artists

Simon Asencio
Charbel-Joseph H. Boutros
Raluca Croitoru
Brendan Michal Heshka
Joachim Koester & Stefan A.
Pedersen

Found near the intersection of literary fiction and visual art, this exhibition is made for idealists. An exhibition for those wholeheartedly believing in the mind dependency of matter. In times where alternative facts and post-truths are dripping from the ceiling, you—an idealist—may increasingly recognize a desire to willfully retreat into a richly decorated, ornate interior space inhabited by hybrid figures. To accordingly reshape this overstimulating external world fraught with informational glut into private and otherworldly experiences, thoughts and recollections. Being continuously haunted by your Odradek, you decide to dive into and explore a mental expanse inhabited by characters found on the distorted conjunction of a mirror and an encyclopedia.

Following in Jarry's pataphysical footsteps, this exhibition is sought to maximize a poetic resourcefulness by assembling different works that rely on their continuation and complementation, sometimes even their completion through the active mental expansions and additions made on behalf of the idealist, the daydreamer, the visitor, and so on, and so forth. Here we may employ a language that corresponds to a real object, its givenness in the exhibition space, but that relation is purely fortuitous. Instead, *Psychosculptural Aesthetics* can only wish to emphasize the secretive, often tactic movement of things, the private languages we attach to them in our psycho-sculptural continuation of thought, elsewhere, lodged in the central neural vat until the thing's contours start to erode, its image slowly morphing into, again, something different, or disappearing entirely by forgetfulness and the slippages of memory. You can only think of something if you think of something else.

As a site of sculptural production, the exhibition *Psychosculptural Aesthetics* is concerned with the extra work, the mental additions we put in place to shape a world that isn't necessarily there, but is felt and mighty real nonetheless. From a gradual loss of the documentary and the givenness of things, to their joyous recovery in the key of fictional, ideal and poetic objects-turned-subjects. Something wholly speculative, open-ended and substantively immaterial, like a mental receipt, a department of abandoned futures, a telepathic sculpture, a peculiar sculpture made by carving clouds, a text so close to heart it becomes embodied, consuming an aspirine as a sculptural maneuver, a book of rumors, a psychosculpture.



Elements of Peaceful Engagement (2017)

Zak|Branicka
Berlin (DE)

Artists
Marlena Kudlicka

The work by Marlena Kudlicka is marked by speeches. Although her sculptures and sculptural collages may be considered taciturn and contemplative on the outset, their agendas are ostensibly more capacious and expressive than their neutral surfaces might imply. Driven by an ongoing interest in redefining the concept of sculpture, Kudlicka seeks to overcome the prevalent connotations of the art form as solidified instances by expanding her practice into the field of sculpture as a form of spatial writing. Writing that emphasizes sculpture as a node of communication that actively negotiates the physical and mental processes of the sculptures' coming-into-being and their relation to space. For her exhibition *Elements of Peaceful Engagement* this outward communicative motion is extended further and has become embedded in a discussion revolving around the protocols and strategic systems intrinsically connected to office and workspace standards, and how these, in turn, come to inform and structure human decision-making processes.

In the exhibition *Elements of Peaceful Engagement* Kudlicka continues her interest in the various parameters of language structures, among protocols, classifications, systems of methods, concepts revolving around norms, standards, and strategies. These sets of rules and instruments explored as coping mechanisms for structuring daily routines offer insight into the concept of a workplace, whilst simultaneously influencing and informing an atmosphere in which physical and mental movements generate an interchange in the decision-making process. Notions like protocol, strategy, norm and standard play a fundamental role in the process of establishing a communication trajectory. However, Kudlicka does not employ her work to establish a new norm or standard for a workspace, but rather takes the subject matter of structuring principles to question how radically they influence the effectiveness of communication processes in a workspace environment.



Homestead of Dilution

(2017)

Nomas Foundation
Rome (IT)

Artists

Domenico Mangano & Marieke
van Rooy

The exhibition *Homestead of Dilution* presents the first outcome of a joint and collaborative practice between artist Domenico Mangano and architecture historian Marieke van Rooy. In their work, Mangano & van Rooy seek to explore and give insight into the commonly overshadowed workings of psychiatric institutions that have become subject to the gradual dismantling of the welfare state. By interweaving historical accounts of countercultural experiments in anti-psychiatry from the seventies in The Netherlands with present-day approaches and perspectives from psychiatric treatment and facilities, their work presents both a playful and critical commentary on the myth of the normal, mental illness as a culturally manufactured paradigm, and the prevailing idealization of individualism.

Following an extended period of research and a number of residencies, the exhibition *Homestead of Dilution* specifically centers around Dennendal, an institution for destitute people suffering from intellectual disabilities, located in Den Dolder in The Netherlands. Lead by Carel Muller between 1969-1974, the Dennendal institute was reformed according to an experimental and liberating set of ideals and approaches, radically opposing the then current inhumane and clinical treatment of patients. Emphasizing the necessity for complete acceptance and equality for the mentally disabled, Muller sought to create small communities in which the patients could develop their respective needs and characteristics. As part of a larger philosophy, mixing theories from psychological-humanism, anarchism and marxism, Dennendal became an emblem for a micro-society prioritizing and celebrating the human aspect and profundity of the mental and the destitute, as opposed to the governing logic of power, prestige, and its adherence to monocultural role models.

Ultimately, the exhibition *Homestead of Dilution* could be seen as a commentary on the ambiguous nature of the site, but rather serves as part of a wider investigation into apparent separations between center versus periphery, illness versus sickness, normal versus healthy. How can we steer and reimagine these imposed normative ethics and so called radical forms of otherness? How can we, from an artistic point of view, refactor and enact upon the principle of dilution as to emphasize matters of shared concern?





Don't Agonize, Organize!

(2017)

POPPOSITIONS

ING Art Centre

Brussels (BE)

Artists

Roman Moriceau

Abdessamad El Montassir

Yannick Ganseman

Yoan Mudry

Johan Gelper

Virginia Gamna

Paul Kuimet

Engel Leonardo

Miko Veldkamp

Indrikis Gelzis

Irena Eden & Stijn Lernout,

Flurin Bisig

Paolo Brambilla

Melanie Ebenhoch, Bernhard

Rappold & Thomas Whittle

Kristina Ollek

Momu & No Es

Floris Schönfeld

Seecum Cheung

Sam Porritt

Jura Shust

As we find ourselves in the midst of global crises, witnessing the rise of populism, xenophobia, nationalism, misogyny and racism, art needs to be more political than ever. Not as a genre, but as a field that must extend and apply itself without invitation, to trigger responses where none have been called for, and to confront what we take for granted. In response to this situation, the new edition of POPPOSITIONS is looking for proposals that will steer and reinvent the political imagination towards diverse forms of political opposition that are rich in alternatives, concrete in propositions, and delivered through everyday projects, all aimed at an effective and collective strengthening of our daily living and working practices. To quote philosopher Rosi Braidotti: "So don't agonize, organize, because there is just so much that needs to be done!"



Tradition Doesn't Graduate (2016)

Komplot
Brussels (BE)

Artists

After Howl
Henry Andersen
Bernardus Baldus
Lény Barney
Louise Boghossian
Jonathan Boutefou
Ailsa Cavers
Hugo Dietür
AM Dumitran
Maika Garnica
Carl Haase
Yvonne Lake
Wannes Missotten
An Onghena
Tyagi Pallav
Vasilis Papageorgiou
Margaux Schwarz
Britt Sprogis
Yaozheng Tan
Hanne Van Dyck
Jonas Vansteenkiste
Ersi Varveri

Regardless of who turns pro and pursues a career in the arts, or drops the bar and decides to play one's cards elsewhere, the graduate course will continue on the same level by consolidating new players on the field. No institution without transformation? Tradition doesn't graduate.

From the homogenous gloss of the arts course looming over its students-cum-artists, to its recovery in the key of a heterogenous and diversified art field, the exhibition *Tradition Doesn't Graduate* expands on the social fabric and dynamic of a group on the verge of graduation, vis-à-vis the structuring principles of the course, its registry of promise, and the idea of forming a collective that is best seen as a porous and fragmenting whole, held together by the course as a formative and generative template.

Having landed in Brussels at KOMPLOT, from Antwerp, the group embarks on a collective and joint effort to unpack their works for the charged moment of graduation, whilst simultaneously wanting to maintain and mark their own position in the scheme of things. A diplomatic affair, to say the least. What does it mean to become a group, bound together for a given time, in the ambiguous and temporal vacuum of a graduate course? What does it entail to exhibit (as) a group? Joint by an equal number of peers from Brussels, *Tradition Doesn't Graduate* seeks to unfold the lines of thought, residues, marks and traces, acts of confrontation and resistance that rise by folding and being brought together. Here, ideas of ongoing feedback, call and response, checks and balances rise to the fore, between one's respective artistic practices and the voices of the revolving group members, the surrounding environment and the different temporalities implied.



Sliding Under Traces
(2016)

A Tale of a Tub
Rotterdam (NL)

Artists

Paul Geelen

The C.o.C.A. Foundation Art Prize is an award and a grant for young artists living in the Netherlands. For the sixth edition of the award, A Tale of a Tub presents the starting point for a new series of works by artist Paul Geelen (Weert, 1983) in collaboration with C.o.C.A. during Art Rotterdam. Within his artistic practice, Paul Geelen examines the similarities and possible cross-pollination between science, chemistry and art, often in the shape of process-based and sculptural installations. As part of the grant, Paul Geelen traveled to Chile to collect his materials and to investigate the origins of the rejuvenating effects of snail slime. He associates this process with a study of the oldest preserved mummies in the world. Geelen combines these two areas of research and translates them on the basis of his artistic practice into a series of artistic proposals regarding the possibilities of a new life elixir.





Spending Quality Time With My Quantified Self (2016)

TENT

Rotterdam (NL)

Curated with Jesse van Oosten

Artists

Kate Cooper

Momu & No Es

Alexandra Navratil

Anni Puolakka & Jenna Sutela

Jenna Sutela

Milos Trakilovic

Maki Ueda

Amy Suo Wu

Anna Zett

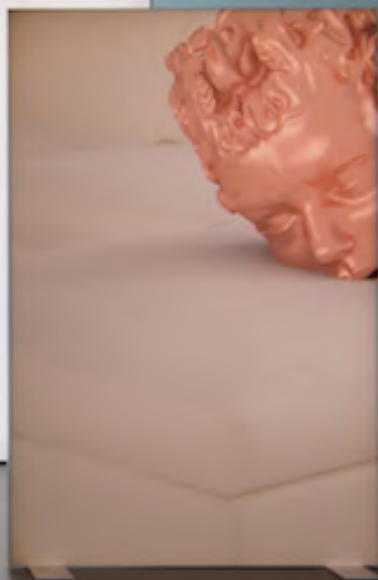
Digital technology is an increasingly inextricable part of our everyday lives. We use wearable monitoring devices and digital extensions to gather data about our health, condition and performance. Consequently, the human body is ever more frequently and closely connected to digital media and the associated logic of codes and algorithms that controls life in an advanced capitalist society. The influence of the digital world is no longer confined to our online activities; it is now deeply entrenched in our everyday private, working and physical lives.

This hybrid world, in which digital and physical forms of existence coincide, is the field addressed by the exhibition *Spending Quality Time with My Quantified Self*. Our relationship with technology is ever more intimate and pervasive: to preserve or enhance our sense of wellbeing, we obsessively measure, monitor and check our bodily condition and health. We constantly use apps and digital structures to gauge and share the effects and results in terms of sporting performance, eating patterns, sleep rhythms, and so forth—all areas that exist between the surface of our physical being, our own perceptions and the relatively subjective interpretation of them. In a world ever more deeply permeated by calculations, data, information and software-driven infrastructures, the ‘quantified self’ can be seen as symptomatic of our cursory and speeded-up sense of time and priorities. Our bodies and digital identities have become part of an economy of clicks, tracks, traces and likes, in which powerful public and private corporations turn the content and data voluntarily placed on user-generated content platforms into financial profit.

The question is whether this binary interaction between the human body and digital technology effectively results in more insightful and qualitative self-knowledge and identity-formation. Digital extensions and prostheses for the human body often offer solutions for measurable facets of day-to-day existence, but what areas lie beyond the borders of the quantifiable and codifiable? *Spending Quality Time with My Quantified Self* is a group exhibition presenting a number of artistic positions in which the human condition, bodily development and the physical body to which we are inescapably bound are explored in relation to the technological and economic systems of which they are part. The participating artists suggest forms of wellbeing, identity construction and self-realisation that escape the persistent imperative of constant performance under time pressure, in search of areas that transcend the performance index.









The Earthbound (2015)

Cannonball
Miami (USA)

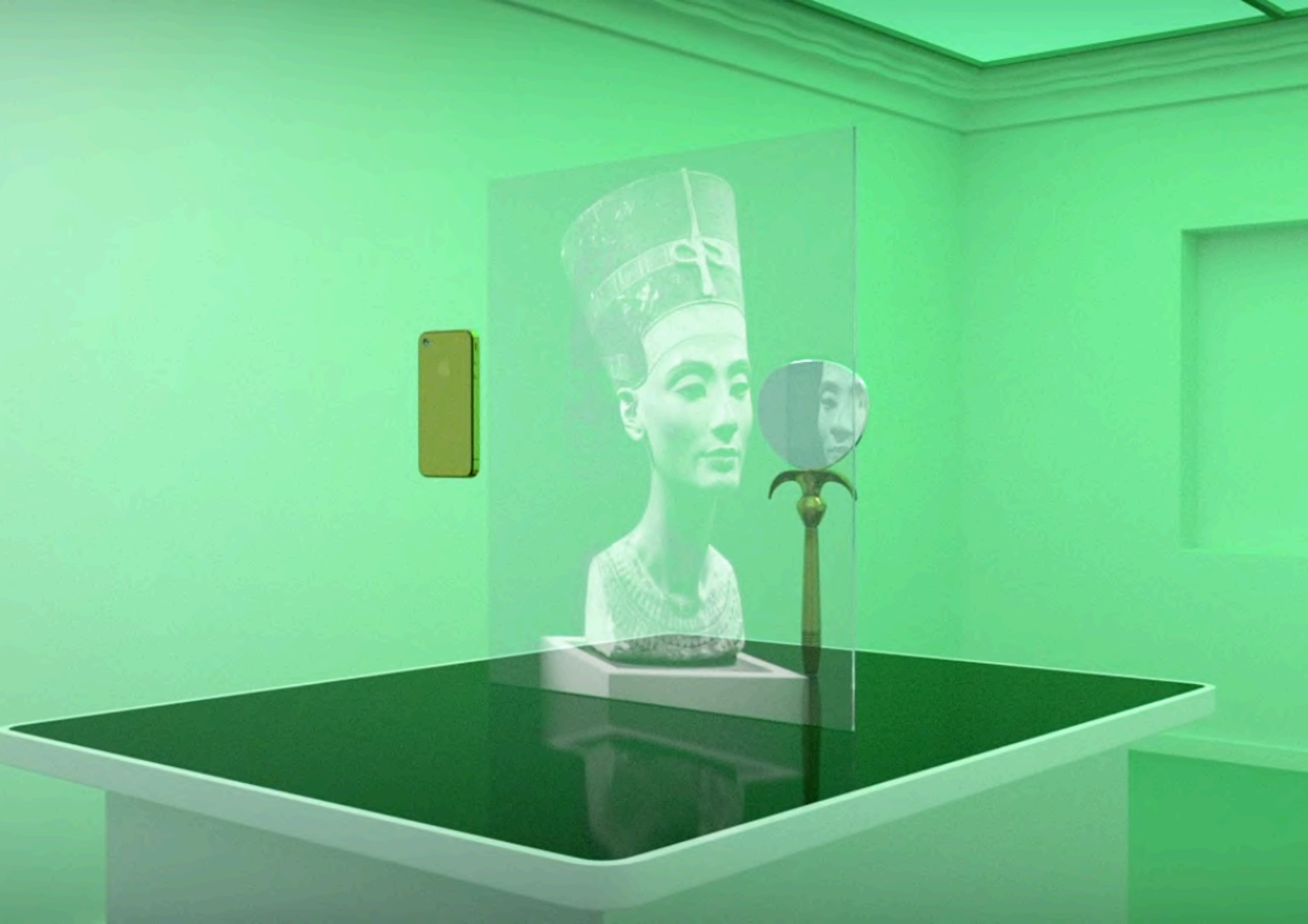
Artists

Merike Estna
David Ferrando Giraut
Tuomas A. Laitinen
Tanel Rander
Jenna Sutela
Jaan Toomik
Anna Zett

The Earthbound takes the shape of a film programme that revolves around the idea of the human being inextricably bound to the Earth, its soil and ecosystems. Differentiating between ‘the world’ as the social construct of a manmade and human society, and ‘the Earth’ as an assembler of living and inert, human and nonhuman, the programme aims to confront the persistent and often feigned disconnection between humankind and the Earth. In that, the programme seeks to re-inscribe and reassert the human figure to the soil, as based on a playful etymological reading of the Latin root ‘humus,’ to furthermore seek for its recovery in the shape of a dependent, far from autonomous species that is becoming with and defined alongside the different forms of existence that co-inhabit the Earth.

From fieldwork-taking to patchwork-making, *The Earthbound* presents a number of film works by artists that underscore the importance and urgency of being responsive to the given matters and concerns at hand, to further engage in the diplomatic affair of establishing interrelations and alliances with and between the arts, politics and the sciences. In other words still, if one would come to think of Holocene ecologies in the wake of the Anthropocene, by what means could the arts position itself in accordance and response to the changing and intensifying climatological and environmental changes that face us today? Here one might think of the arts prompting and rendering oneself sensitive to the geopolitical concerns that—in terms of scale and reach—often take place outside of our daily living and working practices, or to generate awareness for those biological and ecological instances that bypass the human sensorium altogether. More actively speaking, *The Earthbound* looks at those instances from artistic practice that think through the possibilities of adaptive and livable ecologies; works that engineer new domains of experience and thinking of artificial, hybrid and synthetic constellations beyond business-as-usual, or a human “technofix” for every potentially threatening scenario.

Ultimately, *The Earthbound* aims to foreground the idea that the human fleshed existence is evenly and equally open to enquiry, furthered through artistic investigations into material states and substances that pass through both bodies of land and the tissues of being human—enabled through media archeology, psychogeography, documentary and speculative aesthetics. In thinking Earth magnitude, from the soil, let us engage in acts of consciousness-raising about our place in the scheme of things, resonate and tremble those ‘backdrops’ that are normally held still, for we are always coming home.



All Begins with A (2015)

TENT

Rotterdam (NL)

Artists

Janneke van der Putten

For her exhibition *All Begins With A*, Janneke van der Putten (1985, lives and works in Rotterdam) presents a number of recent and ongoing works in which the relationship between sound, voice and singing, as well as the human body, time and space are investigated through her personal experiences, physicality, and voice. The lengthy walks, tours and listening studies that Van der Putten conducts are an important starting point for her work. In that she makes use of her voice as an instrument to scan and articulate a particular situation and space, and thereby allow an environment's often-hidden features to be foregrounded and experienced. The work is often driven by the rhythms of nature and the transitions of day and night. Hence, Van der Putten's practice could be considered as a form of psychogeography: she establishes relationships between herself and external, given realities, such as a cemetery in Rotterdam, the isle of Vassivière, Lima's urban environment, or the desert coast of Peru, and engages in direct relationships with sonic phenomena such as bird sounds, gunshots, and echoes.



**The Museum of
Unconditional Surrender**
(2015)

TENT
Rotterdam (NL)

Artists

Haris Epaminonda
Yoeri Guépin
Tim Hollander
Hannah James
Simon Kentgens
Una Knox
Wesley Meuris
Ieva Miseviciute
Mandla Reuter
Wouter Sibum

In this perceptual arms race, *The Museum of Unconditional Surrender* makes room for renegotiating the position of the ‘exhibition object’, a boundless set of entities common and akin to the exhibition space. A natural habitat of sorts. Projectors, plants, interns, exit signs, plinths, pedestals, wires, strings, temporal walls, invigilators, monitors, and vitrines with attached dust particles: the exhibition space is an ecology full of playful objects and entities. Let’s unsettle the plot and have an encounter with the object that is mostly withheld from sight and withdrawn from thought, but that has an abundance of qualities and characteristics, a material agenda, its own state of being, and enhanced functions to enable us to perceive it and other, external phenomena.

Thus, *The Museum of Unconditional Surrender* essentially becomes an embodied experiment—that’s where you come in, dear visitor—aiming to make ambiguous and strange the exhibition’s spatial, physical and written language, the institution to which it has become attached, and more importantly, the objects and entities that it temporarily holds. The visitor essentially becoming an object in its own right; no leading subject who tells what is in front, no heroism of the One. What is it to be an object? Why ambiguous and strange? Well, as a means to come to terms with the game at play: the idea of a persistent disconnection between object and subject, human and thing, visitor and artwork. To slice through the implied hierarchies, taxonomies, and attitudes in approaching different and external objects, and to stop classifying and seeking to determine what something ‘is about’. Instead, let’s aim to provide an equal footing for those objects and entities we encounter and perceive in an exhibition, so that they are partners in our daily living and working practices. Obscuring the divisions between I and It, What and Who. *The Museum of Unconditional Surrender* is a temporal and convivial assembly of differing and cohabiting objects and entities, striving towards a more sensitive and responsive exhibition dynamic.

01.05 - 05.07.2018

THE MUSEUM OF
UNCONDITIONAL
SURRENDER

Hani Epaminonda, Yoni Gulpin,
Tim Hollandar, Hannah James,
Simon Kartgens, Ura Knox,
Wesley Meurs, Ieva Miseviciute,
Wanda Reuter, Wouter Stum
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EXIT



Percussive Hunter (2015)

Akbank Sanat
Istanbul (TR)
Outcome of the Akbank Sanat
International Curator
Competition 2014

Artists

A Kassen
Juliette Bonneviot
Nina Canell
Nicolas Deshayes
Kevin Gallagher
Paul Geelen
Camille Henrot
Carlos Irijalba
Rachel de Joode
Fran Meana
Alexandra Navratil
Katja Novitskova
Angela de Weijer
Müge Yilmaz

Percussive Hunter is a group exhibition dedicated to the examination of processes of mattering and sonic resonance contained by, and inherent to material substances. Especially considering the depth of the material contingencies between the inorganic and organic, the human and nonhuman registers of the Earth that have recently gained urgency in artistic practice, among other fields of enquiry. Here, the artistic process of perception-making through mattering is employed to move away from the surface of our contemporary society, through different material strata, sonic and spatiotemporal reverberations, to foreground specific instances of material agency beyond the immediately perceptible. The exhibition title is derived from a certain type of animal that sources its nutrition by means of scanning and tapping surfaces—here one could think of the Woodpecker and the Aye Aye. Thus, although employed metaphorically, the exhibition entails to reach out and seek for those undercurrents, both material and immaterial, audible and inaudible, scopic and non-scopic, that allow artists to reinvent fundamental metaphors and models for relating to our present day reality, beyond surface effects and towards a more deep understanding of how matter functions and resonates within the different natures of the material world.

Ultimately, the exhibition *Percussive Hunter* could best be framed as an ecology, or as an exhibition that puts forward a climate of vibrant matter and lively intensities, one in which acts of artistic differentiation investigate the varying natures of the material world. In that, the exhibition is tacitly posited against the backdrop of capitalism's imperative of linear growth and materialistic accumulation, radically standing at odds with ecology's notion of interdependence and scarcity. In that, the exhibition seeks to introduce and exemplify a number of objects, concepts and phenomena by means of different clusters, pivoting between those fields of enquiry including Dark Ecology and the Anthropocene, Objected Oriented Ontology and Posthumanism. Fields of study and interrogation that inform a fundamental discussion of how matter functions beyond mere ownership and human application, aiming towards a heightened sensitivity towards other, non-human states of material being and the affects they put forward. In so doing, the ultimate landmark might perhaps consist of the idea that an ecology is not only a support structure, but an assembler, one that links the living and the inert while being both, that serves as a basis to explicate the social and the material, beyond the realm of the formal, and that leads us humans back to being animals...





**John Smith, THE
POSTHUMAN (2014)**

Bonnefantenmuseum
Maastricht (NL)
Curated with Sally Müller

Artists

Dagmar Atladóttir
Milena Bonilla
Patrick Coyle
Carl Michael von Hausswolff &
Michael Esposito
Hannah James
Krõõt Juurak & Alex Bailey
Ieva Miseviciute
Meggy Rustamova
Niklas Tafra & Sanna Marander
Luisa Ungar & Milena Bonilla
Alex Waterman

Notes for a script, in eleven and probably additional movements.

John Smith, THE POSTHUMAN takes the shape of a group exhibition and a thought-experiment. In departing with John Smith as its protagonist, the project takes an interest in the condition of amnesia, and how this state marks a rupture in one's daily living and working practices. How to act on the world stage without access to preconceived knowledge obtained through memorisation, without an epistemological map at hand? To what extent does a limited access to memory prompt different affects between a human and its surrounding world? Does amnesia alter the perception of phenomena and the approach towards other objects and entities?

As a thought-experiment, the project inscribes the previous scenario and questions to the idea of "thinking without the head," as a means to trigger non-cognitive dialogues with our surroundings and to promote new ways of sensuous thinking. In so doing, John Smith becomes both object and subject of interrogation, in which his reaching out and extending into the world comes to represent a way of acting on an equal footing with other objects and entities. Here, the idea of the posthuman is considered as a crucial position in bridging sensibility today, as it no longer privileges human ways of encountering and evaluating the world, but instead attempts to explore how other entities encounter and apprehend the world. In other words still, the posthuman position aims to establish a pluralisation of perspectives—without necessarily rejecting or eradicating the human figure—that complicates our ability to speak univocally and universally about something called the human.



Animal Jokes (for Animals)



The Ringenberg Biennale (2014)

Schloss Ringenberg
Ringenberg (DE)
Curated with Sally Müller

Artists

Emanuel Engelen
Kristina Köpp
Sebastian Ludwig
Jörg Obergfell
Dieke Venema
Julia Weißenberg

Schloss Ringenberg, with its impressive walls and moat, its apple orchard and black swans, is the highlight for the local inhabitants in the otherwise placid and somewhat dormant surroundings of the countryside. Over the years, the function of the castle has shifted from a noble's residence to a city-owned semipublic space, with occasional openings to the public. The Derik-Baegert-Gesellschaft is responsible for the conception of the activities taking place at the castle, currently framed by the *followup* residency programme. On a day to day basis, the activities of the castle's residents are focused on and dedicated to advancing their respective practices. As a response to this situation, *The Ringenberg Biennale* seeks to comment on the nature of the site and to establish a sense of mutual reciprocity, inclusiveness and interconnectedness among the people living in Ringenberg and the castle's residents. To foreground a seemingly enclosed castle, and to make it act as both support structure and gathering place: to activate the site as a temporal shared endeavour.

The castle's exhibition spaces will host the six solo presentations by the resident artists Emanuel Engelen, Kristina Köpp, Sebastian Ludwig, Jörg Obergfell, Dieke Venema, and Julia Weißenberg, showing both pre-existing and recent works, executed during their stay at Schloss Ringenberg. Each solo presentation aims to give a specific insight into the artist's practice, further emphasised by interviews conducted in dialogue with the curators. Furthermore, over the past two months we have collected apples from the orchard, located at the back of the castle, in order to produce an apple juice for the occasion of the exhibition. The availability of this natural resource has given us the opportunity to establish collaborations with the Heimatverein (the caretakers of the orchard) and a juice manufacturer in Hamminkeln.

By implementing *The Ringenberg Biennale* and its corresponding structure, we hope to facilitate dialogues among the local inhabitants, the residents at Schloss Ringenberg and its visitors from Germany and abroad.



Suite (Botanique) (2014)

TivoliVredenburg
Utrecht (NL)
Part of Gaudeamus Muziekweek

Artists

Alexandra Duvekot
Søren Lyngsø Knudsen & Birgitte
Kristensen
Carlo Patrão
Bartholomäus Traubeck

The exhibition *Suite (Botanique)* looks into the subject of plant communication, as to propose new ways for humans of thinking *with* plants by means of affective, non-cognitive dialogues. A type of “thinking without the head” that prompts tacit sensitivity and sensuous modes of exchange. In that, the exhibition aims to overcome the common idea that plants are barely animate objects, and should instead be regarded as partners in our daily living and working practices. *Suite (Botanique)* includes a number of sound installations: *The Plant Orchestra* consists of a performance and a lecture by Alexandra Duvekot, in which she addresses the sounds uttered by plants that are inaudible by the human ear, and talks about how sound could function in the treatment of sick plants. The work *Years* by Bartholomäus Traubeck is an installation based on a generative process that translates data retrieved from the year rings of trees into piano music. Furthermore, a *Suite* space will host a number of resources, among various vinyl records on the subject of plant communication, including *The Forest Organ* by Søren Lyngsø Knudsen and Birgitte Kristensen, alongside a radio broadcast on plant consciousness by Carlo Patrão. Ultimately, these artistic positions and experiments might as well be considered as intermediaries between plants and humans, as attempts at bridging certain persistent incomprehensions and miscommunications in the key of developing a shared language.





On the Estonian Theatre — Twelve Proposals for Rakvere (2014)

Kilometre of Sculpture
Rakvere (EE)

Artists

Patrik Aarnivaara

Arthur Arula

Merike Estna

Gundega Evelone

Ulvi Haagensen

Tomi & Vesa Humalisto

Flo Kasearu

Anastasia Parmson

Minna Pöllänen

Kristin Reiman

Pire Sova

Triin Tamm

Kilometre of Sculpture (KoS) is proud to announce its first outdoor sculpture exhibition in Rakvere, Estonia. Following a yearlong trajectory with an open call for artists, its outcome and with the addition of selected works, the first iteration of KoS is marked by the exhibition *On the Estonian Theatre: Twelve Proposals for Rakvere*, bringing together works by twelve national and international artists.

The exhibition coincides with the Baltoscandal international performing arts festival in Rakvere, and in judging the tremendous popularity of theatre in Estonia, the exhibition is a rise to the occasion that aims to expand the field of sculpture by seeking for its advancement through artistic practices that explore and activate sculpture in the key of theatre, performance and staging, and vice versa. *On the Estonian Theatre: Twelve Proposals for Rakvere* brings together works by a new generation of artists that address a certain ‘tension’ within their artistic practices: to strike a balance between the seemingly contradictory mediums of theatre, performance, staging and sculpture. Sculpture, almost per definition, is considered to be a solid and rigid object employed to give lasting form to matter, whereas theatre, performance and the act of staging are essentially fleeting and of a temporal nature.

This group exhibition puts forward twelve proposals that think through the specificities of sculpture and theatre, performance and staging, taking the shape of hybrid objects and events that respond to the nature of the site in Rakvere, inhabit and become part of the fabric of daily life, whilst questioning these mediums and modes of perception and expression simultaneously.

The responses of the participating visual artists, choreographers and stage designers vary considerably, and being dispersed around different sites in Rakvere, the consequence is that neither medium is resting comfortably in its respective category. Instead, the works can be thought of as stages and stage setups that allow us to think about these mediums more dynamically and dimensionally; the works being loosely connected and retreated at the same time.



**Ways of Working,
According to an Office
Desk (2014)**

Upominki
Rotterdam (NL)

Artists

Anca Benera & Arnold Estefan
Céline Berger
Dina Danish
Jakup Ferri
David Horvitz
Sally O'Reilly & Colin Perry

“How to profess, rather than how to professionalise?”

In our time-pressured culture of high-performance, the position and activities of the artist remain subjected to an imperative to perform. In that, a substantial part of the artistic working field maintains a climate that relies heavily on a market(ing)-driven way of thinking, in which the value of professionalisation is firmly embedded within, for instance, the systems of art education, market mechanisms, the majority of grant application policies and public art commissions. This ongoing articulation of “professional practice” undoubtedly has a strong influence on the ways artists conduct their work, and by what means they relate and respond to a system in which professionalisation has become inherent to self-organisation: the artist taking the role of the manager-without-team, single-handedly facing the world. At the same time, from an external perspective, one could sense an incongruity between the different ways in which artists’ work today, and how this is being perceived and informed more generally, through common thinking and behaviour, and predominantly by means of media (mis)representation. For example, the idea of impoverishment and scarcity—a vow-of-poverty—as a tool for critical thinking and production that remains a viable myth.

Ultimately, the exhibition intends to strike a balance between the urges of professionalisation inherent to the arts, as opposed by some persistent stereotypes that overshadow the ways in which artists practice and profess today. In that, the works put forward different perspectives on, for instance, the condition of the artist who needs to support his or her practice through a day job (Anca Benera and Arnold Estefan), or the frustration triggered by the amount of time spent on administrative tasks, and to remind oneself to prioritise studio time instead (David Horvitz). Other works look into the role lists with artist names play, exchanged among peers, in order to further inform and advance one’s practice (Dina Danish), the dominant position of International Art English within the contemporary art world, and by what means the centrality of this language affects non-English speaking artists (Jakup Ferri), or the rapprochement of the art and the business world in the Netherlands, addressed through a risk analysis workshop (Céline Berger). Finally, the work *Do I Really Look Like That* (Sally O’Reilly and Colin Perry) presents a montage of misrepresentations of art and artists on television.





Dans Cinquante Ans d'Ici (2014)

Les Territoires
Montreal (CA)

Artists

AND Publishing & Åbäke
Xavier Antin
Ruth Beale
Nina Beier & Marie Lund
Elena Damiani
Aurélien Froment
Ryan Gander
David Jablonowski
Laurie Kang
Boris Meister
Klaus Scherübel
Sebastian Schmiegl & Silvio
Lorusso

The exhibition *Dans Cinquante Ans d'Ici* posits the book—as both thing, container and idea—against the backdrop of some recent and ongoing discussions that address the probable demise of the bound volume in conjunction with the emergence of digital reading devices. As the title of this exhibition already implies, a somewhat speculative approach towards the subject is taken insofar any productive attempt at summation of the debate has resulted in stances taken on either side, but quite obviously avoided closure as the situation undoubtedly remains open-ended.

Departing from the title, that somewhat wittily plays with the redundancy of such effort, the exhibition puts forward a variety of devices and modes of interaction that enable humans to engage with information and knowledge, its sharing and distribution. Indeed, here one could speak of the co-existence of the book with other variable—both digital and analog—formats, rather than reasoning in terms of a dichotomy. As much as this is the case, the key question for this exhibition remains: to what extent have the changes in our relationship with information and the formats we employ for its transmission altered our rapport to knowledge and its production? What is becoming of bound volumes today—that foundation of our society, those keepers of our history—from both a personal and an artistic perspective? The exhibition *Dans Cinquante Ans d'Ici* ultimately presents an analogy of artistic examples that advances the ways books find their inscription into contemporaneity, and speculates on possible scenarios to come.



LIVRE IMAGINE
Dans Cinquante Ans d'Ici

2007 Le livre qui est devenu
Le Livre
2008 Le livre qui est devenu
Le Livre
2009 Le livre qui est devenu
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2028 Le livre qui est devenu
Le Livre
2029 Le livre qui est devenu
Le Livre
2030 Le livre qui est devenu
Le Livre



Within the Sound of Your Voice (2014)

Le 18

Marrakech (MA)

Part of the 5th Marrakech Biennial

Curated with Tiago de Abreu

Pinto

Artists

Milena Bonilla & Luisa Ungar

Dina Danish & Gogi

Dzodzuashvili

Dora García

Morten Norbye Halvorsen

Marcellvs L.

Lubomyr Melnyk

Clare Noonan

O Grivo

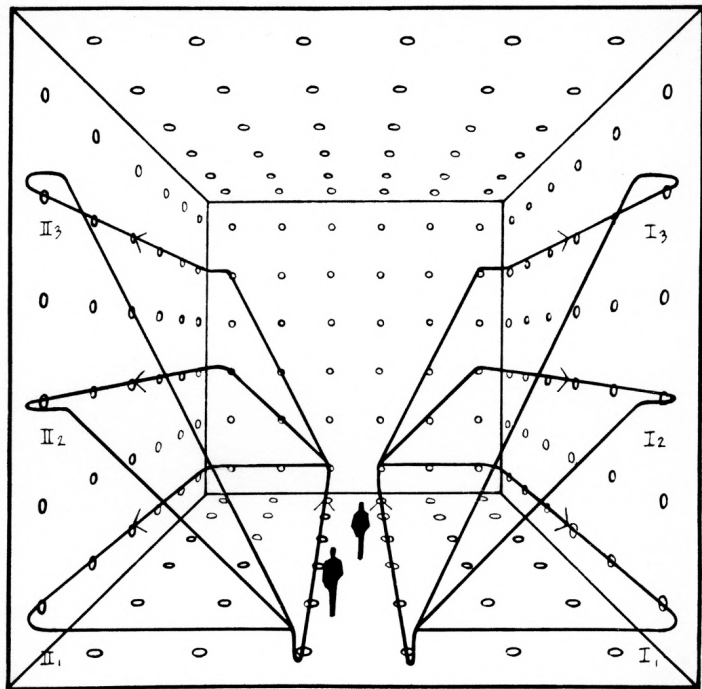
Daniel Steegmann Mangrané &

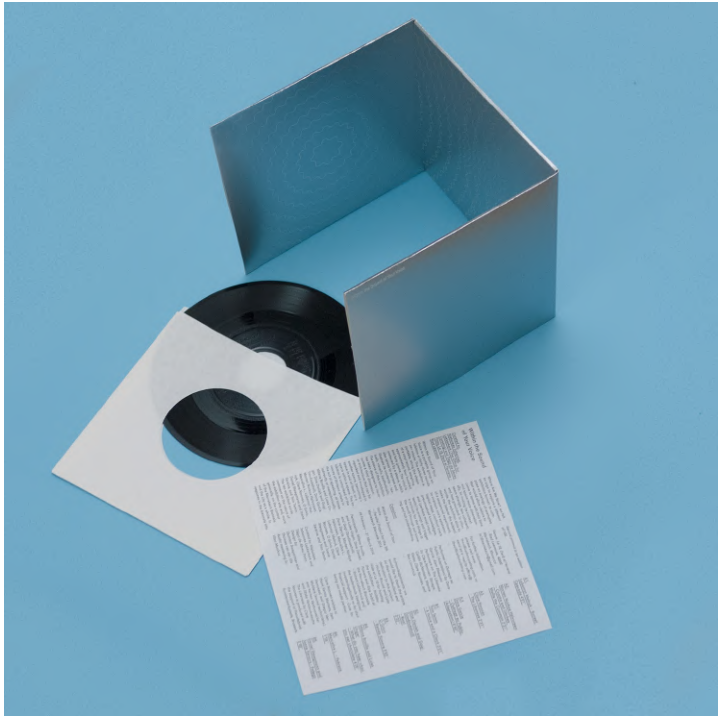
Joana Saraiva

Triin Tamm

Within the Sound of Your Voice is a portable group exhibition at thirty-three rounds per minute. The exhibition is portable, taking the shape of a vinyl record, weighing approximately four hundred and forty grams. The vinyl is protected by a sleeve, which also serves to express and illustrate its contents—textually, visually, aesthetically. The sleeve of this exhibition has been designed to incorporate a third dimension: an architecture that can be unpacked and enveloped in another space, becoming a space in and of itself, or a space within a space. The exhibition is comprised of the voices of thirteen artists in the act of speaking, at times indirectly or metaphorically: Milena Bonilla and Luisa Ungar, Dina Danish and Gogi Dzodzuashvili, Dora García, Morten Norbye Halvorsen, Marcellvs L., Lubomyr Melnyk, Clare Noonan, O Grivo, Daniel Steegmann Mangrané and Joana Saraiva, and Triin Tamm.

The ten exhibited works comment on the nature of the exhibition site and, more generally, on the context of the Marrakech Biennale and the city as a whole. In response to the biennale title *Where Are We Now?*, we felt an urge to explore a different exhibition format: to compose an analogy of examples that would allow visitors to come to terms with their time and space more dimensionally, by making its context seem strange, less coherent, and less grounded. In other words, the exhibition aims to make the listener the subject of a sequenced experiment, to overturn one's epistemological maps, confront one's preconceived knowledges, and (perhaps most importantly) to prompt and trigger a curiosity for the things in the world through not-knowing and not understanding.





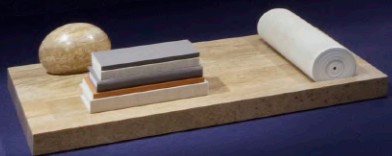
All the pieces, back together (2013)

Selma Feriani Gallery
London (UK)

Artists

Elena Damiani
Frauke Dannert

The duo-exhibition *All the Pieces, Back Together* with Elena Damiani and Frauke Dannert, curated by Niekolaas Johannes Lekkerkerk, revolves around recent works from the artists' practices, focussing specifically on the possibilities of expanding collage into the space of sculpture and installation. In that, the exhibition is sought to comment on the fragmented nature of collage, in the light of its potential dimensionality when thought and approached spatially, architecturally. In so doing, the works themselves, rather than the gallery space, will become the support structure and stage for a more immersed and cinematic way of looking at fragments, materials and objects that become sequences within a comprehensive environment.



Shadows of a Doubt (2013)

Tallinn Art Hall

Tallinn (EE)

Part of Tallinn Photomonth 2013

Artists

Nina Beier

Persijn Broersen & Margit Lukács

David Raymond Conroy

Filip Gilissen

Ane Mette Hol

Toril Johannessen

Flo Kasearu

Gert Jan Kocken

Laura Kuusk

Oliver Laric

Gabriel Lester

Katja Novitskova

Magali Reus

Meriç Algün Ringborg

Jani Ruscica

Mario García Torres

Tarvo Varres

The group exhibition *Shadows of a Doubt* invites the visitor to make an appointment with thought: an informal and casual appointment with an exhibition that revolves around our constant, but equally ambiguous relation to, and understanding of the present moment. In other words still, the exhibition is an attempt at capturing a reflection—or a shadow, for that matter—of the present moment as something that is constantly becoming, but never quite arriving, something we grapple with, but hardly—perhaps even impossibly—seem to grasp, something that occasionally keeps you from sleeping at night, but hardly matters the next morning, or perhaps even more. Thus, the exhibition is not so much of an attempt at the summation of the timely values we have come to know, or an act of support by providing a number of definitions, rather it is intended to exemplify and animate the fleeting, unstable and doubtful nature of the present moment. In so doing, the exhibition becomes an assembly point intended to slice through the mutual exclusiveness proposed by the common division of past, present and future. For instance, to address the often fictionalised dimensions of past memories and future anticipations, affecting and sometimes even corrupting the ways by which we are enabled to think in the present tense. In light of the previous remarks, the exhibition proposes to treat the present moment as the ‘untimely’: a continuous and empty time that potentially solidifies new thoughts and recollections by means of our interactions and encounters with objects, ideas, other people and spaces, and situations that give shape to a present condition.

The exhibition and its concerns are advanced by a number of examples and positions—in the shape of artworks and approaches from artistic practices, across different media—each introducing and reflecting on a specific shape and condition, rendition and evocation of the present moment. Hence the works are sought—collectively—to problematise a single notion of the present moment: to posit fragmentations and speculations that could start to serve as encounters, and moreover as objects of reflection and interaction for the viewer. Ultimately, it is the aim of the exhibition to generate momentum, a dedicated time for engagement with certain ideas and concepts that put forward the present moment—through storytelling, narrative sequences, displaced and collected imagery, and so forth. In that, the viewer plays a crucial role—as the witness of the event—in the activation of the works, and above all, in positioning his or her individual and heterogenous perception and (re)collection of the here-and-now, through imagination and aesthetic experience. It is about making the present moment more ambiguously fascinating than ever before.

YOUNG GIRL TOOK A PHOTO OF
ROYAL INSTITUTE OF ART.
Flaggmanvägen 1, Stockholm
29. September 2010 15:04



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The Great Indoors (2013)

Motive Gallery
Brussels (BE)

Artists

Aurélien Froment
Jean Hubert
Thomas Jenkins
Fran Meana
Clare Noonan

The Great Indoors is the title of a group exhibition that takes as its central subject the increasing disconnection between nature and human activities, as advanced by a number of artworks, positions and approaches taken from a variety of artistic practices. In that, the exhibition seeks to comment on man's growing distance, retreat and deviation from nature—especially considering the ways in which we generally conceive and organize our lives today—as well as its recovery, particularly in the light of the natural, domesticated and artificial forms of representation and mediation that have come to be attributed to the overall perception of “nature in general”. In other words still, the increasing social construction of the concept of nature, expressed within a cultivated context, has arguably fostered an elaborate network of what might be termed a surrogate nature, or an *Ersatz nature*. Moreover, there is a tendency to consider and implement nature as a static resource and a malleable entity. At the same time, however, nature is treated, paradoxically enough, as a self-contained and self-regulating ‘domain’, capable of providing an unsurpassed backdrop for a quiet break... Or has this lengthy break come to an end, nature no longer functioning as a mere backdrop for human activities?

The Great Indoors will engage with the question “If nature is no longer a mere background for human activities, what does this change mean to the arts and social sciences?” As such, the exhibition will put forward a number of transitions: from the idea of nature as a backdrop for human activities to the social conception of the natural—the shift from external to externalized nature—and a further leap from the exterior to the interior: the home and the domesticated, the studio, the gallery space and the artificial: *The Great Indoors*. In so doing, the ultimate landmark might perhaps consist of the idea that nature is not only a support structure, but an assembler, one that links the living and the inert while being both, that serves as a basis to explicate the social and the material, beyond the realm of the formal, and that leads us back to being animals...



Two in the Wave (2013)

PrintRoom
Rotterdam (NL)

Artists

Thomas Jenkins
Batia Suter

The exhibition *Two in the Wave* presents two works concerned with the artistic treatment of printed-matter and the book in light of our surrounding seas, oceans and the connotations these seemingly boundless expanses put forward. As advanced by the two works, there is a sensible retreat from the documentary image to its recovery in the element of the fictional. For instance, both works share a formal approach towards their display—evoking the characteristics of displaying scientific material—whereas their contents disclose a certain ambiguity towards the treatment of information. In that, the works foreground the possibility of generating alternative knowledge through the displacement and fictionalisation of collected imagery, as well as by showing the construction of systems of representation and the various readings and stories this puts forward.



Can't Hear My Eyes (2013)

Nogueras Blanchard
Madrid and Barcelona (ES)
Outcome of the Nogueras
Blanchard Curatorial Open Call
2013

Artists

Elena Bajo
Michiel Ceulers
Lydia Gifford
Marie Lund
Magali Reus
Artie Vierkant

Can't Hear My Eyes shows a number of works with sculptural and painterly connotations, dimensions and properties: to evoke their seemingly static nature and surface in light of the work's inherent and consequently invisible and not directly sensible—dynamics, through the format of an exhibition, in two given spaces. It does so in order to test the potential of the work of art in the key of current tendencies within our information culture. The given fact that we have grown more and more accustomed to hard facts as based on transparent, ascertainable ('checkable') and 'democratic' sources of information and modes of communication; and the surge for clear-cut definitions to indicate the parts that surround us, has led to, one could argue, an incongruity between works of art and the way we generally organise and conceive of our lives.

The exhibition *Can't Hear My Eyes* proposes to assess the viewer's position—the witness and perceiver of the event: the space, the exhibition, the artworks—by foregrounding the potentiality of perception and the distribution of the sensible by means of 'showing, not telling'. In so doing, it avoids didactic and explanatory devices in order to emphasize, and hopefully stimulate modes of perception and awareness for the artworks' surfaces, tactility, their material qualities and characteristics, and moreover to think the inherent processes of application, the mental and physical application of the possibilities and languages of painting and sculptural elements as allocated to physicalities; the performative and dynamic parts that have become part of the works by preceding actions and that are evoked through the act of making.

Ultimately, the exhibition implies a certain movement—albeit its seeming tranquility and delay—towards an understanding of material as information: it is an invitation to engage in a close reading of surfaces, of speaking through volumes and images rather than 'know-what' (facts). In that, as one might sense at this point, the exhibition is not structured around a specific theme, but is rather an analogy of artistic approaches and practices in which the artworks shape the exhibition through internal self-organisation, the process mostly coming from the artworks and the spaces themselves.



Artists of the No (2012)

Projektraum Viktor Bucher
Vienna (AT)
Part of Curated by_Vienna 2012

Artists

Nina Beier & Marie Lund
David Raymond Conroy
Dora García
Ryan Gander
David Sherry
Pilvi Takala

In a society characterised by an imperative to perform, to be productive, to take part in a time-pressured culture of high performance, artists are more than ever pressured to work and conform to the demands of professional activity. This is not the only way. In other, more questionable words, is this the way we really want to work? How do artists manage the imbalance between work and life? Are there creative possibilities in refusal, passivity, procrastination and idleness?

The exhibition *Artists of the No* ultimately engages with a number of artistic propositions and works that propose a “No”—refusal, uncooperativeness, diversion, postponement, reluctance, and so forth— as a response to an existing demand that takes shape in the imperative, both imposed and imparted, to perform. In doing so—and this is the point at which the exhibition deviates from the claim that creating nothing is better than creating something (failure fundamentalism)—the works rise above socio-economic demand (as well as common thinking and behaviour) by frustrating all expectations: provoking a situation and a number of scenarios in which the potential for difference becomes tangible through imagination and aesthetic experience. Rather than becoming an insufficient gestural proxy to put another artistic act into action, perhaps, the exhibition creates a moment in which specific solutions and answers remain provocatively latent, for the right reasons. How could we possibly afford not to work, to perform—financially and existentially? What it does show is that not to “get with the program”, to break the spell of the pressure to produce for the sake of production, to put aside for a moment the overwhelming and saturated system of infra-artistic mediations, to create some space to breathe, to be and spend some time with oneself, to think, could equally be reached and established through work as a kind of performing dissent. Take your time.

