

Carmen Dusmet Carrasco

Based in The Hague, Netherlands
dusmetcarrasco@gmail.com
+31 (0) 638863068

A selection of graphic deisgn projects.

I am an independent graphic designer working in a number of different set-ups. Usually, its always in a team in the cultural sector. My clients and collaborators have included MENDO, Hatje Cantz, Manifesta International Foundation, Metahaven, Bullitt Film, the Royal Academy of Art The Hague, Norwegian University, Creative Court, Stroom Den Haag, Sandberg Instituut, Princeton University, and many others.

I co-run Home Cinema, an artist-run platform for artist films, where I lead design and curatorial jobs. I also teach Typography at the MA Art Direction program at LABASAD and Interactive Media Design at the Royal Academy of Art The Hague.

This portfolio presents a selection of editorial projects from recent years, shaped by my commitment to interdisciplinary exchange and collective creativity.

If you want to see some of my other work at Home Cinema or my film practice you can request a separate portfolio!

Below you can find a selection of projects completed between 2018 and 2025. Most clients and collaborators included cultural institutions, academies, independent artists, galleries, museums and academia.

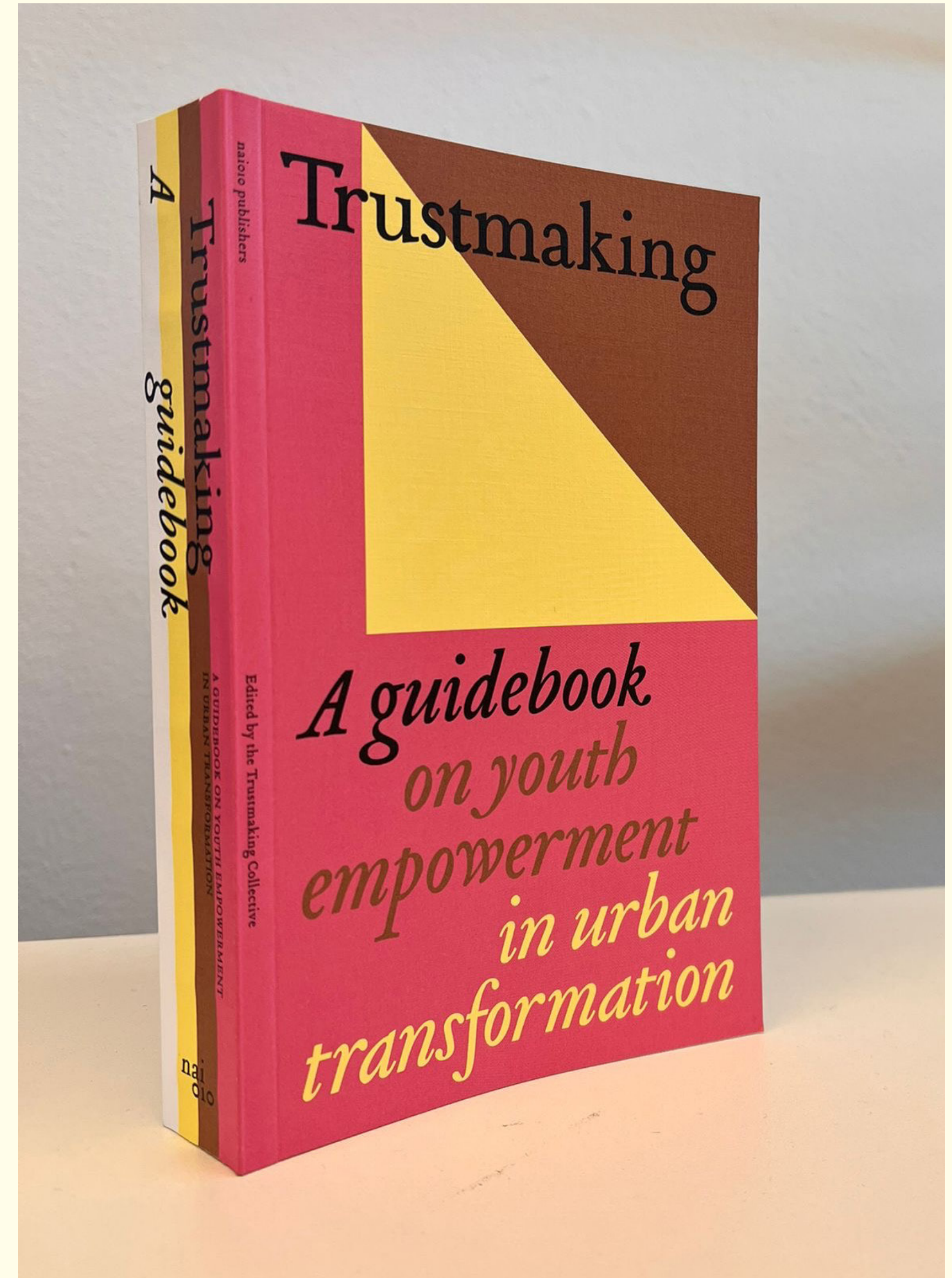
Trustmaking — A Guidebook on Youth Empowerment in Urban Transformation

2025

How do we foster trust in our public spaces, communities, and each other? Trustmaking explores how the youth can lead the way in reimagining cities through collaboration and creativity. This book introduces trustmaking as an approach to inter-generational co-creation, grounded in principles that transcend conventional urban-planning paradigms. Featuring insights from four European Urban Living Labs, this guide offers strategies—such as arts-based interventions and placemaking—that empower young people to co-create inclusive, trust-filled urban futures.

Design: in collaboration with Kees de Klein
Publishers: nai010
Client: The Trustmaking Collective

Page count: 416
Softcover.
Print: laser and offset



Fostering Co-Creation

The Perspective of Young People in Participatory Urban Planning

Jekaterina Lavrinec

Challenges in Participatory Planning – Incorporating the Perspective of Young People

‘We need serious sports equipment on this site, for adults’, 10 and 11-year-old boys told me during one of the co-design workshops, and explained: ‘If they have their equipment, swings will be available. Otherwise, they will keep sitting on our swings’. This kind of care and support for the needs of another age group (even if only for the sake of your swings), when the actual users of the place are organically involved in developing places together, is a vital part of placemaking. This local togetherness is dynamically woven from various social connections and emotions, sometimes tensions. Still, it is based on the understanding that all participants of various ages are neighbours and share the same small territory.

In a horizontal participatory process initiated from below and arranged around public places in the form of open creative initiatives, children and young people organically join together and propose the direction for the activities, becoming co-creators and later, initiators, of urban furniture, creative routes, and cultural events in their neighbourhoods. The role of open, non-formal public places for cooperation with residents of various ages, especially children and young people, is essential, as it prolongs community initiatives into the future.

However, in the vertical participation process (which sometimes is called ‘invited participation’), the role of children and young people is episodic at best and mainly reduced to participation in the creative ideas workshops,

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youth workers to foster environments where all young people can actively participate in shaping their communities. In the contribution of Ed Wall, different forms of cross-learning in summer and winter schools – an essential part of *Trustmaking* – is taken up by describing the example of the *un/der/represented* summer school as a means of celebrating learning as a collective form and questioning the hierarchical, and often siloed nature of institutions and disciplines.

The second section, ‘Trustmaking: From Principles to a Practical Approach’, elaborated by *Trustmaking* project members provides readers with a comprehensive understanding of trust as a multifaceted concept and its application in the context of urban transformation. It begins with a conceptual framework to unpack the complexity of trust, exploring the dynamics of basic trust and social trust and its relevance in fostering collaboration and inclusivity. The section then outlines the core principles of trustmaking, synthesized out of the experiences of the ENUTC-project. The principles outlined aim to ensure the longevity of co-created projects and inspire further policy development that acknowledges and empowers youth agency. Following the principles, ‘A Practical Approach to Trustmaking’ transitions to a practical perspective, detailing processes and methodologies for implementation and a catalogue as a set of methods, approaches and artistic strategies offering actionable tools for practitioners, blending theory with hands-on

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strategies for building meaningful relationships and enhancing capabilities. While this section seeks to facilitate taking on the experiences and results of the *Trustmaking* project, it is not meant as a strict guideline to be replicated, but rather an inspiration to further develop and enrich these first steps of a trustmaking approach.

The third section then presents the four Urban Living Labs, in Oslo, Panevėžys, Rotterdam, and Vienna as inspiring examples of trustmaking. After a general description of the local contexts and their specific urban challenges, the sites and settings of the four Urban Living Labs are each portrayed. Additionally, each subsection of Urban Living Lab features a detailed description of activities carried out in the respective sites as part of the co-research and co-creation phase of the project, ranging from urban exploratory bike tours in Panevėžys, via climate gardening with terra preta in Vienna and film making as a means of communication in Rotterdam to a youth job programme in Oslo and an intergenerational cross-country-hockey game. The four subsections also feature stories about the winter and summer schools for cross-learning carried out in each of the four places and city-specific lessons learned from the *Trustmaking* process. In between the descriptions, young participants’ opinions appear as important voices of *Trustmaking* together with statements by other collaborators and new friends who joined along the way throughout the process. With the question ‘What’s next?’ each of the *Trustmaking* partners

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provide an outlook of how to continue beyond the ENUTC-project and what lessons learned will be taken on.

Instead of a closing statement, the book’s epilogue from Brigitte Felderer, vice-rector of the University of Applied Arts Vienna, highlights the challenges that lie ahead and reminds us that speaking of trust means democratic involvement and that such an involvement could only begin with the young creators. In this sense, the present book is an open invitation to join the endeavour of Trustmaking by including more diverse voices while acknowledging differences, forming new alliances and bonds working towards democratic engagement, continuously fighting against isolation and distrust, and adding new sections to this book with new joyful collaborations.

Judith M. Lehner
For the Trustmaking Collective

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A Trust, Complex Phenomenon A Conceptual Framework for Trustmaking

Marcel W. Musch
and Žemartas Budrys

In this chapter we will describe several factors that determine trust formation and propose a preliminary Conceptual Framework for Trustmaking.¹ Based on the extensive literature on trust we distinguish two types of factors that determine trust: actor-related characteristics, in this text referred as basic trust, and social and situational characteristics, which we call social trust.² The trust formation factors together form a model that describes how trust in various situations develops organically. To devise a strategy for trust making it is necessary to know how these factors can be influenced. For this purpose we have looked at four social and psychological theories that offer us different perspectives on how to design interventions to actively encourage a Trustmaking process. These theories help us to answer questions such as: what capabilities are needed for actors to participate in Trustmaking, how can connections be made between people that generate trust, how to create partnerships that build trust and how to organize Trustmaking processes.³ The Conceptual Framework for Trust Making that we propose consists of four dimensions, concisely described as: capabilities, cooperation, shared realities and commoning.

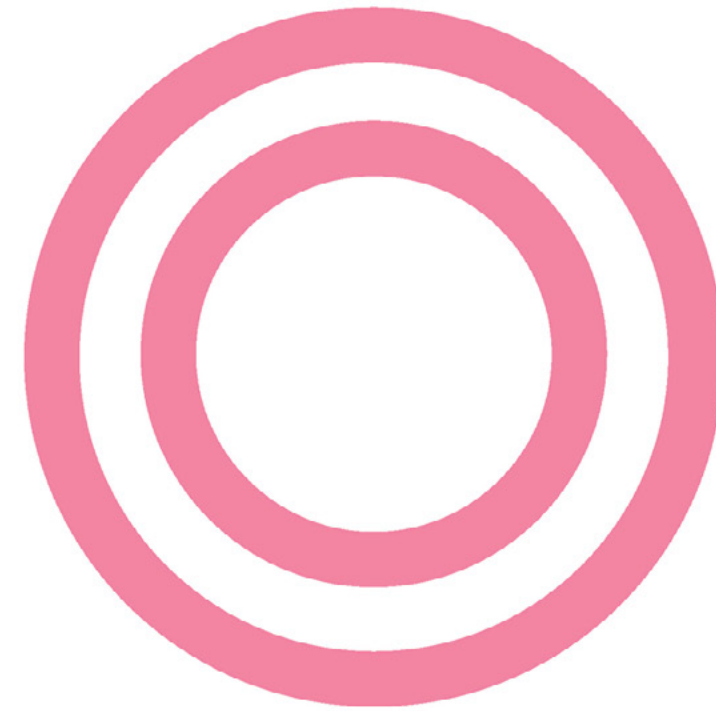
Basic Trust

Trust research originated in management and organizational studies, focusing on one-directional exchange relations from one person to another, from a

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Urban Living Lab Oslo, Norway



Connect, Create, Build—Youth Work for Placemaking!

Kamran Surizehi and
Kimberly Weger

The Context of the Urban Living Lab Oslo

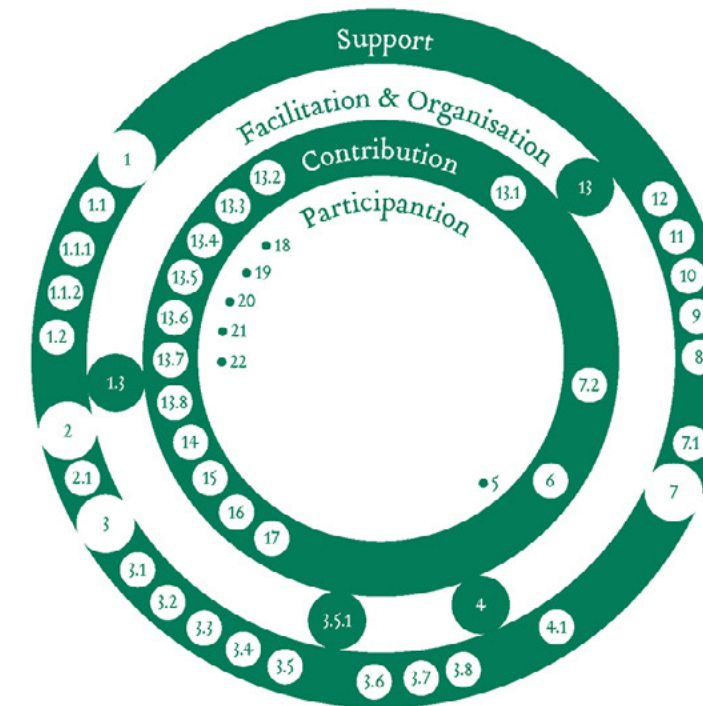
The Oslo Urban Living Lab (ULL) of the Trustmaking project takes place in the district of 'Bydel Gamle Oslo', or the Oslo Old City district. The Old City district is one of the most culturally rich and historically significant areas in the city. Located just east of Oslo's city centre, it spans the sub-district neighbourhoods that include Grønland, Nedre Tøyen, Vålerenga, Ensjø, Kampen, Enerhaugen, Etterstad, Kvernbyen, and Bispevika. The district holds historical importance as the original medieval heart of Oslo, and before 1945 the area had many neighbourhoods that were attractive areas with proximity to the sea. After 1945 however, the main railway, freight railway, and main highway were all routed through parts of the Oslo Old City district. This led to the area falling into recession and decay. In the 1980s and 90s, much of the Oslo Old City was considered a slum area, followed by revitalization efforts beginning in the 2000s.

The neighbourhoods in the Oslo Old City district have since developed into diverse and vibrant communities, often celebrated for their multicultural atmosphere. Grønland, for instance, is known for its bustling food markets and its lively immigrant community, which has introduced a rich array of international food, markets, and cultural festivals to the district. Tøyen, once considered one of the more overlooked areas of Oslo, has been revitalized in recent years, becoming a hub for contemporary art, trendy cafés, and Tøyen Park, which houses the Oslo Botanical Garden and the popular Natural History Museum. The area's demographic profile reflects

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FIGURE 1: Stakeholder map



RESEARCH AND EDUCATION

1. Erasmus University
- 1.1 School of Social and Behavioral Sciences
- 1.1.1 School of Health Policy & Management
- 1.1.2 Impact Space
- 1.2 Rotterdam Arts & Sciences
- 1.3 Erasmus X
2. Albeda College
- 2.1 Social Work
3. Hogeschool Rotterdam
- 3.1 EMI@Zuid
- 3.2 Willem de Kooning Academy
- 3.3 Rotterdam Arts & Sciences
- 3.4 Institute for Social Studies
- 3.5 Institute for the Built Environment

- 3.5.1 Rotterdam Academy of Architecture & Urban Design
- 3.6 CoE HR Tech
- 3.7 Talentontwikkeling Creative 010
4. Delft University of Technology
- 4.1 Faculty of Architecture
5. Morgan State University
6. University Utrecht

PUBLIC SECTOR

7. Municipality of Rotterdam
- 7.1 Social Domain
- 7.2 Urban Development
8. Municipal Health Service
9. Police Department
10. Ministry of Defence

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FIGURE 2: Map



NGO

11. Samen Ondernemen Lereren
12. Stichting Workshop
13. Stichting L.E.S.
- 13.1 Local Business Council
- 13.2 Youth Council
- 13.3 Sister Society
- 13.4 Social Media & Communication
- 13.5 Homework Guidance
- 13.6 Sport
- 13.7 Social Support
- 13.8 Film Crew
14. Legal Support

PRIVATE SECTOR

15. DNA Storytellers
16. Inclusiefabriek
17. Serious Film

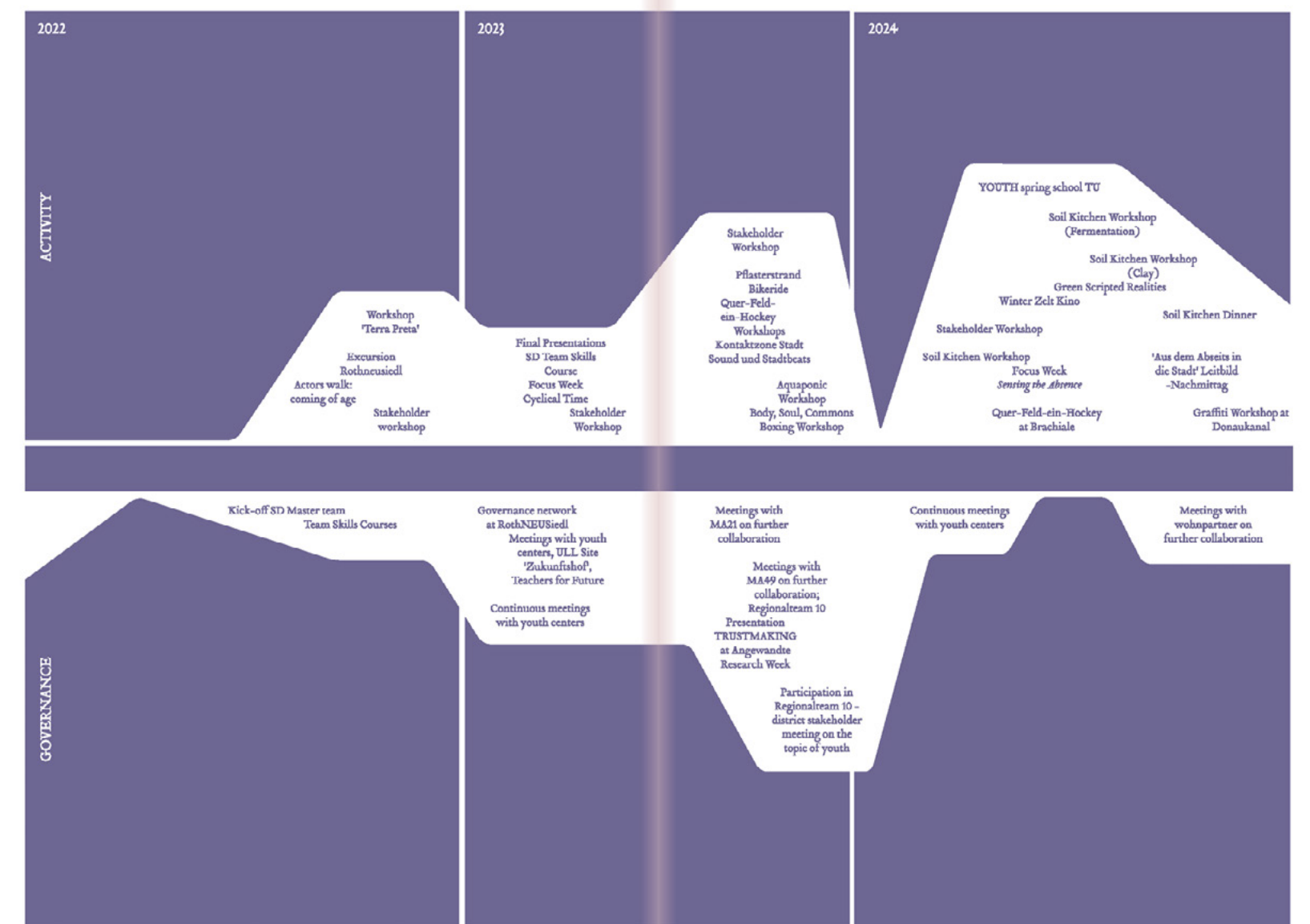
RESIDENTS AND VISITORS

18. Hogeschool Students
19. RAVB students
20. Morgan State students
21. Neighborhood Garden
22. Local residents

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FIGURE 3: Timeline



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ONE

Transparency on Limitations and Possibilities

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From the beginning of a collaboration, it is crucial that all partners communicate their aims and expectations. While co-creation processes give young people the opportunity to take agency within a project, limitations exist – such as regulations of public spaces, budget and funding, or the short-term character of a project. Managing expectations with clarity and transparency early on ensures a trustful base for the partnership. Transparency and publicness in processes, results, and achievements help to build a shared foundation among different actors.

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TWO

Continuity and Consistency

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Trust needs to be continuously affirmed. Trustmaking requires social and spatial consistency, and at the same time is embedded into a social and spatial network. For co-creation projects, cultivating trust in relationships within and between projects and people must be established. For this to happen, it needs individuals who will continuously show up. In addition, projects will benefit from a connection to a specific place; a place people care about, a place that provides connections to the lives of individuals. Working on both social and spatial consistency helps to create a trust safety net that neither only relies on specific individuals nor on a specific place in case projects need to adapt to changes.

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THREE

Acknowledging Differences and Avoiding Othering

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Co-creation projects often bring together people from very different backgrounds, in terms of age, culture, gender, professional or educational paths. To avoid othering and challenge preconceptions or prejudice about one another, we need to acknowledge and appreciate the differences we bring. Working towards the same goal, not despite differences but seeing, valuing and putting them to use, as various sets of perspectives and skills will enhance co-created projects.

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FOUR

Not Just Participation, but Partnership

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Trust is the connective tissue between individuals and the environment, but it is a two-way street. It manifests its full potential only if young peoples' voices are truly valued by adults and officials. Thus, co-creative projects can only be successful if they are conceived as partnerships, with all participants on an equal footing.

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Creating Trust?

Brigitte Felderer

How could there be an epilogue to the subject of our project, documented in this publication? Of course, there are no final words to a topic that does not refrain from asking what trust might mean in urban contexts that are under constant pressure and at the same time, being exposed to those materializing forces which constantly produce cities and metropolitan conditions of co-living. Trust should be regarded as an essential base of exchange and social relations. It provides us with a system of regulations which are not explicitly imposed but internally applied. To *make* trust could only mean to activate a wish, a need, a desire and apply those not in the sense of prescribing a rule.

To *make* trust forms a contradiction in itself: the more you *make* it the more you might loose it. Trustmaking is invisible, never outspoken; it describes a never-ending process and is as risky as it is unavoidable. Risky because we trust in each other without knowing each other in unexpected encounters, and unavoidable because we cannot avoid each other in dense and continuously changing cities. Trust is not asking for active participation, trust is accomplished when people and persons trust in themselves, and come to understand that the city they are living in is not only produced for them but by them.

It goes without saying that trust will not replace rules, regulations or laws but if trust is made, then regulations might only provide a system which comes into force when matters of urgency

arise, and not a system which would prevent anything happening.

The project documented in this book would have never been realized without trust. The bonds made throughout the project were not self-evident or easily accomplished across the many differing methods, approaches, and contexts used; each being respective of the diversities of each institution or non-institution involved.

The 'young actors' who became essential to the process of the project were not just participating or consuming, but became aware of their own impact on urban dynamics and their already happening future. Urban planning aims to guarantee the futures of upcoming generations of urban citizens and in contradiction to that horizon of time, such a planning process is exposed to definitions, calculations, and schedules which do not easily synchronize with unexpected needs or changes.

Therefore, our crisp questions were: is urban planning capable of empowering city dwellers and triggering notions of responsibility? How could citizens become aware of the fact that they are always actors? How could 'the urban' be produced before any construction took place? How could immaterial resources be strengthened before any construction started? How could many differing notions of city life – present and future – be understood, respected and even created? What comes beforehand – the social stock or the built one?

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protected environments where actors, particularly young people, feel comfortable exploring and experimenting. By acknowledging and making this care work visible, we opened up spaces of possibility, where trust can be nurtured and sustained through everyday acts of care and attention. This attention hopefully lays the groundwork for joy in co-creation processes and for long-term, trust-based collaborations of the Vienna ULL in the future.
(JML)

Statements of Different Participants, Collaborators and Other Stakeholders in the Vienna ULL

'As youth workers, we're accustomed to engaging with young people within established frameworks, expectations, and standards. Partnering with professionals from different backgrounds, has given us a valuable opportunity to reflect on both the how and why of our approach. Collaborating with Trustmaking has encouraged us to shift our focus and experiment with new methods, and we've been delighted to see how positively young people have responded. We're excited to continue exploring these possibilities!' Lukas Manzenreiter, Head of the Youth Centre ComeIn, Inzersdorf, Vienna

'The Soil Kitchen project has shown that even an abstract topic like reclaiming open spaces through culinary arts, culture, crafts, and fashion can resonate with young people. A secondary school specializing in fashion and culinary arts, like HLMW9 Michelbeuern, is particularly well-suited for this. Its blend of practical and academic subjects helps students tackle abstract concepts and develop strategies to bring them to life.'

Despite the school's two branches being quite different, the project highlighted the value of collaborating across disciplines and professions. Looking beyond education, I believe creative trustmaking projects like this could also play a valuable role in local political initiatives and community work in the future.' Nikolas Kurz, Teacher at HLMW9 Michelbeuern (BMHS), Vocational School for Business, Tourism and Fashion

'Trustmaking is and was the programme! I see the invitation to participate with our young people as a great opportunity for many first personal encounters and contacts with the university and political actors. The programme was very creative and varied, and a mutually appreciative transfer of knowledge between young people, artists and urban planners took place in a playful way. We had a lot of fun exploring the city, cycling across Vienna, boxing training in public spaces and turning the fields where we usually work into a hockey field. A big thank you to Veronika, Elina and all the participants, we spent many wonderful, cold and sweaty hours together.' Werner Altreiter, Youth Trainer at WUK work.space

'Co-design activities can offer new approaches in the green transition that might not have been considered otherwise. They are also able to strengthen identification with specific areas among certain groups, such as adolescents. This identification can help reduce vandalism and generate broader positive impacts for society as a whole.' Ursula Dominikus and Sabine Valerio-Baumann, Vienna Municipal Department for Parks and Gardens (MA42)

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Frankey: Positive Disruption

2024

I designed this book in collaboration with typedesigner Celine Hurka. Over the course of a year and a half, we spent days back and forth from The Hague to Amsterdam, visiting Frankey, a sculpture artist wanting to tell his story through a book. Limited to only 250 pieces, this book is more than a book. Its custom slipcase, designed by Frankey himself, with its deliberate dents and crinkles, tells the story of a bold leap: as if the book has been on an adventure of its own.

Type: genre artist book
Publishers: MENDO
Client: MENDO

Page count: 404
Copies: 2500
Limited edition: 250
Hardcover, including numbered artwork.
Print: laser and offset





Elephant in The Room

2023

The aim of Elephant in the Room is to initiate conversations on art infrastructures and the way open calls work within the art world.

Type: publication
Publishers: Stroom Den Haag and Conflictorium
Client: Stroom Den Haag

Page count: 250
Copies: 1000
Paper: IBO 60 grms, Munken 120 grams, cover 350 sandpaper.
Print: laser and offset

Is an open call in the Arts truly open or is it challenged by its own protocols and prejudices? Are these protocols symptoms of deeper biases that restrict the democratization of the arts and culture ecosystem? Why are some art practitioners a recurring presence and others utterly absent, structurally invisibilized, from the conversations of Contemporary Arts? Is Culture only produced on archival paper? Where then can we locate Culture production across contexts?

Signaling, or gesticulating, by means of aesthetics, language, and geography is a quotidian method for constructing a network in the Arts. It is consequently responsible for the making of an artist and their currency.

‘Elephant in the Room: Infrastructures of Signaling in the Arts’ gathers experiences of such signals, across vantage points — center, periphery, siteless — that collectively offer themselves as artefact, manual, complaint, invitation, and disobedience.

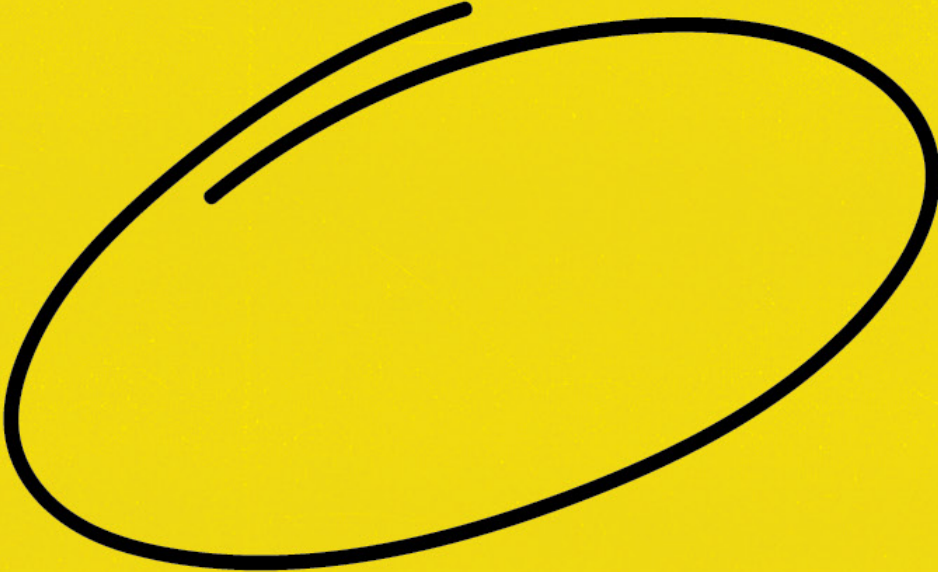
ISBN/EAN: 978-90-73799-84-4

Elephant in the Room

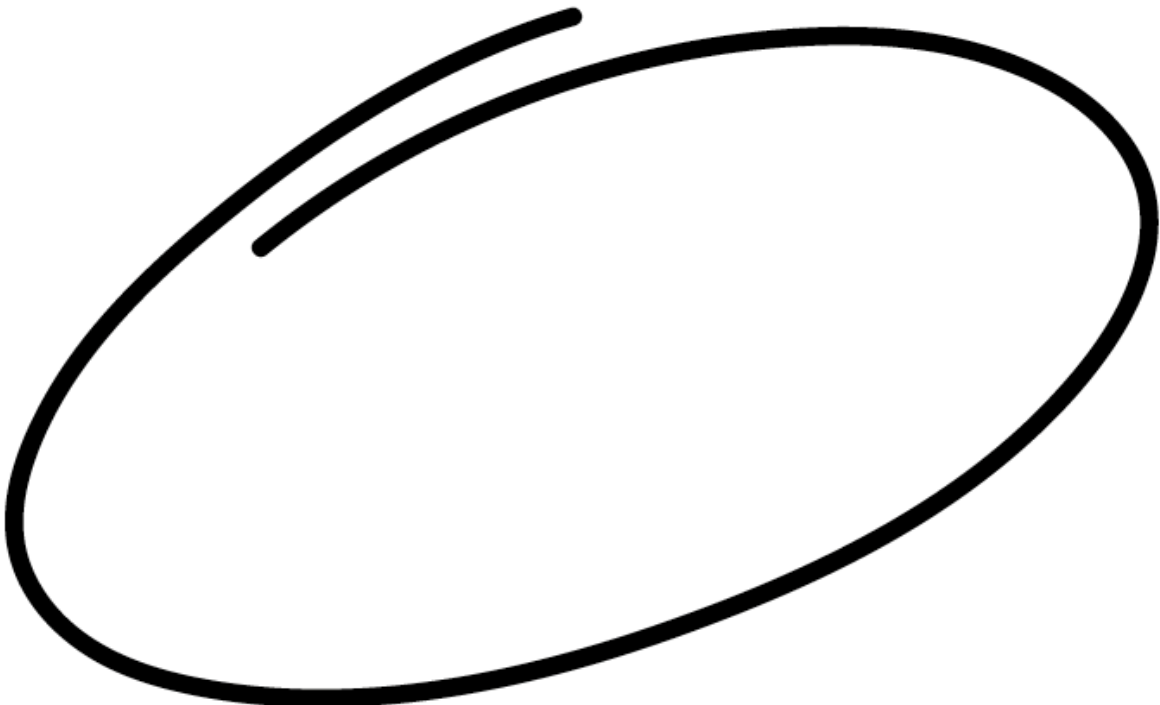
Infrastructures of Signaling in the Arts

Elephant in the Room

Infrastructures of Signaling in the Arts



Published & Edited by
Conflictorium
Stroom Den Haag



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Elephant

Obedient Infrastructures, Disobedient Inhabitants

ere we tash. This house that we were
to make home had additional challeng-
es. What had become evident and more
pronounced manifold of commonly held
knowledge is that the world is infinitely
unusual. The pandemic lay bare the struc-
tures of resource distribution, which bodies
were precious and therefore which were
dispensable, it also lay bare the currents
of transnational politics playing out in a
small and rather inconspicuous way even
in the collaboration between Stroom and
Conflictorium. How does an organisation
passed in the global north and an organi-
sation based in the majority world speak
to each other through a world crisis while
inhabiting a fundamental non-negotiable
position: that of being equals? How do we
disperse assumptions of capacity, compe-
tension, quality and precision especially in
the process of art making?

in conditions such as these, staging a
sit-in was going to be impossible, partly
because India had witnessed a great sit-in
at Shaheen Bagh and that imagination had
come true outside of our work, there was
nothing that we could do in The Hague
that furthered that the second reason was
the essence of a sit-in is proximity, intimacy
and solidarity, all of which were denied to
us in the new world order due to Covid-19
restrictions. We now were faced with the
challenge of thinking through this collap-

Untitled *Sanjib Mondal*

CONCEPT NOTE

The brahminical worldview of the ruling classes has led to our historic suffering, continuing to manifest in renewed forms even in the 21st century. The deeper mindset of Brahmanical classes believes that the oppressed society does not deserve a dignified life. They often foreground the argument of merit and eligibility to substantiate their views while believing they are naturally entitled to good things in life. Unwilling to acknowledge their inheritance of the centuries of accumulated capital, they claim to be naturally meritorious and others as non-deserving failures. I am not trying to theorize but talking from the very lived experience and my generational memory of surviving the world. My father was a tailor by occupation and we also belong to the marginalized caste community.

I am a practicing artist in West Bengal. I have finished M.F.A (2012) from Visva Bharati University, Kala Bhavana. This series of work is concerned with the caste-class dynamics of the social spaces I inhabit. Living in moments of great despair, I have been trying to imagine the gaze of the elite social circles that I encounter in the city of Kolkata and how they perceive the existence of the marginalized classes, how they normalize their 'little presence' in their own world.

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I know it's all a sham.

The history of Bharatanatyam and of its categorisation as a 'classical' dance is of casteist appropriation and erasure. The original practitioners of the art were the hereditary court and temple dancers from Tamil and Telugu speaking regions. These dancers were deprived of their profession by the upper-caste nationalists led campaign to abolish their livelihood and the eventual Abolition of Devadasi Act of 1947. Both Gandhi-inspired Congress workers and Periyar's followers vehemently stood against the hereditary dancers in the name of safeguarding 'respectability'.

Song: Jagatthil Adhikamana
Aaruril Vasare
Sezhitta Meniyil Unam Undo
Thyageshare?

Choreography: In this world-revered
City of Thiruvavarur,
Dwelling under that soaring vimana
is your
Delicately carved form,
But....is there any blemish?
Is that why you are hiding??
Forgive my rashness,
I'm a simpleton,
O Thyagesha!

[My Woke]

Being: In this opulent city of Arur
Sheltered by
Those towering /crushing rungs of your
temple
built by unknown hands you never cared for,
Is it this naked treachery
You are so eager to hide?
(whispering, lest I lose my life)
Oh Lord Renouncer!

Choreography:

Venerated in the Triloka,
Adored by the gods-
In this city called Thiruvavarur you reign!
But does that
Lordly chiseled body
Belie
A struggle to walk,
O, Dancing Lord?

[My Woke]

Being: Illustrious traditions in the third world
Remain as illustrious in the first and
second, bringing in foreign tourists!
(Cronies get together and reap benefits)
You, of Arur,
Is it this crumbling sway
You, fool,
Try to mask
With your flashy
Leaps and swagger!

As upper-caste, mostly brahmin, dancers replaced the hereditary dancers, history was written to suit their casteist narrative. Bharatanatyam pedagogy in every institution teaches a concoction of mythology and lies as history of the dance. Playing to an orientalist imagination of history it creates an exotic ahistoric glorious past, erases or discredits the 19-20th century hereditary dancers' contributions and props up the lie of 'reinvention' by brahmin women in 20th century. This state-funded fabrication ruminates over Natyasastra and other obsolete sanskrit texts as sources and continues to marginalise the hereditary women, as well as gate-keep the art from dissenting bodies of less privileged caste and class locations.

Song: Sayarakshayil Vandu Salikkap Parppom Enral
Sandaninda Sevvandi Thottai Katti Mayakki
Mayavittanam Ulla Mandahasatthudane
Maan Mazzhu Endiya Karatthai Kuda
Maraitthu

Untitled Alpesh Patel

I first skillfully made art many years ago to pursue Engineering as a profession. With my technical background, I always drew from imagination and memory instead of copying things. Impressionism and pointillism can be witnessed in most of my works since I am inspired by artists like Vincent Van Gogh and Georges Seurat. I want to make contemporary-style paintings that also depict my engineering drawing skills in them.

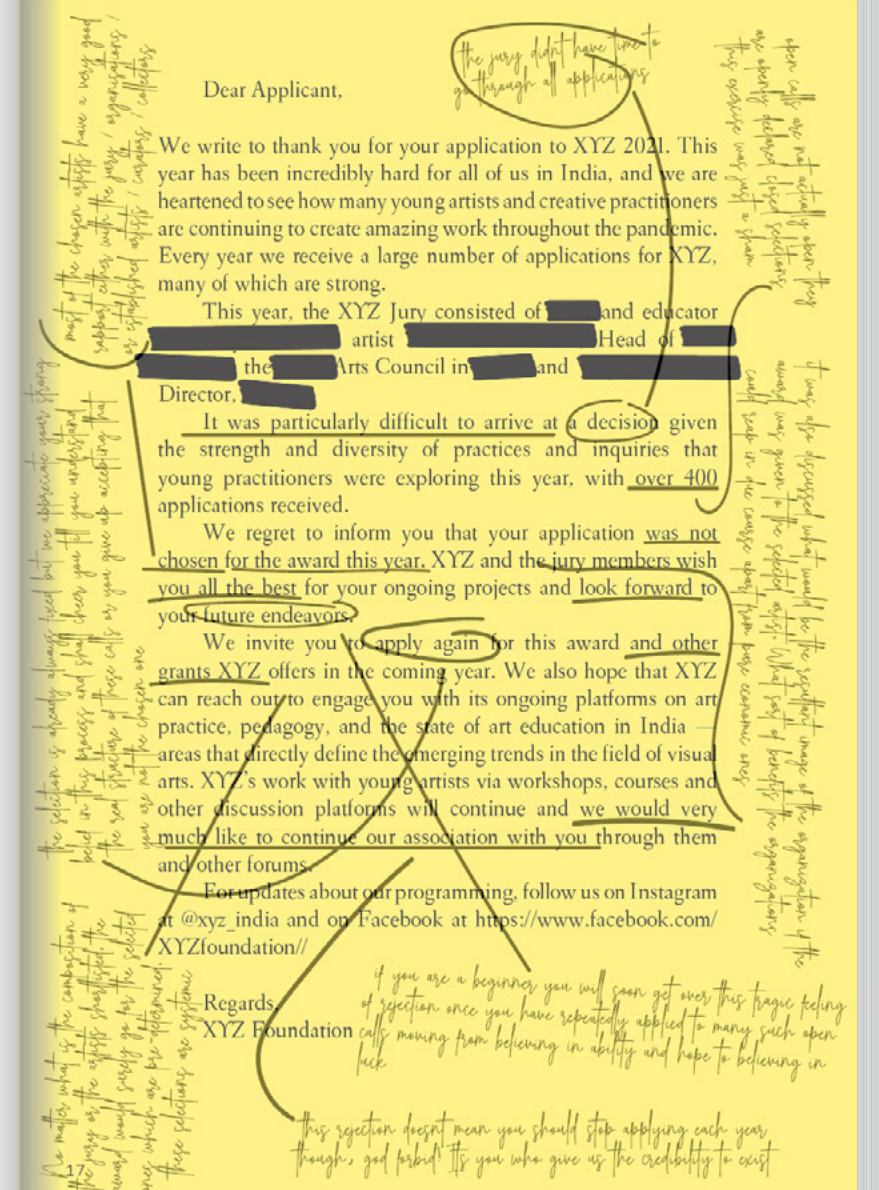
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Anatomy of a Rejection Letter



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Painting a New Leaf Chitra Chandrashekhar



CONCEPT NOTE

Even as artists debate about the 'purpose' of the Arts, its predominant utility lies in feeling, finding, and making Art, as an expression of a deeply sensed human experience, profession or otherwise. In this human-ness, springs forth Art's much exalted and oft-cited social responsibilities towards humanity. Yet time and again, artists are let down. The very process of art-making is jeopardized and only the most tenacious artist builds their way up from disappointment to disappointment, learning through failures, many small, some big, without sacrificing their humanity. Art too is a Darwinian survival of the 'fittest', where the hope of diversity and equal opportunity becomes merely a platitude. This Sketchnote animation was a visual impulse to frame myriad inarticulate thoughts. It reflects the many questions arising from personal experiences of struggling to make live arts such as

Storytelling alive beyond voluntary endeavors and marketing tricks that virtual events endorse. It asks why formal support systems for the Arts (of diverse kinds) must not be considered as essential, in fact, quintessential to the health of a culture, nation and community? Why must formal support for Artists whether socio-psychological or financial or educational or medical or residential be faced with red tape before reaching its beneficiaries, why now in our 'efficient technological times'? Wouldn't it be healthier if a support network nurtures, cares, and responds to the needs of the artist, young and old, as a social responsibility reciprocated? Would Art and Artists not thrive if the hope and humanity they give out is returned to them? Wouldn't an Elephant in the Room be worthwhile replacing the commonplace, Elephant?

I am a founder-proprietor of 'Mographties', a decade-old visual story design and story consulting creative micro-practice. I am also an independent design educator, co-learning facilitator, researcher, community weaver and creative writer. With formal design education from the School of Planning and Architecture, New Delhi, and IDC School of Design, IIT Bombay, Chitra enjoys crafting and co-designing conversational narrative experiences that transcend disciplinary boundaries. I like to creatively bridge systemic information gaps between theory and practice of sustainable design in multiple facets of human experience. Mographties, a portmanteau of 'moving graphical stories', is an organically evolving vehicle that sees the world as interwoven micro-stories and macro-myths. Live interpretive doodling/scribing authentic conversations and dialogues, designing and facilitating conscious, fun, co-learning experiences, framing and reframing brand stories, producing and performing short and long-format illustrated stories for festivals, learning events and co-hosting micro-community meets are some creative explorations so far.

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Elephant in the Room



PAINTING A NEW LEAF: ART ALWAYS BEATS FOR HUMANITY

*When the last leaf fell,
An artist silently perished.
While rising with Art's truth,
Of hope, of humanity,
Might these find their way,
Back to the Artist?*

The last leaf by O. Henry narrated the miseries of living as an artist during the pneumonia epidemic of the first decade of the twentieth century New York. Artists struggle. They struggle to make ends meet, find decent living standards in rising up social ranks of mastery and renown, while facing internal struggles of continuously chasing the muse for their next best, original and exciting artistic challenge. Without the former there is no life, without the latter there is no art and motivation.

Cut to 2022, art is alive, artists are beating with a creative force unlike anytime in history, yet life is a struggle. Why must art practice feel like deprivation if it's chosen as a profession and not a hobby? Can it be a profession, to indulge in beauty derived from the mundane? Whom does Art serve? What purpose does it hold? When Art 'sells in the market',

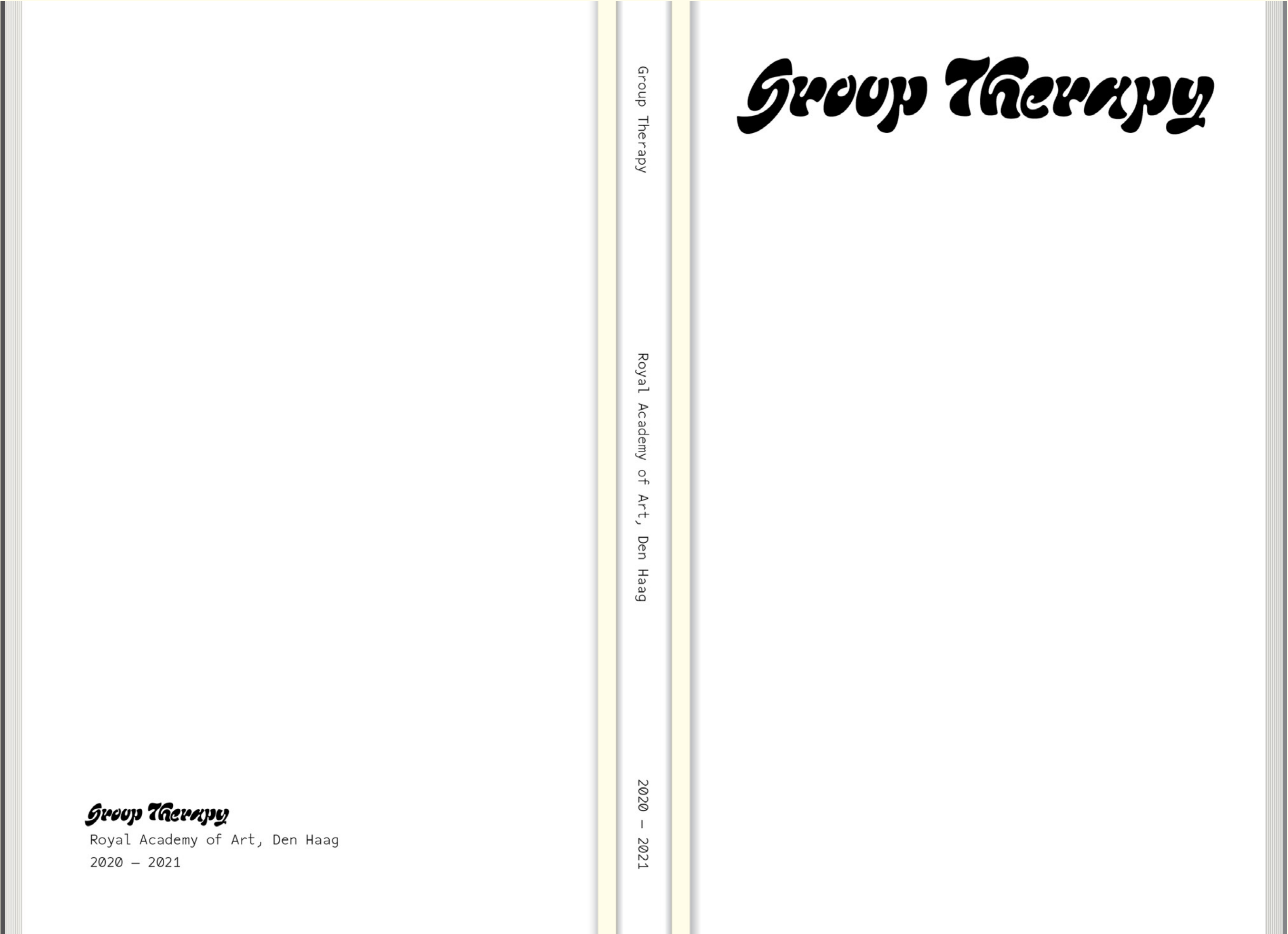
89

Group Therapy

2022

Type: publication
Client: Royal Academy of Art, The Hague

Page count: 200
Copies: 150
Paper: Biotop, 90 grams.
Print: laser



The Dinner Party As Peer To Peer Learning
Group Therapy was created as a more official child project of *The School within the School*. The aim of this larger project was to make space for the essential but increasingly sidelined conditions for learning outside of the curriculum.

The metaphor that I think describes best Group Therapy is that of the dinner party where first comes the act of gathering and sharing food, second the role of a host who is giving the space for the party but once at the table is just as involved in the conversation.

After eating and discussing the host or guests may suggest games to play. These games are ways of further exploring or disrupting the usual dynamics of the group and allow new conversations and knowledge to be produced.

I think that's as far as I'll push that metaphor for now, the following are some of the games or methods that we tested but first and foremost it's a place to come and support each other.

Three's A Crowd

More common at big parties than dinner parties splitting the group up into smaller groups to allow for longer discussion periods became an essential way of doing the sessions. This was particularly evident online. It does however limit the groups total understanding of the work that is being produced and the ability to learn from a larger pool of people.

Doing both small group chats and some sort of full group presentation/discussion allowed for some continuity between sessions.

The Interview as Research

Guests are invited after suggestions from the group. Then whoever shared the most affinity with that guest would become the interviewer for the broadcast. Off-air they would also be the person to present their work to the group that included the new guest.

The formulation of questions for an interview here becomes a part of a research process and a way of formulating questions for your own practice.

Call Me By Your Name

Split up into pairs. In pairs present your project to each other for 30 mins. Back in the whole group one of the pairs is to present to the group but with a twist.

Person A presents the project of Person B as if it was their own. Questions from the group follow and should be answered by the presenter.

Person B then presents the project of person A. Questions from the group follow and should be answered by the presenter.

Notes: You must address the presenter by their new name. The project 'owner' can ask questions to their new self if they do so they must call them by their name.

Guests and Broadcasting

Broadcasting our guest appearances on the radio quickly became a different thing. It was not just the same group discussion with a mic on the table. So we made them two distinct parts of the session. A broadcast as a presentation/interview with a guest and then an off-air discussion with the guest in our usual format.

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EMAIL:
Happy Friday! What's Next...

January 29th
2021

THE FIRST MEETING

We had an enthusiastic introduction meeting and despite a concern of being able to continue the energy of the sessions without physically being in the same place or sharing a meal together it seemed there was a lot of input for what *Group Therapy* could become this year. Thank you!

Already we had ideas for using the sessions to create some unexpected encounters that are missing from the school, to break down the increasing gap between faculty and students and to help each other with practical workshops. There were also some clear themes arriving that could inform each other's research. For those who couldn't make it you're obviously more than welcome at the next sessions, we are only just getting started.

NEXT WEEK

February 2nd 20:30 (CET)

We are still on for the next meeting to take place on Tuesday 2nd at 20:30 CET same place (meet.jit.si). Please let us know if you are not able to join. There is no limit to who can join the conversation but to keep the time down and the focus up only three people will show/talk about something that they are working on paired with a "what I would like to know" question, let us know if you're desperate to show something, if not we will contact some of you. Hope to see you there, along with some faces that couldn't make it last week.

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GUESTS & BROADCASTS

Based on our brief introductions we have already started putting together a list of people that we think might be good to invite as a guest to the session in two a bit weeks time. We will discuss this at the end of the session so if you have any ideas then bring them along.

For the session with the guest we will also be using radio-mushroom.org to broadcast the conversation to anyone else who wants to listen in. Let us know if you want to be involved in the organising of this or help with creating promotional material for it.

WEBSITE & REFERENCE ARCHIVE

We briefly discussed how we keep up communication and share reference. We have some budget to create a website for the project, it could be interesting and useful if we use the website as a central location for sharing resources etc. If anybody wants to be involved in the creation of this then again let us know, we will start on this soon!

EMAIL:
Call Me by Your Name

March 8th
2021

The last session was a bit of an experiment in format mainly to try and create a space in which we all got to talk about our work but not miss out on the atmosphere of talking as a whole group. The session sparked some interesting insights from the role playing and the intimate break-out rooms. Together with some suggested tweaks—which will be at the end of this newsletter—we are thinking of using these features in the future.

NEXT SESSION

March 16th 20:30 (CET)

We are really excited to be welcoming the artist Penelope Umbrico. Her expansive list of works utilise photo-sharing and consumer-to-consumer websites as an expansive archive to explore the production and consumption of images. Seeing as her work often deals with a form of Surplus, Elisa Piazzi from GT will be presenting her work alongside Penelope and moderating the discussion.

The feedback from the last session was to split the guest sessions into public and private so the first half will be the broadcast which will take the form of a presentation/interview and the second half will be a GT member presentation and informal discussion.

Once we have the instagram post set up please spread the news so we get more people listening in to the broadcast.

FREE RADICALS | OPEN CALL

There is an open call for "self-organised, "teacher-less", co-learning groups (affiliated with or without an institution)". Which fits us quite nicely ... Basically the offer is to use the Floating University site in Berlin to experiment with other forms of learning. The open call is here. We are planning a meeting outside (date TBC) to put down some ideas together. If you would like to join then let us know.

ALSO DISCUSSED

The one-on-one sessions were a success but they weren't really long enough to properly discuss and ask questions after each presentation. It was proposed to take a bit longer in these sessions. Also the *Call Me by Your Name* presentation game will probably re-enter some future sessions, with some more structured and lean features getting also inspiration from the DasArts feedback methods. Overall though it was agreed that splitting up meant we could last for longer periods and be more focused.

Present _____ in _____ the _____ meeting

• Lena Longefay	MA Artistic Research
• Nico Vischi	MA Industrial Design
• Tuana Inhan	Non-Linear Narrative
• Johannes Equizi	MA Interior Architecture
• Malin Dittmann	MA Industrial Design
• Jack Bardwell (Host)	Alumni MA Interior Architecture
• Guglielmo Giomi (Host)	Alumni MA Photography & Society
• Sophie Czich	Non-Linear Narrative
• Marta Iwanek	MA Photography & Society
• Xaver Könniker	MA Photography & Society

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EMAIL:
Sorry for My Late Reply

May 6th
2021

I took on way too much work last month and the letter slipped by ... so this week you get two in one! The previous session we met a new face, a late edition to the group, welcome Jana. This highlighted the need, if this is to continue next year, to get the message out earlier and to a wider audience in the Ma departments.

As planned we split into small groups to discuss how everybody's projects would manifest in the graduation exhibition. The gallery or exhibition context has a different function not just for disciplines but for the positioning of the project and the artist or designer. The smaller groups were formed around these parallels or contrasts: performance, installations, world building, presentation. Either way this specific context can be a useful tool for sharpening the project and it's output.

GROUP THERAPY AT GRADUATION

As for *Group Therapy*'s place at the graduation show we had a chat about how this might manifest as some sort of set. A residue of a dinner party that displays the conversations that happened, perhaps a map of the projects across the graduation show from *Group Therapy* participants. I need to check if this is possible but serving some sort of food or drink would also be great. As I mentioned I have been discussing with GT alumni Mary Farwy about helping out with the creation of this.

NEXT SESSION

May 11th

The graduation show is not far away now and this also means that the official *Group Therapy* sessions are also drawing to a close, we have one session left but also budget for a guest. For the next session we thought it was best to be just us without a guest and perhaps we plan a final discussion at the graduation show on Mushroom Radio with a guest. I might be at the KABK next week so those who are there perhaps we could do an outside meet (weather permitting).

THE REST IS HISTORY

April 13th

There was a lot to take in from the session with our last guest Hamja Hassan. So many references and connections. An insight into the themes of his work but mainly into the working of his life now as an artist, how a project can capture the imagination and become something that is constantly producing new work. He also offered a refreshing perspective on the institutions that make up the path of an Artist and Designer in the Netherlands and what it's like to be involved in residencies, especially from the perspective of an introverted person.

We also heard from the work of Lena Longefay. The topic of residences and also semi-fictional institutions and how that might manifest in an exhibition context was especially useful to get Hamja's perspective on. Lena, thank you for suggesting Hamja to be our guest.

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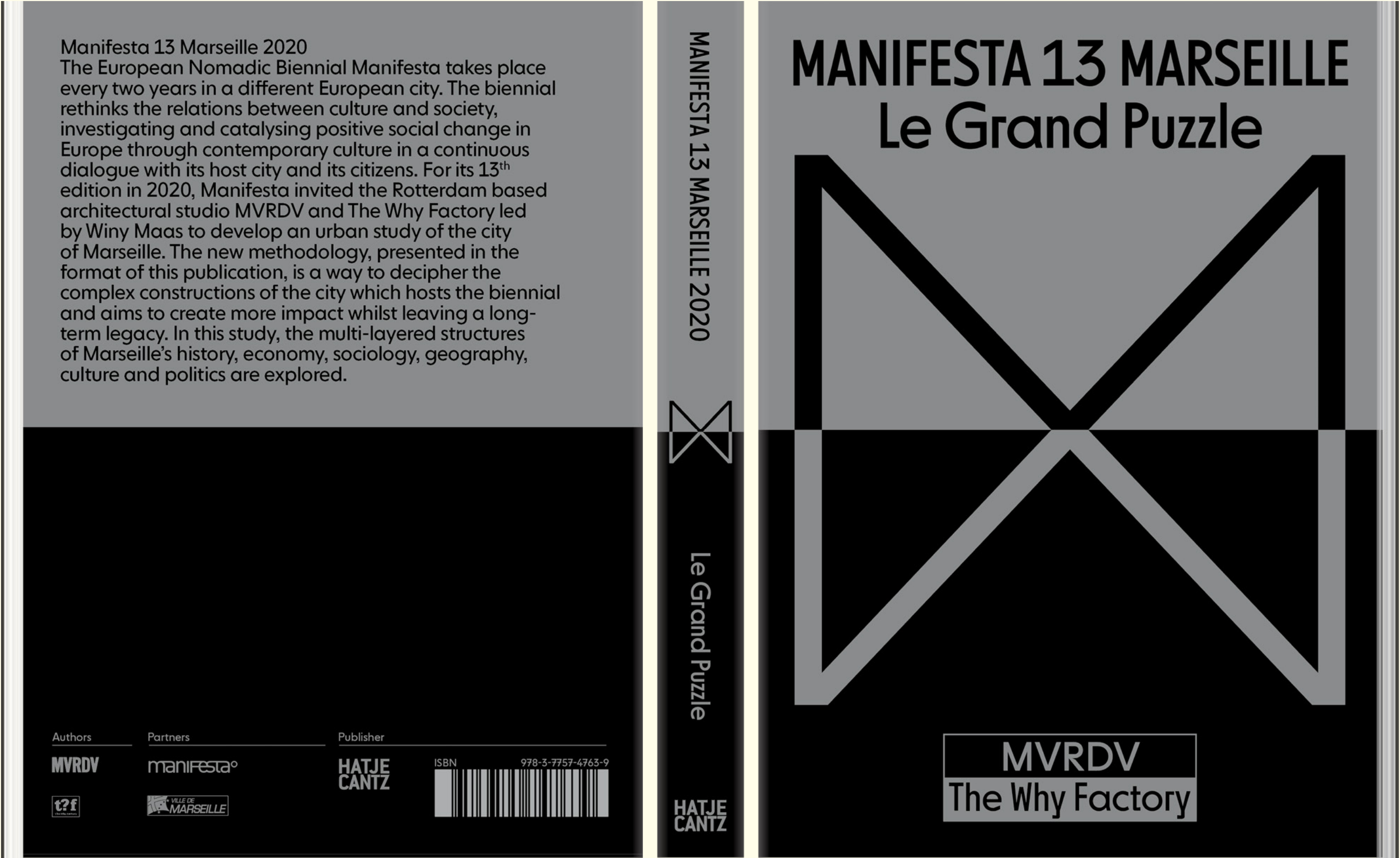
Le Grand Puzzle

2021

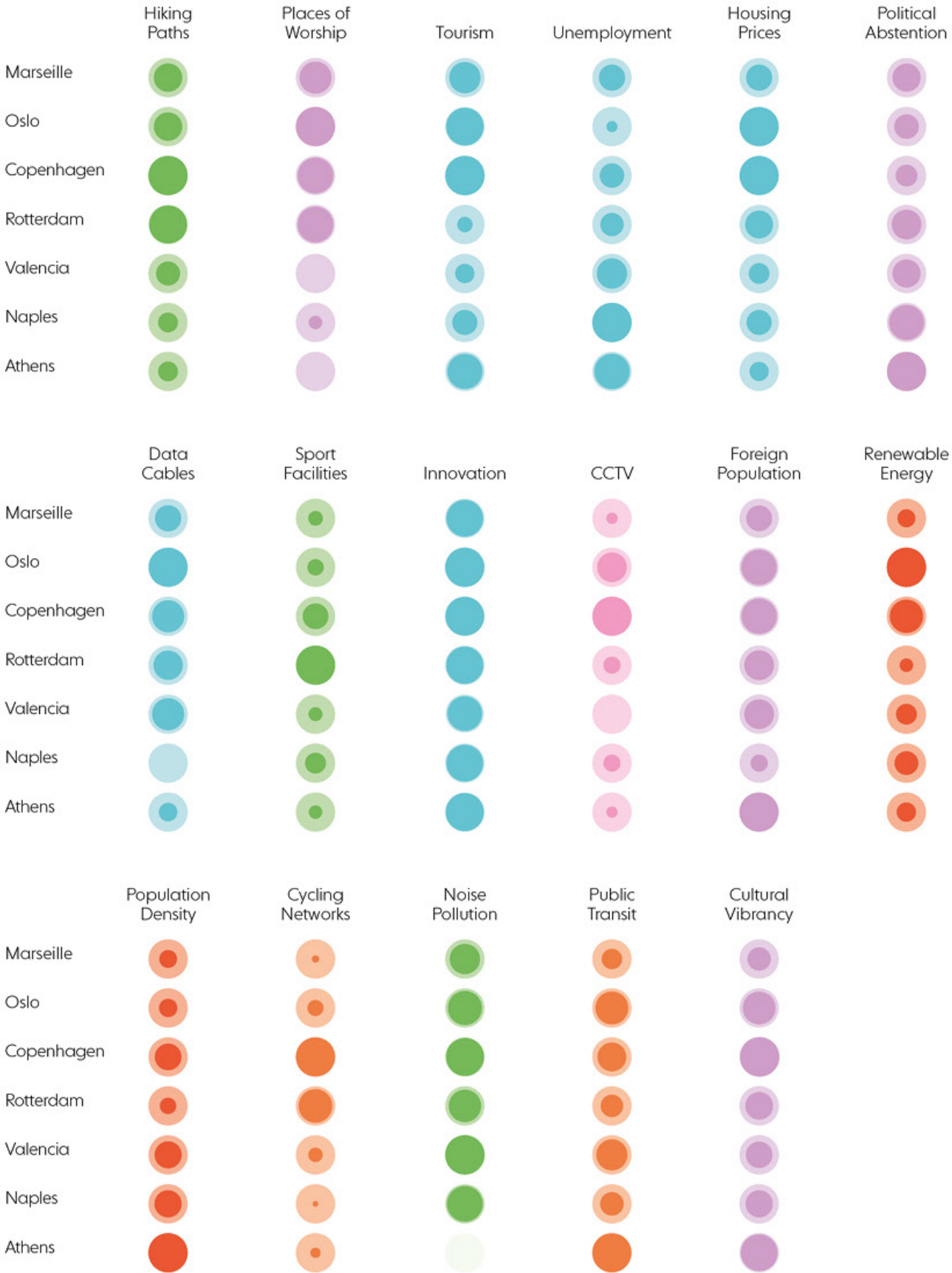
Le Grand Puzzle is the urban study, commissioned by Manifesta 13 Marseille to the Rotterdam based architectural studio MVRDV and The Why Factory led by Winy Maas.

Type: publication
Publishers: Hatje Cantz
Client: International Foundation Manifesta.

Page count: 315
Copies: 2500
Paper: IBO 60 grms, Munken 120 grams, cover 350 sandpaper.
Print: laser



MARSEILLE COMPARISON



WINY MAAS
CO-FOUNDER OF MVRDV AND DIRECTOR OF THE WHY FACTORY
(DELFT UNIVERSITY OF TECHNOLOGY)

"Can an antitmodel of a city be a place where to think the future?" was the title of the first bid sent by the City of Marseille to the director of Manifesta in 2015. Marseille is often presented as a world unto itself. Geographically isolated behind the barrier of rocky hills, facing the Mediterranean Sea and north Africa, the city has a reputation for disobedience, multiculturalism and complexities. As a city of flux, transit and trade, Marseille responds to a diversity of contradictory connotations. Today, the city offers a rare prism through which to investigate multiple questions crucial to connecting Europe's future and current crises. Marseille reveals much about how people have dealt with displacement, exile, dispossessions, cultural resistance and assimilation as well as the social consequences of these. It also presents approaches to urban renewal, religious diversity and economic transitions, which are necessary to safeguard the social and cultural diversity of togetherness.¹ Our first encounter with the City of Marseille took place in 2018, when we accepted the challenging invitation by Manifesta to conduct the pre-biennial urban research for 2020. It became a huge, exciting challenge and a complex journey that we, MVRDV and The Why Factory, were allowed to pursue. We therefore thank Manifesta 13 Marseille's director and the team for their generous invitation to the biennial, the city of Marseille and all those, who shared their stories, opened their institutions, schools and doors to us and placed at our disposal all the data, histories, knowledge and support we needed to understand this incredibly complex puzzle. Without their help, our team would not have been able to

analyse, digest and develop our concept and all our findings. We thank all of the interviewees in Marseille for their valuable time and their patience, including the residents of Marseille; the designers; representatives of bottom-up associations; city representatives; academics; experts and representatives of the education, healthcare, architectural and urban sectors. We thank them for giving us their time, allowing us to enter their homes, their offices, their Marseille. We congratulate them for keeping their beloved city alive. We extend our immense gratitude to the students from the Delft University of Technology (TU Delft), the National Higher School of Architecture of Marseille (ENSA-Marseille) and the Marseille-Mediterranean College of Art and Design (ESADMM). Without their time and dedication the proposals that created this Mosaic of ideas, utopias and dreams would not have seen the light of day. We thank the professors of these universities in Marseille for believing in our project and allowing their students to join this collective effort. We greatly thank the team at AGAM (Agence d'urbanisme de l'agglomération Marseillaise) for the time they spent reviewing the data and sources of the cartography we produced. We thank the team of *Le Tour de Tous les Possibles*, Joke Quintens and Tarik Ghezali and their colleagues, for helping us complete the Mosaic through a citizen network. This network will hopefully continue as Manifesta 13 Marseille's legacy, encompassing the ways in which the city is positioned, dreamt of and further developed from the bottom up, drawing inspiration from its 850,000 citizens, long after the departure of the biennial.

1. Referenced from Marseille's official bid for Manifesta 13.

MBAË TAHAMIDA MOHAMED
SOUND MUSICAL SCHOOL B-VICE

Interview by Kristina Knauf, Claudia Mainardi (MVRDV) and Joana Monbaron (Manifesta 13 Marseille)

Sound Musical School B-Vice
99 Boulevard de la Savine, 13015 Marseille
28 Sept 2018

Mbaë Tahamida Mohamed aka Soly was born in Madagascar to Comorian parents in exile. In September 1989 he arrived in La Savine, in the 15th arrondissement of Marseille. A few months later he joined B-Vice, an association promoting "le vivre ensemble" (living together in a pluralistic society) through hip hop culture. In 1991, the B-Vice members created the Sound Musical School, a cultural centre and social mediator, in a district where half of the community was unemployed.

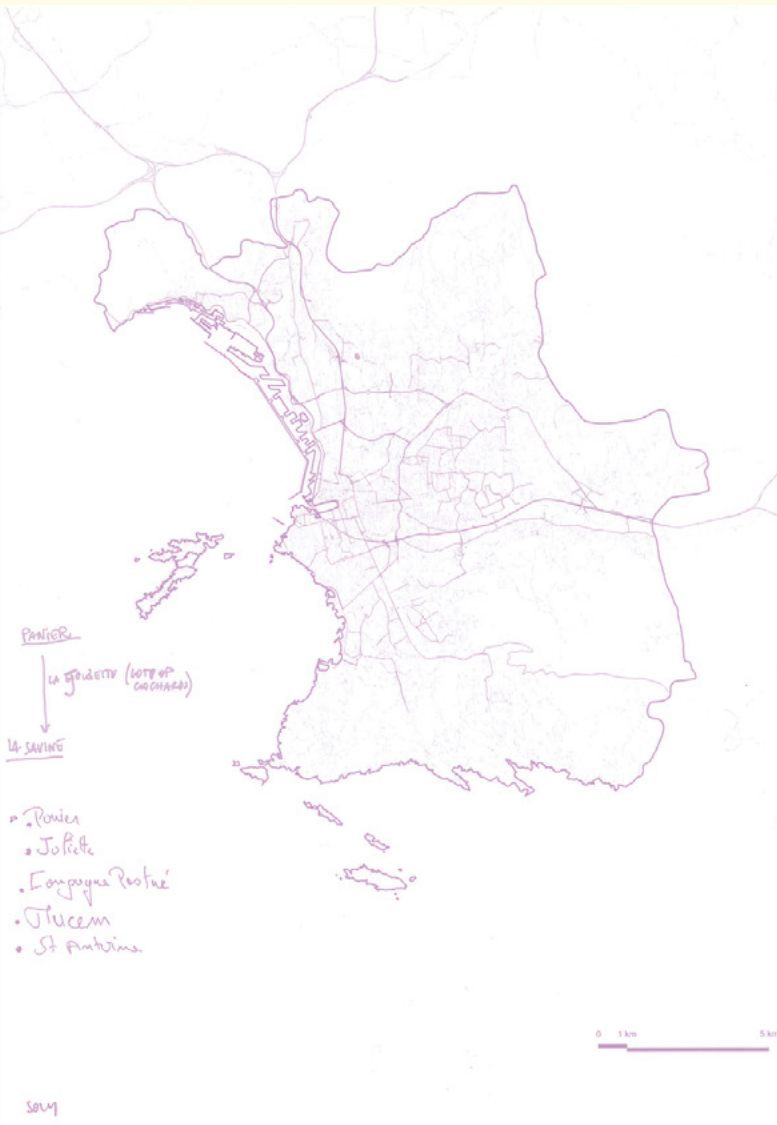
Joana Monbaron: What or who inspires your projects?

Mbaë Tahamida Mohamed: We take a lot of inspiration from different cultures. We work with Comorian lullabies and gospel, amongst others. The idea is to create encounters between practices, cultures, individuals, religions and genders. This year we hosted a large-scale

festival, *Afropea*, around the question of what it's like to be black and European. We created a real space for cultural, philosophical and societal debate. Each year we try to activate the neighbourhood around these activities and events. When I moved to La Savine there were 6,000 residents. Now, there are less than 3,000. Due to the ongoing process of urban renovation, many buildings have been destroyed in this area, which is quite deserted now.

Kristina Knauf: Where do people go?

MTM: They are relocated all over the region. In theory they can choose where to go, but the population is very poor and they often cannot pay the rent.



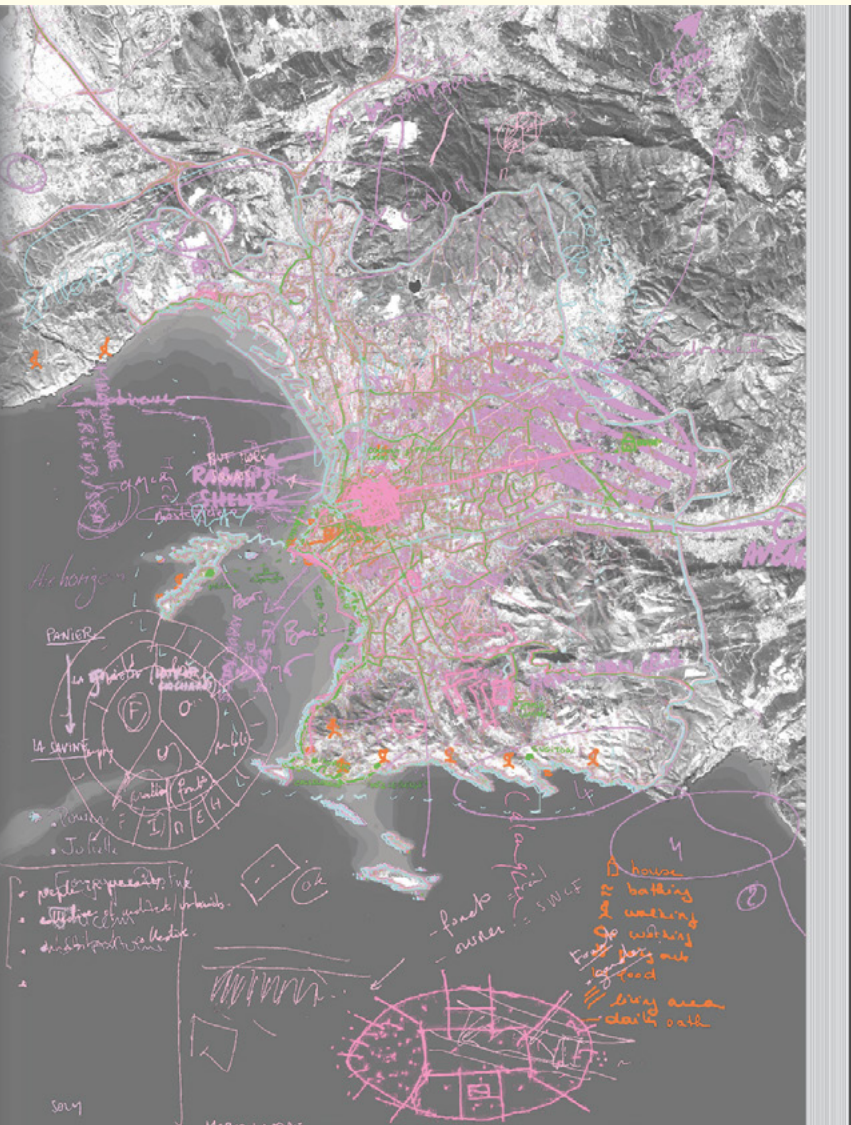
MARSEILLE MOSAIC

Marseille Moments
Francis Lalain
Paul-Emmanuel
Oudin
Marion Serre
William Benedetto
Mbaë Tahamida
Mohamed
Tommy Puertas
René Barrey
Thierry Aldebert &
Hervé Chalchits
Michel Peraldi &
Michel Samson
Christian Brunner
Laure-Agnès
Caradeac
Macha Makeieff
Guillaume Pellegrin
Hervé Martel
Eric Berton
Jean-Olivier
Arnaud
Jean-Luc Chauvin

Marseille Maps
Gated
Communities
Fire Risk
Beach Accessibility
Natural Areas
Inadequate
Housing
Far Right
Homelessness
Car Parks
Crime
Graffiti
Traffic Congestion
Administrative
Boundaries
Energy
Consumption
Poverty
Public Education
Retail
Environmental
Pollution
Agriculture
Hiking Paths
Places of Worship
Tourism
Unemployment
Housing prices
Political Abstention
Data Cables
Sport Facilities
Innovation
CCTV
Foreign Population
Renewable
Energies
Population Density
Cycling Network
Noise Pollution
Public Transit
Cultural Vibrancy

Marseille Miracles
The 111 Villages
Occupy the
Quarries
M A R S E I L L E I S...
Halos
Typology Boost
111 Metros
Copacabana-
Marseille
Vertical Coastline
Pools in the Port
Cycling Marseille
Open the Dyke!
Urban Calanques
W-E-L-C-O-M-E
A Green Avenue
Super Zebra
The Cloud
The Mucem Bridges
A Bridge to Algiers
The Elevated Plaza
The Colossus
Vieux Port Plage
Double La Plaine
Urban Shortcuts
No More Dead
Ends
Skyline de la Garde
The Mount
The Stadium Towers
Vertical Villas
Open up the Gated
1000 Hikes

Marseille Motion
The Paquebot
Radioux
La Gogole
International
Potager Pot
Zéro Voiture
La Place du Silence
Line 3
La Passerelle Verte
La Grande
Descente
Le Jour Jaune

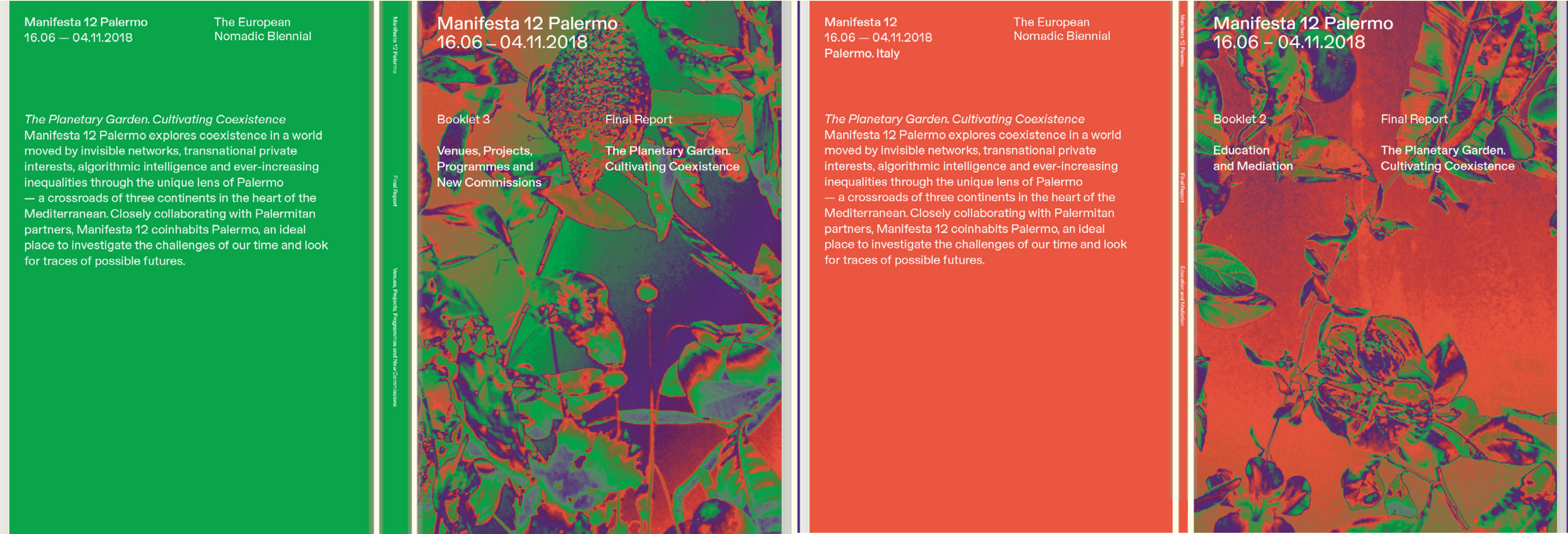


Manifesta 12 Palermo — Final Report

2021

Type: publications
Client: International Foundation Manifesta.

Page count: 100-250
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Print: laser



Concept: *The Planetary Garden. Cultivating Coexistence*
by Bregtje van der Haak, Andrés Jaque,
Ippolito Pestellini Laparelli, Mirjam Varadinis

Throughout history, the city of Palermo has been a laboratory for diversity and cross-pollination. Continuous migration — from the Ancient Greeks, the Arabs and the Normans to the recent arrival from Northern Africa, South East Asia and the Middle East — has constantly redefined the city and its people. Palermo's streets, architecture, parks, cultural legacy and personal histories are the result of a long-lasting syncretism of cultures across the Mediterranean and beyond.

In the 1875 painting *View of Palermo* by Francesco Lojacono — in the collection of the GAM Museum in Palermo — nothing is indigenous. Olive trees came from Asia, aspens from the Middle East, eucalyptus from Australia, prickly pears from Mexico, loquats from Japan. Citrus trees — a symbol of Sicily — were introduced under Arab sovereignty. The botanical garden of Palermo, Orto Botanico, was founded in 1789 as a laboratory to nurture, study, test, mix and integrate foreign species. Palermo's Orto Botanico inspired Manifesta 12 to look at the idea of the "garden", exploring its capacity to aggregate difference and to compose life out of movement and migration.

Gardens are places where diverse forms of life mix and adapt to co-exist. They allow for cross-pollination based on encounter. In 1997, French botanist Gilles Clément described the world as a "planetary garden" with humanity in charge of being its gardener. But how to tend to a world that is moved by invisible informational networks, transnational private interests, algorithmic intelligence, environmental processes and ever-increasing inequalities? Twenty years later, the metaphor of the planet as a manageable garden is still attractive, not as a space for humans to take control, but rather as the sites where "gardeners" recognise their dependency on other species, and respond to climate, time, or an array of social factors, in a shared endeavour of caring.

Palermo Atlas, the urban study by OMA, reveals Palermo as a node in an expanded geography of movements — of people, capital, goods, data, seeds, germs — that are often invisible, untouchable and beyond our control. Palermo is shaped by these flows and journeys, from Somalia to Scandinavia, from Indonesia to Gibraltar and the Americas. Palermo is a global city, but one of the problematic-global, a place where key transnational issues converge — from climate change and illegal trafficking to the simultaneous impact of tourism and migration.

Palermo's position at the crossroads of three continents makes it an ideal location for Manifesta 12 to investigate some of the key changes of our time. But it is also a place where the current model of globalisation is contested with new perspectives on civic engagement. In the 1990s, the Primavera di Palermo social movement against the mafia helped the city emerge from decades of criminal control, with a determination to establish new forms of civic agency. Similar ambitions arise in Palermo today, as it embraces migration and proposes new models of citizenship (the ambition to abolish the residence permit) and human rights (Mayor of Palermo Leoluca Orlando's proposal to establish mobility as a human right).

Collaborating closely with Palermitan partners, Manifesta 12 co-inhabited Palermo as a laboratory for the challenges of our time, looking for traces of possible futures. In the context of globalisation, Manifesta 12 chose to be radically local in engaging with the city in all of its diverse components. *The Planetary Garden. Cultivating Coexistence* hosted three main sections, each touching on key topics of the concept:



Leone Corfini, *Foreign Farmers*, 2018
Environmental installation and performance at Orto botanico di Palermo
© CAVE Studio

1. Garden of Flows explored toxicity, plant life and the culture of gardening in relation to the global commons in Orto Botanico di Palermo — Palazzo Butera — Chiesa di Santa Maria dello Spasimo — Giardino dei Giusti — Base Scout Volpe Astuta.
2. Out of Control Room investigated power in today's regime of global flows, and took place in Palazzo Ajutamicristo, Palazzo Forcella De Seta, Casa Del Mutilato, and Palazzo Trinacria.
3. City on Stage built on existing opportunities on the outskirts of Palermo to further develop plans that had not yet been realised. Productive collaborations were conceived to act as a catalyst with the potential to extend into future initiatives in Palermo. As part of this section, the Manifesta 12 Headquarters, Teatro Garibaldi, hosted a library, café and programme of public events, including debates, workshops and screenings of films shot in Palermo accompanied by an introduction and/or Q&A.

Manifesta 12 established a dialogue with the ephemeral aspects of Palermo's life honouring its long tradition of *cantastorie* — or storytelling — through a series of new narrative productions about the city's hidden networks: the programme recognised the Santa Rosalia procession as a site for contemporary syncretism and dialogue, it supported existing initiatives to provide spaces for public hospitality and mobilised Palermo's rich collection of archives to disclose the city's untold stories and its characters.

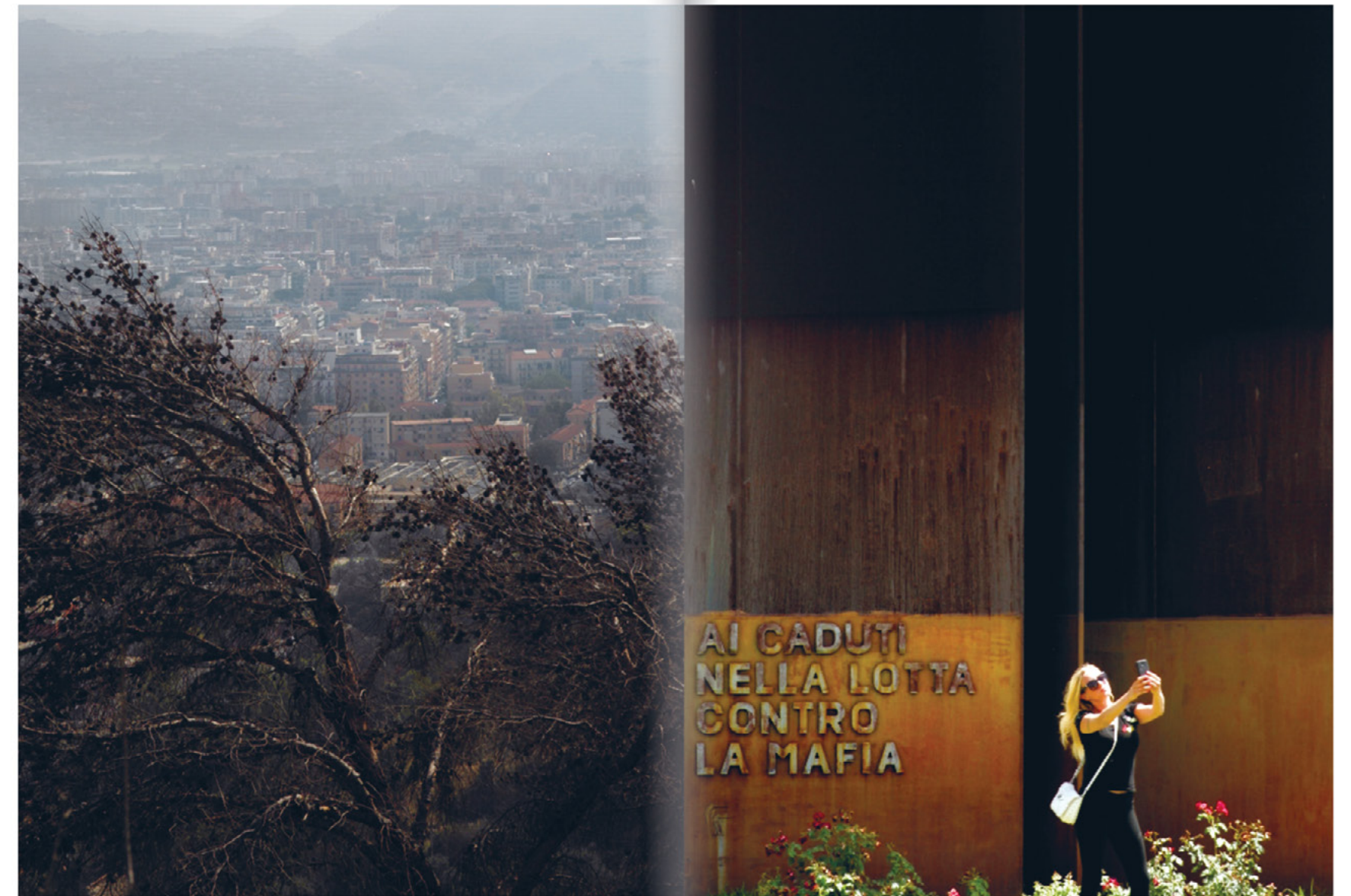
Alberto Baraya, *New Herbs from Palermo and Surroundings: A Sicilian Expedition*, 2018
Mixed media installation, Dimensions variable.
Photo Wolfgang Trilger.



Garden of Flows, Orto Botanico di Palermo

Commissioned by Manifesta 12 Palermo

Yuri Ancarani, *Lepidi*, 2018
Video, Duration 10min loop, Still from video.
Installation view photo: Wolfgang Trilger.



City on Stage, Oratorio della Madonna dei Peccatori Pentiti

Commissioned by Manifesta 12 Palermo

Alberto Baraya, *New Herbs from Palermo and Surroundings: A Sicilian Expedition*, 2018
Mixed media installation, Dimensions variable.
Photo Wolfgang Trilger.

Garden of Flows, Orto Botanico di Palermo

Commissioned by Manifesta 12 Palermo



Manifesta 12 Publications
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Manifesta 12 Collateral Events and 5X5X5 Programme Guidebook

This book served as a guide to the projects that have been selected from the international open call for the Collateral Events and the 5x5x5 Programme. 71 collateral events and 15 special projects were described in detail, providing information about opening dates and times. The texts were in both English and Italian. *The Manifesta 12 Collateral Events and 5x5x5 Programme Guidebook* was on sale at the bookshop of the Teatro Garibaldi di Palermo.

Chimurenga — The Chronic

The special issue of *The Chronic* (IT/ENG) commissioned by Manifesta 12 focuses on the theme of "borderless", reflecting on the ideas of territoriality, borders and movement in Western thinking. The magazine highlights ideas of circulation that include the notion of justice and collective freedoms. With new writing by Achille Mbembe, Wu Ming Collective, Clapperton Mavhunga, Taban Lo Liyong, a foto-novela and lots of maps. *The Chronic* was distributed worldwide and was available for sale at Manifesta 12 bookshop, and distributed to many local associations in Palermo.

Collateral Projects Collaterals and 5x5x5

Every edition of Manifesta includes parallel events, for which local and international professionals and organisations are invited to send proposals for projects to be featured in the biennial, alongside the main programme. For this edition in Palermo, Manifesta 12 decided to divide the parallel event programme into two parts — Collateral Events and 5x5x5 — in an effort to connect local and international artistic, cultural and professional communities in a sustainable manner. Collateral Events and 5x5x5 projects were not part of the main programme of the biennial, but received full communication support from Manifesta 12 across all digital and analogue channels, including website, guidebook, social media, Manifesta 12 map and app.



Simon Starling, *La Decollazione* (The Decollation), Galleria Franco Noero, Turin, Italy.

Manifesta 12 Palermo Collateral Events and 5x5x5 programmes included 86 projects, running parallel to the Manifesta 12 biennial programme and took place mostly in Palermo and some other parts of Sicily. The Collateral Events were selected from an international open call which received 631 applications from international, national and local, private and public institutions, non-profit organisations, artists and art professionals.

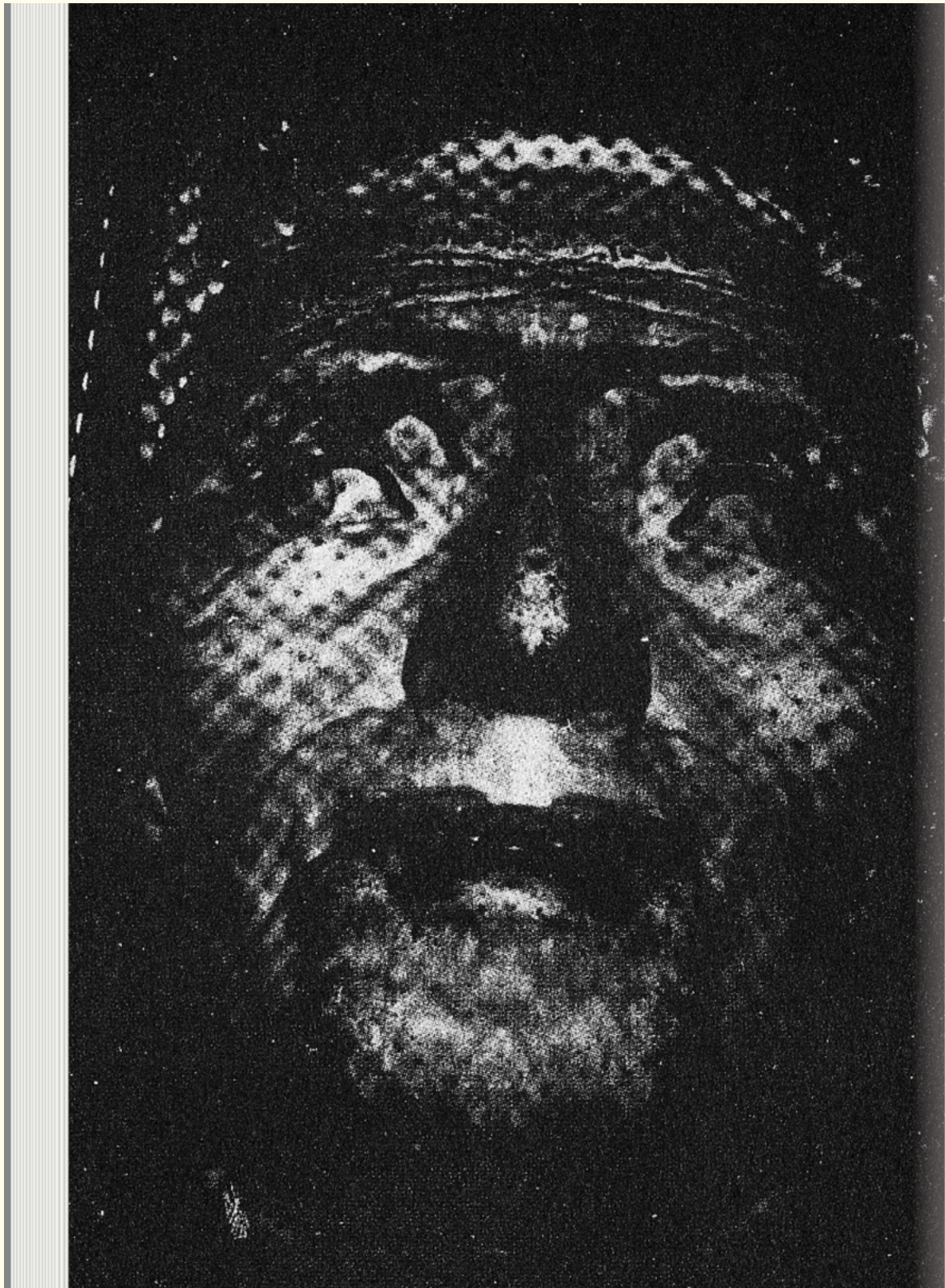
What differentiated the two programmes was the range of action and thematic approach. The 5x5x5 programme was conceived for five international and national galleries, five individual artists and five educational institutions, to hold a pop-up event during the biennial in Palermo in dialogue with the local scene. The 5x5x5 programme was aimed at developing exchanges and networks between Palermo's cultural and social organisations and Manifesta's diverse international

**José Val del Omar's Redesign of the Sensorium:
Media, Politics, and Space in Francoist Spain**

2021

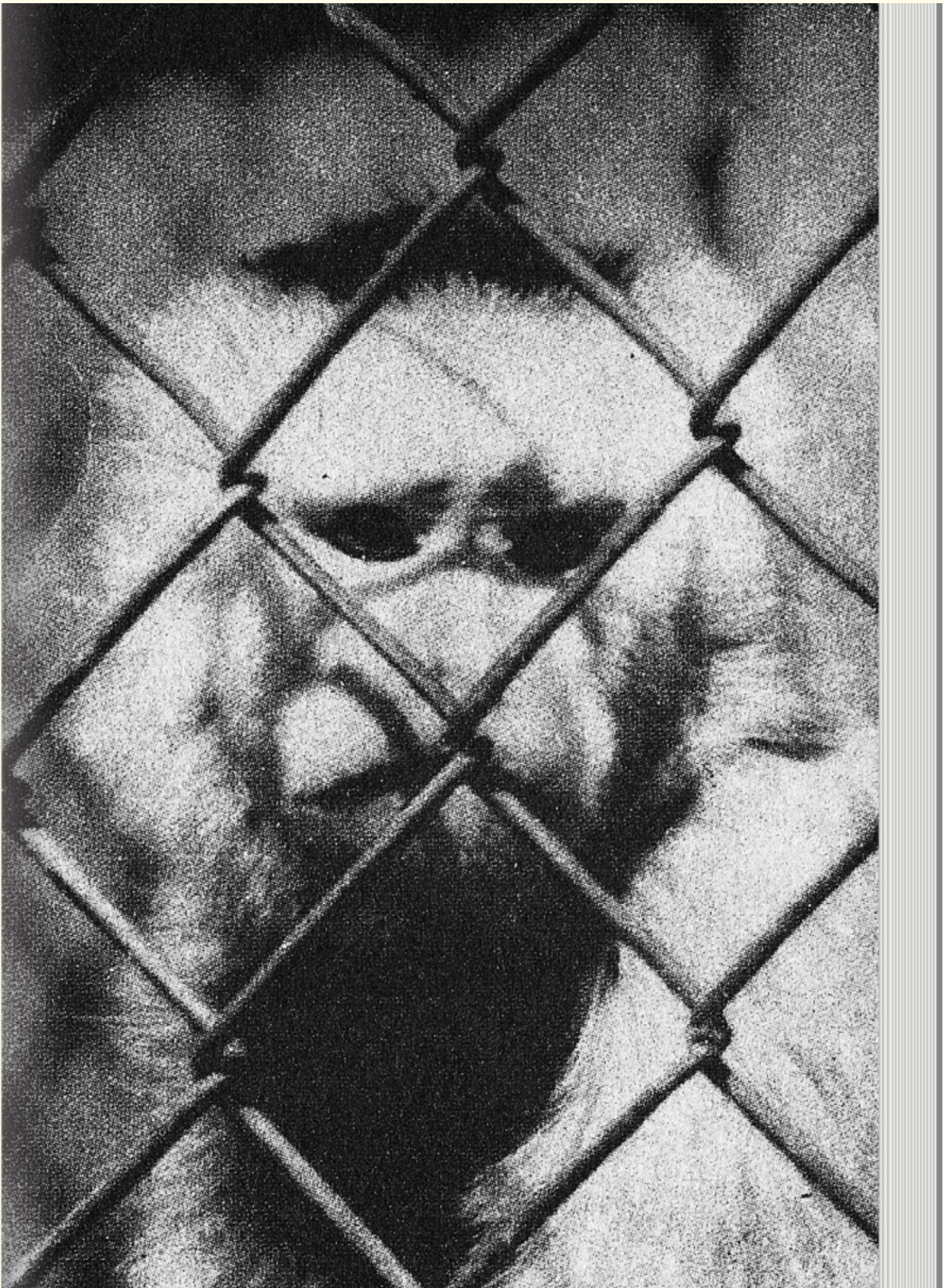
Type: publication
Publisher: Princeton University School of
Architecture.
Client: Lluís Alexandre Casanovas Blanco

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José Val del Omar's Redesign of the Sensorium:
Media, Politics, and Space in Francoist Spain
Lluís Alexandre Casanovas Blanco

Volume I



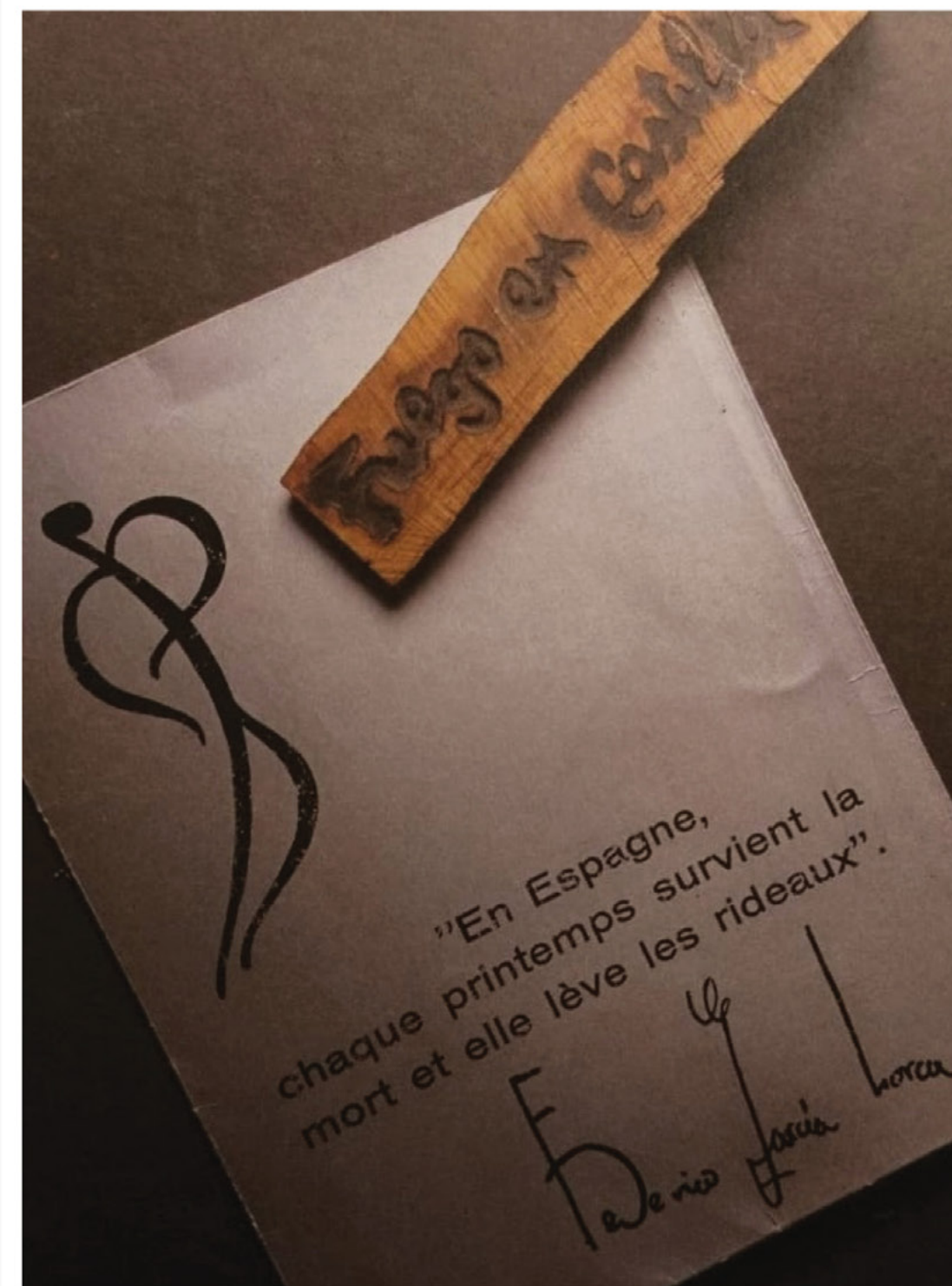


Fig. 1. Left: Inscribed torch as given to attendees to Fuego en Castilla's premiere at Cannes. Published in Sáenz de Buruaga, Val del Omar, *Val del Omar Sin Fin*, p. 206. Right: José Val del Omar, Castilian pine torch with clipped *Fuego en Castilla* hand program for the presentation of the film in the 1961 Cannes Film Festival (1961). Archivo José Val del Omar. Fondo Gonzalo Sáenz de Buruaga-María José Val del Omar. Museo Nacional Centro de Arte Reina Sofía, Madrid.

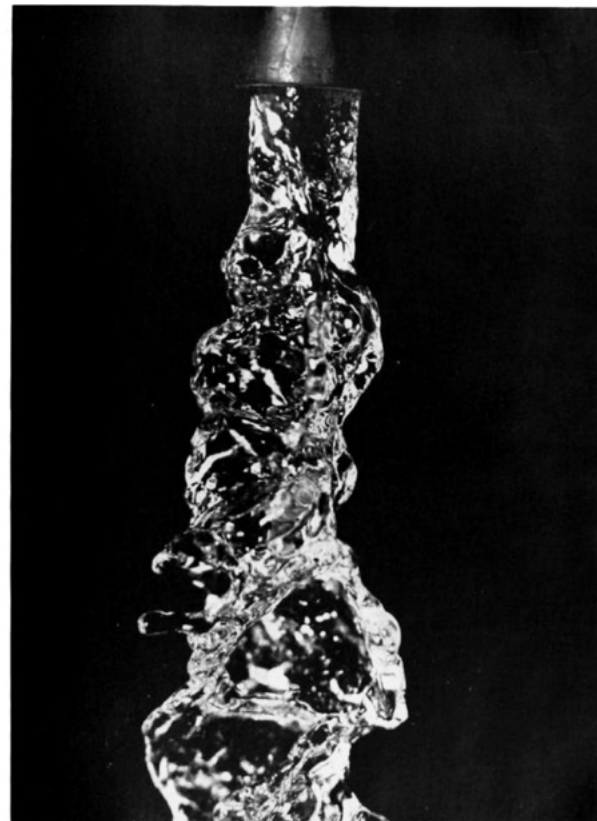
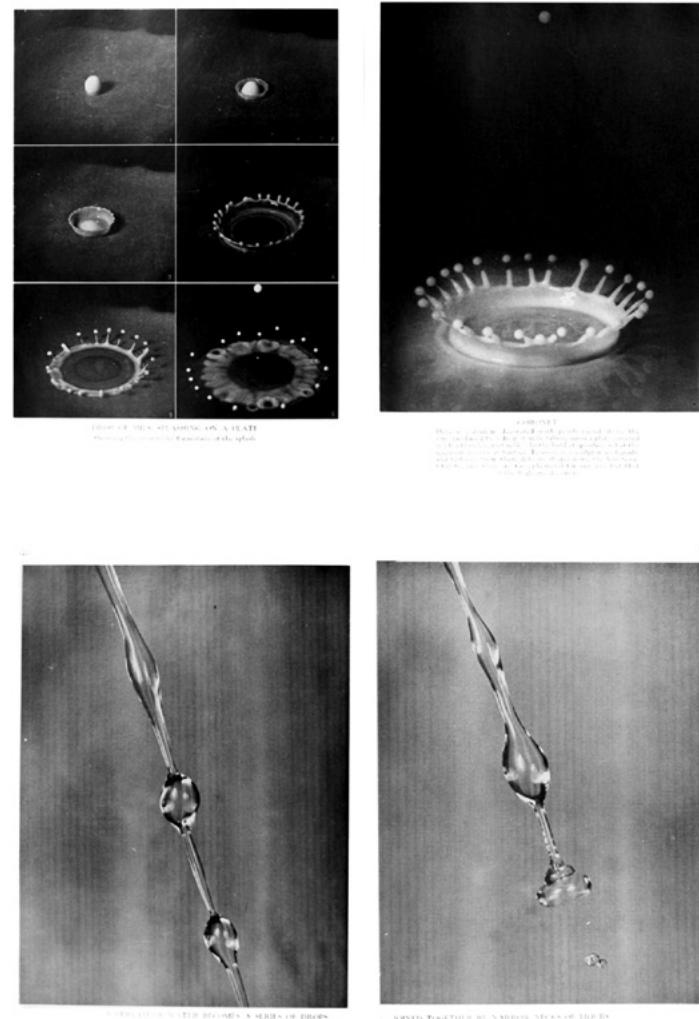


Fig. 23. Edgerton, Killian, *Flash!*, pp. .



Fig. 2. Javier Corvejo, Juan Antonio Corrales, Ramón Vázquez Molezan, "I Exposición Nacional de las Telecomunicaciones," *Revista Nacional de Arquitectura*, Vol. XVI, Issue 169 (January 1956), 21, 22, 25.

teleological logic ending in Franco's victory. The exhibition honored the (allegedly) pioneering Spanish contributions to communications technology, such as those of nineteenth-century inventor Leonardo Torres Quevedo, whose experiments were read as immediate precedents for the computer, or those of medieval writer and engineer Fernán Pérez de Oliva, considered the first media theorist to foresee an electrified future.⁴ The regime had always been prone to the use of media, as demonstrated by a memorabilia section including the telephone had Franco had used to organize the uprising of the rebel army in 1936, or the Hughes telegraph used by dictator Miguel Primo de Rivera to broadcast the Spanish occupation of Alhucemas, Morocco in 1925. But most importantly, as it came to the fore in a presentation of the achievements of the Empresa Nacional Torres Quevedo, S. A, named after the computer science pioneer, and put in charge of telecommunications in Spain's remaining colonies—the Protectorate in Morocco and Equatorial Guinea—full control of media channels was key to ensuring the country's sovereignty.⁵ The control of media infrastructures, the regime surmised, was consubstantial with the exercise of authoritarian power.

With a pedagogical approach, the exhibition also presented the various scales through which media had permeated the life of Spaniards.⁶ Amongst the objects that more significantly caught

4 Many authors have tied the work of Val del Omar to that of Torres Quevedo. According to journalist Manuel Calvo, "The two apartments occupied in Chamartín by Val del Omar recall the life of the great men of our century: Torres Quevedo, Edison." Manuel Calvo, "Un español crea para el cine y la radio el sonido en relieve," *Diario El Madrid* (1941), reprinted in Val del Omar and Sáenz de Buruaga, eds., *Val del Omar sin fin* (Granada: Diputación Provincial de Granada, 1992), 80. For an overview of the work of Torres Quevedo, see Alfonso Hernández González, "Torres Quevedo as a Forerunner of Modern Computer Science," in *El discreto encanto de la tecnología: Artes en España* (*The Discreet Charm of Technology: Arts in Spain*, ed. Claudia Giannetti (Madrid: Ministerio de Cultura, 2008), 394–21. Furthermore, the exhibition and catalogue *El discreto encanto de la tecnología*, a joint venture of the *Zentrum für Kunst und Medientechnologie* (ZKM) in Karlsruhe, Germany, and the Museo Extremeño e Iberoamericano de Arte Contemporáneo (MEIAC) in Badajoz, Spain, incorporate Val del Omar and Torres Quevedo in a tentative genealogy of electronic artists in Spain. Lastly, José García Santamases—a physicist we will encounter in the next chapter, who was in dialogue with Val del Omar—wrote a biography of Torres Quevedo later in his life: *Obras e inventos de Torres Quevedo* (Madrid: Instituto de España, 1986).

5 Junta del centenario, *Exposición nacional: Centenario de las telecomunicaciones españolas* (Madrid: Altamira Talleres Gráficos, S.A., 1955), n.p.

6 The objects ranged from representations, including maps and graphics to telephotographic cameras, goniometers, telephones, and high-precision compasses; installations and larger devices such as radar installations; architectures, such as trenches, a standard sonospheric station of the Dirección General de Protección del Vuelo (General Directorate of Flight Protection), or a historical replica of the first transmissions' station built by the Guardia Civil in 1927; and landscapes, such as a model of the Parque Central de Transmisiones (Central Transmissions Park) located in El Pardo, on the outskirts of Madrid. "En los próximos días será inaugurada la Exposición de Telecomunicaciones," *ABC*, October 23, 1955, 49.

The Medicalization of Vision, and the Visualization of Medicine

Against the museum-as-hospital for the ailing Spanish soul, Val del Omar instrumentalized the collection of Baroque sculpture to literally reconceptualize the museum institution as a medical apparatus. The metaphor of the museum as a therapeutic force able to revive Spain's artistic and political "splendor" was literalized in Val del Omar's use of the institution's spaces as medical or techno-scientific facilities. This operation troubles the theoretical frame and intended sensory effects of Baroque contemplation as promoted by Francoism, by relocating them within the physiological and psychological matrix of the body.

A series of photographs from the shooting of *Fuego en Castilla* shows the space set up for filming in one of the museum's offices [Fig. 56]. In the photos, a chaotic arrangement of technological props stands in contrast to the Castilian, late Gothic architecture of the Colegio de San Gregorio. Fabric screens envelope the walls, as if isolating the original fifteenth-century space from Val del Omar's technological "pyrotechnics"—as described by one of the room's visitors, art critic Luis T. Melgar.¹⁴⁴ Melgar remarked that, amid this chaos, one could find "projectors of all ages and models... more than one thousand electric cables, covers, devices of geometric figures, rheostats, cameras, micrometric bolts, concave, convex and flat mirrors,... infinite two-volt light bulbs, carpentry equipment, recorders, gunpowder, ratchets..."¹⁴⁵ All these components appeared to have been assembled to produce new machines, with old, repurposed components networking their effects through basic electronic relays. At a first glance, these contraptions resemble medical equipment of two different orders: instruments used for ophthalmological examination (that is, through which the patient *looks*), and machinery for bodily observation

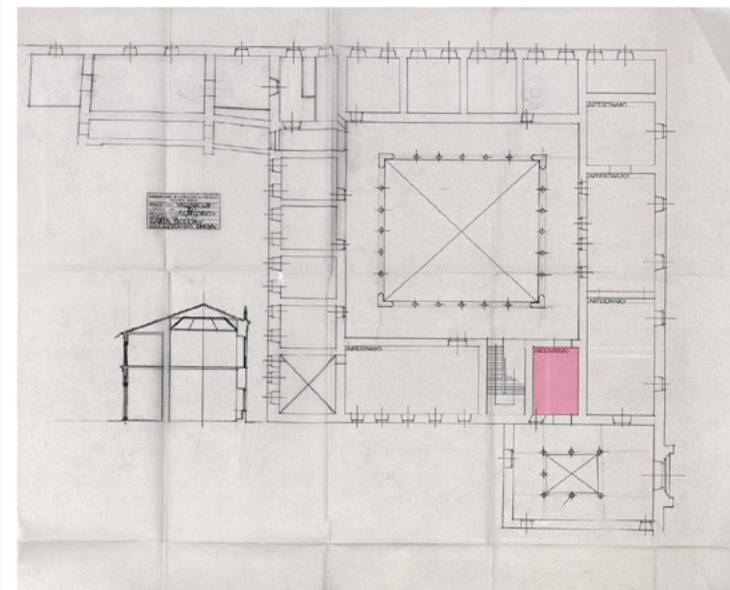


Fig. 56. Emilio Moya Lledós, *Plano de la Planta Baja del Colegio de San Gregorio de Valladolid, perteneciente a los proyectos de rehabilitación para Museo Nacional de Escultura*, Valladolid, 1933. Carpeta Museo Nacional de Escultura de Valladolid, Archivo General de la Administración, Alcaldía de Henares. Marked in red is the space that Val del Omar used as a shooting set.



Fig. 62. Film Still, José Val del Omar, *Fiestas Cristianas / Fiestas Profanas* (1934)



Fig. 63. Film Still, José Val del Omar, *Aguaespejo grandioso* (1955).

144 Luis T. Melgar, "He Vivido 15 días en el Gabinete del Dr. Caligari," *Film Ideal*, no. 19 (May 1958), reprinted in Sáenz de Buruaga and Val del Omar, eds., *Val del Omar sin fin*, 185.

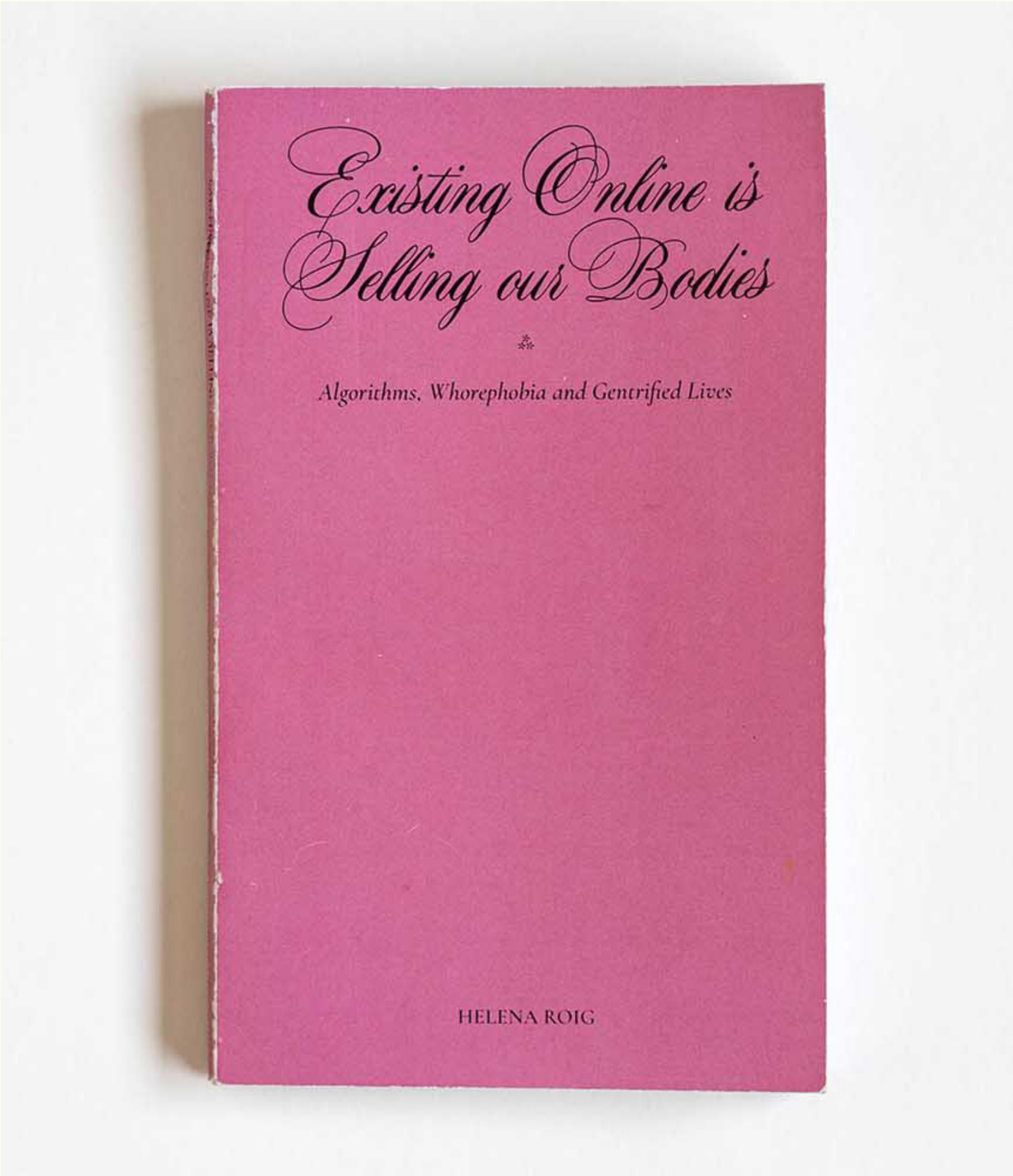
145 Melgar, *Ibid.*

Existing Online is Selling Our Bodies

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Author
Helena Roig

Interviewees
Robin van de Griend
Linda Porn
Erika Michi
Margarita Bofarull

Thesis Advisor
Lonneke de Groot

Proofreading
Hattie Wade

Thank you to
Andrea Stultiens
Carles Hidalgo
Elena Apostolovski
Sergia Vilavella

Graphic Design
Carmen Dusmet Carrasco

Printing & binding
Kornel Wojcinowicz

Paper

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Helena's first research paper in the context of her graduation year at The Royal Academy of Arts of the Hague, explores the connections between commodification of bodies, internet culture, marginalization processes, and visual culture. She has experience as a digital sex worker and has been banned from Instagram. This paper is examining why certain bodies and people get shadow banned on sex-related topics and how these processes operate. By chatting with a variety of people about their personal experiences and her own, she explores the challenges of consent, power, and agency in the digital realm.

EXISTING ONLINE IS SELLING OUR BODIES

Existing Online is Selling our Bodies



Algorithms, Whorephobia and Gentrified Lives



HELENA ROIG

Gentrification with Chat GPT

WHEN DID THE CONCEPT OF GENTRIFICATION APPEAR?

The concept of gentrification dates back to the 1960s, when it was first used to describe the displacement of working-class residents by middle-class professionals in inner-city London neighbourhoods. The term 'gentrification' comes from the word 'gentry', which refers to people of high social standing or upper-class status. The term gained widespread use in the United States in the 1980s and 1990s, as the process of urban renewal and neighbourhood revitalisation gained momentum in many cities across the country. Since then, the concept of gentrification has been widely debated and studied by academics, policymakers, and community advocates.

WHAT ARE THE AESTHETICS OF GENTRIFICATION?

The aesthetics of gentrification refer to the visual and cultural changes that occur when a neighbourhood or urban area is undergoing gentrification. Gentrification is a complex social, economic, and cultural process that involves the influx of more affluent residents, the displacement of existing residents, and the transformation of the built environment. Some of the aesthetic changes associated with gentrification include:

- 1 Renovated and upscale housing: One of the most visible signs of gentrification is the renovation and upgrading of existing housing stock.

Gentrifiers often buy older homes and buildings and transform them into modern, stylish living spaces.

- 2 Artistic and cultural amenities: As gentrification takes hold in a neighbourhood, it often attracts artists, musicians, and other creatives who bring with them galleries, performance spaces, and other cultural amenities.
- 3 Hipster and bohemian culture: Gentrification is often associated with a particular style and culture that is characterised by vintage clothing, artisanal food and drink, and a general embrace of the 'hipster' or 'bohemian' aesthetic.
- 4 Gentrification-specific businesses: As the demographics of a neighbourhood change, new businesses catering to the tastes and preferences of the new residents tend to pop up. These can include upscale coffee shops, organic grocery stores, and boutique fitness studios.

However, it is important to note that gentrification is a contentious issue, and not everyone views these aesthetic changes as positive. Critics argue that gentrification often leads to the displacement.

IS THERE A COLOUR ASSOCIATED WITH GENTRIFICATION?

There is no specific colour associated with gentrification. The process of gentrification refers to the transformation of a neighbourhood through various economic

3.

Gentrification with Chat GPT



Together We Wrapped Our Secrets in a Leaf
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Insieme Abbiamo Avvolto I Nostri Segreti in una Foglia

Together We Wrapped Our Secrets in a Leaf

Arianna Cavalsi

This research engages with the notion of womanhood and gender-based violence, with a geopolitical focus on the North-Eastern part of Italy. The writing departs from a collection of ongoing conversations and encounters with eight women living in the province of Venice. Their personal accounts are braided with feminist writings that question the complexity of silencing gender-based violence. With the idea that storytelling is integral to our liberation, together with the participants we explored the possibilities of collaboration and co-imagination in a visual documentary narrative.

The work further stretches the focus to contemporary women's protests taking place in the Venetian region and beyond, and intertwines them with archival images from the second-wave feminist movement that characterised Italy in the 1970s. *Together We Wrapped Our Secrets in a Leaf* is an artistic gesture to remind that violence has never ceased, but women's resistance is woven across history.

00 Looking at Gender Violence

The Centro Donna has been the catalyst point of this research in many ways. To begin with, I would like to invite on a short detour to narrate the history of this public institution stored in the Donnatca archive. The history of the Centro Donna finds its roots from a militant wave of women that squatted, on the 13th of November 1977, an abandoned mansion called Villa Franchin in the town of Mestre. During the occupation, which lasted for over a month, various workshops were taking place and the activities were frenetic: flyers and petitions were printed and distributed in the neighbourhood. The women who were occupying the Centre made demands for the building to become a woman-only place:

*"A place to come out of isolation, where we can build our identity as people in a collective dimension where we can build our point of view; as women, on all aspects of the reality around us, where we can work, study, organise ourselves and build together the collective strength we need to have an impact on reality."*³

In June 1979, the outbuildings of Villa Franchin became what is now called the Centro Donna. During this time, women were radically criticising the patriarchal society; they were not only fighting for gender equality but for the freedom of self-determination.

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Students, factory workers, housewives, and teachers discovered the pleasure of being together amongst women discussing the problems that concerned them in both the public and private spheres.⁴



F	C	FOTO	A.F.	/II/1977
SPAZI PER LE DONNE			MESTRE	
SEPARATISMO				
SOGLIANZA				
Occupazione di villa Franchin - casa delle donne: organizzazione dell'occupazione; turni di notte.			Gruppo di donne occupanti si prepara a passare la notte nella villa occupata.	
Org.: Coord. femminista di Venezia - Mestre.				

Following the subversive activism of those women, the Centro Donna is now a public institution that stands at the frontline in resisting gender violence in the Venetian province. The Centro Donna is a place for women, run by women, that provides support for the ones who had endured gender violence.

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Growing up as a girl in Italy means facing the fear of judgment that stems from the issue of guilt radically implicit in our Christian culture. Religion plays an important role in fueling and cementing the issue of guilt, which is one of the most paralysing and coercive forces that keeps gender-based violence silent. Guilt entails shame, and shame leads to silence.

To fear the touch of the world is not only an outer manifestation. In fact, our patriarchal culture has also instilled in us the fear of the touch of our bodies from within. Silvia Federici in her book *Witches, Witch-Hunting, and Women*, explains that the fear and violence over women's bodies are a plague that has been perpetuated throughout history. Federici offers a brilliant analysis on the witch-hunting persecution that characterises Europe from the sixteenth and seventeenth-century. In her writings, she points out the relation between witch-hunting with the advent of a capitalistic accumulative and exploitative economy that initiated the process of the land enclosure and privatisation of the commons:¹¹

"Through the witch hunts, then, a new social and ethical code was imposed that made any source of power independent of state and Church suspect of diabolism and brought the fear of hell—the fear of absolute evil upon the earth. That its embodiment was commonly assumed to be a woman was to have profound consequences for the condition of women in the capitalist world that the witch hunts helped to construct. It divided women. It taught them that by becoming accomplices of the war against the 'witches' and accepting the leadership of men in this regard they could acquire

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F	C	FOTO	"A.F."	24/2/1977
ABORTO			PADOVA	
AUTOGESTIONE				
MANIFESTAZIONE regionale. "Contro l'aborto di stato". Solidarietà con le infermiere incriminate.			Un momento della manifestazione. Cartello: "Medici, baroni, non farete più i milioni"	
org.: C.S.D.-D.O.				



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F	C	FOTO	M.T.	3/4/1976
ABORTO			ROMA	
ANTICONCEZIONALI				
POLITICA DEL FEMMINISMO				
Manifestazione nazionale per la liberalizzazione...			Gruppi nel corteo; striscione: "Il femminismo è il nostro movimento politico-donne lottiamo organizzate"	
org.: C.R.A.C.				



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Endnotes

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2. Audre Lorde, "The Transformation of Silence into Language and Action," in *Sister Outsider: Essays and Speeches*, (New York: Ten Speed Press, 2007), 33.
3. Audre Lorde, "The Transformation of Silence into Language and Action," in *Sister Outsider: Essays and Speeches*, (New York: Ten Speed Press, 2007), 34.
4. Conversation with Claudia. Transcript from my personal iPhone audio recording, March 16, 2023.
5. Conversation with Daphne. Transcript from my personal iPhone audio recording, November 26, 2022.
6. Conversation with Morgana. Transcript from my personal iPhone audio recording, October 5, 2022.
7. Sara Ahmed, *Living a Feminist Life* (London: Duke University Press, 2017), 25.
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15. Conversation with Morgana. Transcript from my personal iPhone audio recording, October 5, 2022.
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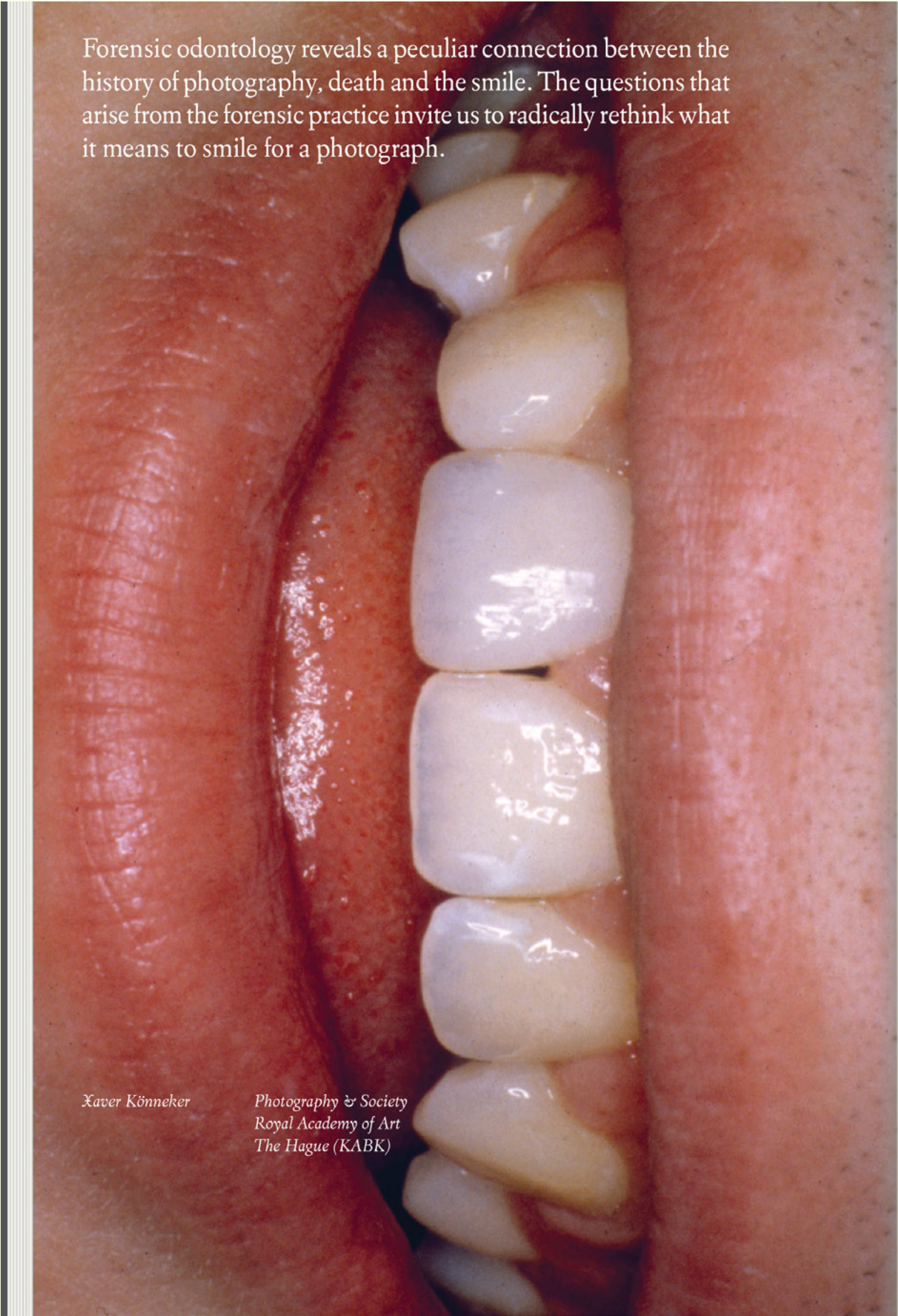
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Kodak Knows No Dark Days
2021

In 'Kodak Knows No Dark Days' Xaver Könneker examines the peculiar intersection between the smile, death and the practice of forensic odontology. By tracing the history of Kodak and its unintended link with forensic identification, he invites us to radically rethink what it means to smile for a photograph.

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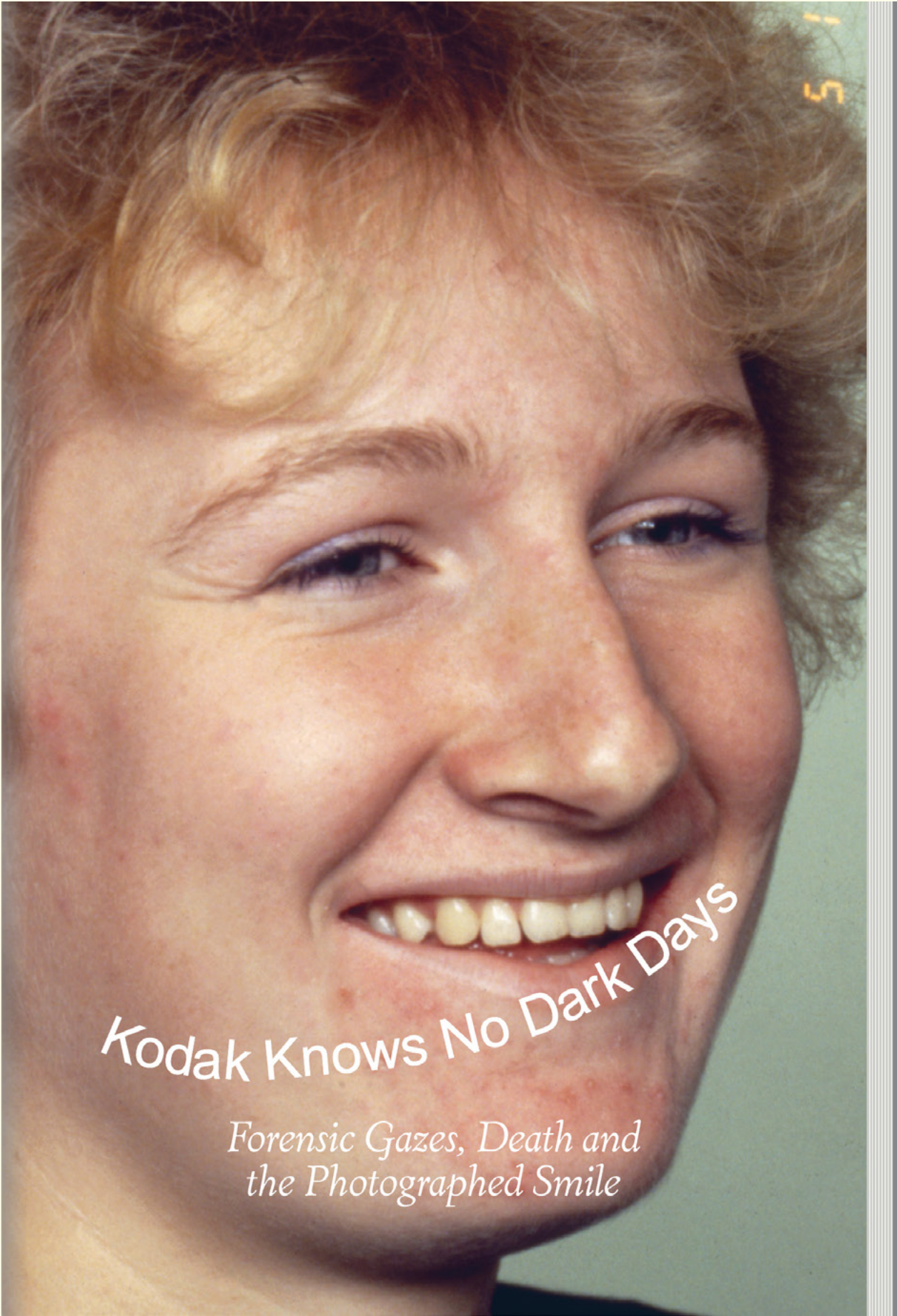
Xaver Könneker
Photography & Society
Royal Academy of Art
The Hague (KABK)

Forensic odontology reveals a peculiar connection between the history of photography, death and the smile. The questions that arise from the forensic practice invite us to radically rethink what it means to smile for a photograph.

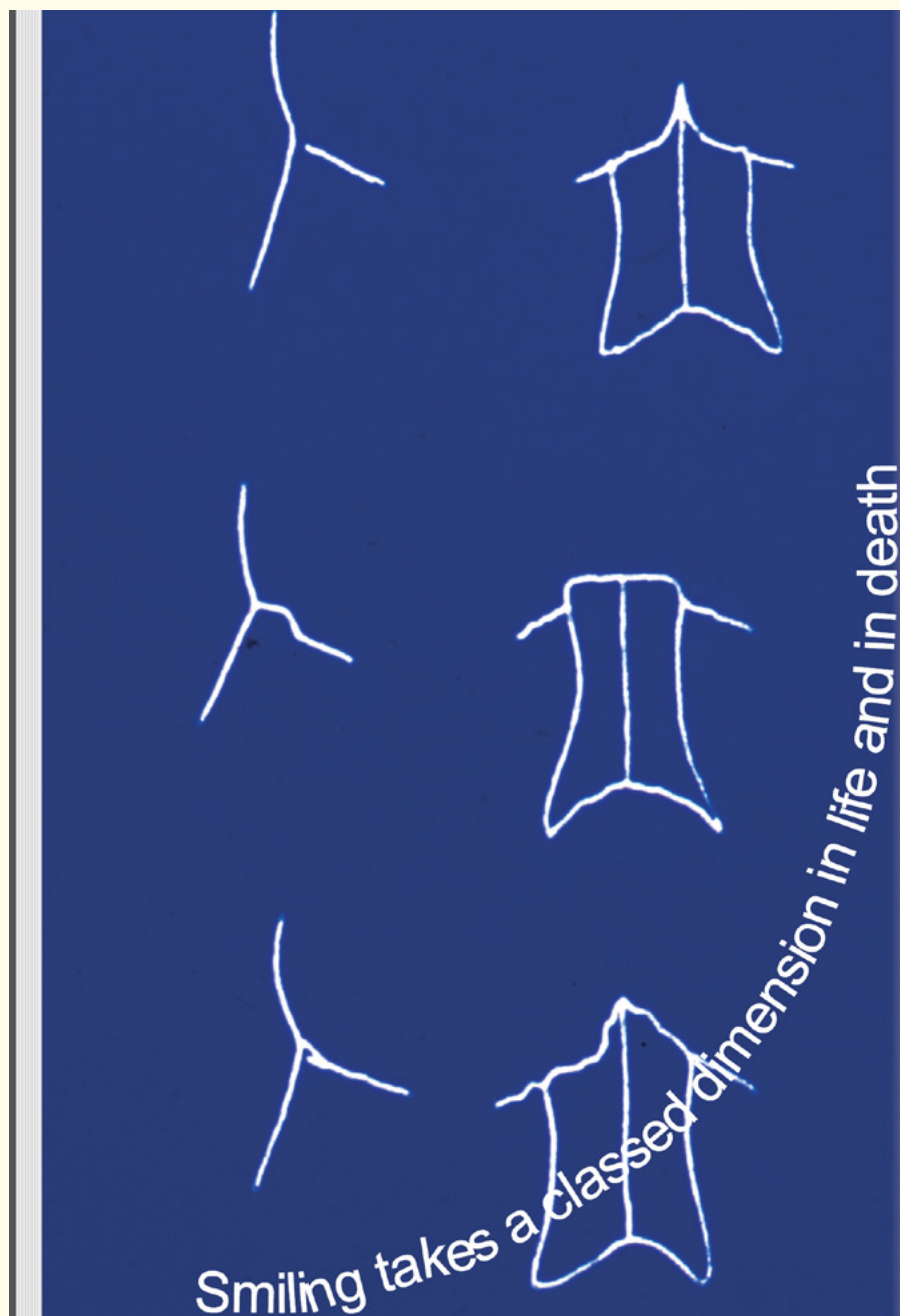


Kodak Knows No Dark Days:
Forensic Gazes, Death and the Photographed Smile

Xaver Könneker



Kodak Knows No Dark Days
Forensic Gazes, Death and
the Photographed Smile



Smile, Confess Your Poor Teeth: *The Class Politics of Dentition*

In between the space where a tooth once rested orthodontics, forensic odontology and politics meet. The link between the man's missing tooth and the identification of his body speaks in many ways to the all-encompassing force of class that penetrates the corporeality of our lives and our deaths. Class manages to ache its way into the nerves of teeth molding the structure of mouths while also determining the methods in which bodies are forensically examined. Little is described about the missing man's background, but the fact that his missing tooth was not replaced with a dental implant suggests that he did not have access to dental insurance. A limited dental plan or complete absence thereof is a rarely acknowledged but pervasive part of the plight of poverty. Thus, it should come as no surprise that a common symptom of being poor is a toothache. Sarah Smarsh, a journalist who extensively covers the intricacies of class in America begins her article 'Poor Teeth' with the words "*I am bone of the bone of them that live in trailer homes.*"¹ She describes how her grandmother's lack of insurance, lack of knowledge, and lack of good nutrition led to a dentist in the early 1970s pulling every single one of her teeth from her "20-something skull."² She also recounts how her father, a man burdened by the inaccessibility to health insurance, "*...almost died when infection from an abscessed tooth poisoned his blood and nearly stopped his heart.*"³ The classed dimension of these harrowing experiences is further underpinned in the book 'The Story of

- 1 Smarsh, S. (2014, Oct 23). *Poor Teeth*. p.1
- 2 Ibid. p.1
- 3 Ibid. p.2

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Smile, Confess Your Poor Teeth

the forensic sense is expressed in the dentition exposed by the smile thus, it is within the frame of the cropped image where identity resides. In this way, his forensic gaze re-envisiona a photograph a smile into a form of portraiture.



Absence of upper left first pre-molar and presence of amalgam restoration in the medial face of the element 25 in the smile photograph. Retrieved from: Forensic Odontology Identification Using Smile Photograph

Yet, for the common viewer expressions of identity are found outside of the frame. They reside precisely in the parts of the image the odontologist removes. The excited embrace between friends, the tender touch between lovers, the bonds these familiar touches suggest, the awkward clothes expressing their newfound sense of self, the physical surroundings, their facial expressions, and their faces; all these details that are captured within the photograph disclose a story about those individuals lives and for the individuals themselves the photograph invites nostalgic reflections about who they were and by comparison who they are now. These documented details that construct narratives of identity are removed by the odontologist and discarded, as they hold no evidential value for forensic identification. Thus, the tension between subjective identity

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KODAK KNOWS NO DARK DAYS

and forensic identity is revealed very directly in the juxtaposition between the cropped image and the disposed of image. My mind goes to the possible scenarios from which the smiles are removed, countless photographs of dinner parties, holidays, selfies with friends, weddings, birthdays, and graduations. From these photographs that situate the missing person in life, the traces of death are extracted, the remaining image is as a result branded by a jarring rectangular absence.

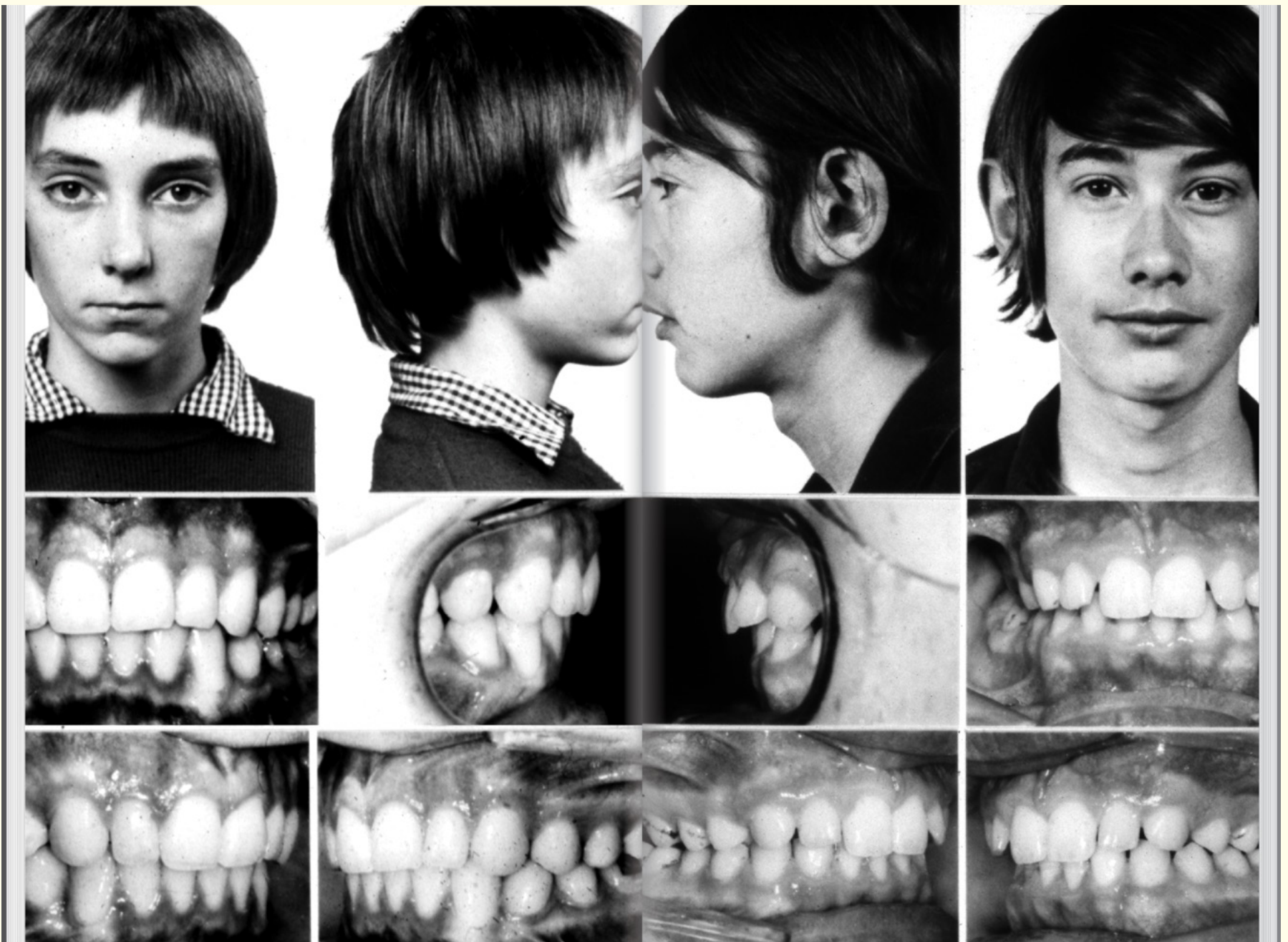


Random photograph found in a family album.

This rectangular absence is essentially the inverse of the censor bar. The censor bar refers to a black rectangle that is placed on top of the eyes of a person in a photograph to afford them a degree of anonymity. It is most frequently inserted, at least in the popular imagination, on top of the eyes of criminals. In this regard, the censor bar anonymizes the person and at the same time connotatively criminalizes them. The rectangular absence that remains after the odontologist's crop, on the other hand, connotes victimization as it is overwhelmingly individuals subjected to deadly violence that are identified by way of the crop. With this said, by contrasting the censor bar with the rectangular absence in the discarded image, a tension between victimization and criminalization is revealed. On the level of materiality, the

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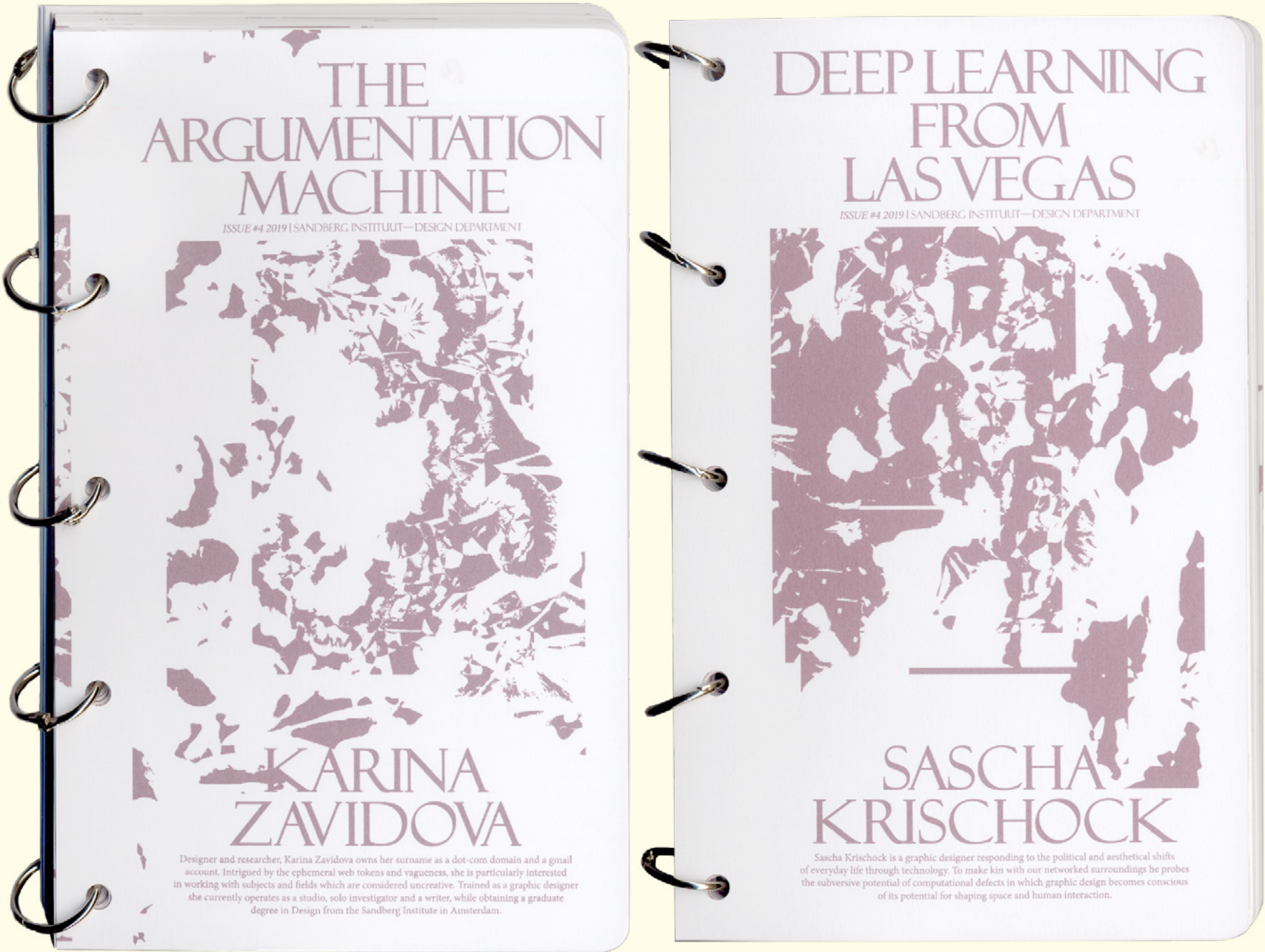
Cut From Lover's Touch,
The Mouth Smiles Without a Face



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THE ANIMAL KINGDOM CONVERSATION: HOW THE STRONG AND THE WEAK ARE DIVIDED BY THE LAWS OF NATURE, ACCORDING TO ANNA (87)

(separated by religion & Darwin)

"The animal kingdom is way less brutal than the human kingdom," Anna (87) tells Anne (96). Let me describe the room. The typical drawing class, four people, sit at a table. Three of them are in wheelchairs. One of them is well over ninety, another one just over sixty. People can murder others, but that's not what animals do. Animals don't kill. Anne agrees. She loves nature and animals. At least on paper, they are beautiful and sweet. Anna goes on. "They don't discriminate, they just eat the old ones. Or the weak ones." It is silent in the room. Anne, Rob and Arnold, all in wheelchairs, don't say anything. I don't know why, I also don't ask. The silence is a bit awkward.

Does Anna realize that if this logic was applied to them, they would all have been dead by now? I am surprised and decide to wait for the others to respond and to maybe say something about people being animals too, or about people having the ability to care for other humans even when they are not their children. I think: If the goal is to let the fittest survive, why do we have the ability to care? God and Darwin were not really on the same page with regard to this topic. When evolutionary instincts tell us to eat the weak, the Bible tells us to care. In both cases, the weaker animals should be separated from the healthy ones. Either to eat them, or, as in Christian tradition, to bring the weak together so that they can be cared for more efficiently, close to the church.⁷ But I don't say anything. Nothing happens. They listened to her, now we all listen to the silence.

"So you think people act completely differently to animals?" I ask her.

⁶ Anna, ex resident of the fourth floor knew everything about everyone had notifications on her phone of the news

⁷ De basotias won het cultureel erfgoed (Groningen: Noordhoff Atlasproducties 2014)

"Yes", she says. "They have no consciousness, therefore they are not mean. People can be mean."

"Well, that's true", I say. "People can be mean."

AN ABLE-BODIED PERSPECTIVE ON HOUSING AND SPACE

(separated by working society)

I was invited to a workshop on rethinking the public area of the (care) home, along with representatives from the housing corporation, the municipality, and care organizations, as well as three other independent residents. We had apple cake; everyone introduced themselves. I saw one of my neighbours, Martin. In groups we worked on ideas for how to rethink the existing space.

A sample of comments heard during the workshop:

"Maybe we should think of it as a hotel. All sorts of people could have short stays. Old people, young students, refugees. The public space can function as a lobby."

"We could ask start-up companies to have their offices here, to create a lively atmosphere on the ground floor."

"Upstairs will remain the care home for the elderly."

"Let's make it a home. It is a house, like yours or mine."

"The ground floor will become a market square where people can shop for second-hand goods. We could create another entrance door, in that way we can create a shopping street."

"Why don't the younger people eat with the older people?" "What time are you open?" "Until 6:30."—"The young people have a different lifestyle, they are very busy. The old are not that busy, that's why they don't mix. The lifestyles are too different."

The three younger residents who were there were Martin, one lady that lives on the ninth floor, and myself. All of us live here independently, with our different 'vulnerable backgrounds', but not on the floors where the nursing home is located. More importantly: neither the residents of the nursing home nor their representatives were there. Had we already forgotten our interesting but complex mix of backgrounds, even on such a small scale? In this workshop

This text is deeply inspired by The Passion According to G.H. by Clarice Lispector and Audre Lord's Sister Outsider. It has been fed along the way by The Dialogue of Two Snails by Federico García Lorca, The Mushroom at the End of the World by Anna Tsing and numerous generous talks with Rana Ghavami, Tina Bastajian and Petra Van Barbandt among others.



PROLOGUE

The Resistance in me is bruised from trying to achieve academic and dry critical thinking. The Resistance in me is strained and wounded from refusing to let go of my Eros. Forced to cope with the global battlefield of survival, the Resistance in me refused to make room for trouble, mystification and vagueness.

Writing between the actual, the political and the imaginary, the Resistance in me will try to embrace a position that does not hold itself outside of Time and History, to analyze my aesthetic desires and cherished visual reflexes, underlining what I care and crave for, playing up and pointing to my abstractions. In order to be able to say, 'I care', the Resistance in me will have to draw attention to childhood stories, plants around us, corrupt systems of fear and forgotten tales, as well as small gestures of love, education, tradition, guilt and self-reflection. Learning to look at, being transformed by. As my inner movements, capabilities, moods and conditions are subject to constant change, and as several emotions and angles can arise and exist at the same moment, I'll be writing on behalf of three alter egos, trying to embrace these capabilities without putting one in the front of, or erasing, the others.

APRIL 22, 2018

It is a sunny Saturday morning and I'm walking through the market in Utrecht (In the Netherlands), searching for some fabrics and wire. An older lady with grey hair is standing behind a stall while I am looking through her stuff. I look up and see her taking a puff of her rolled tobacco. She looks at me and asks, 'Are you a boy or a girl?' She laughs, and I give her an uncomfortable laugh back. I turn around and walk away. 'So, tell me!' she says out loud. 'You don't have to be ashamed.' I keep walking and do not reply to her. This makes me think about Chimamanda Ngozi and her book *We should all be feminists* (2014). *These are little things, but sometimes it is the little things that sting the most.*

In my mind I replied ten times to her. How could she be so rude? What difference would it make if I were a boy or a girl? It's none of her business anyway! The binary of male and female is not that black and white, one can exist between and go beyond. This encounter happened half a year ago, and at that moment I was pretty confused about my gender (I am a bit still). Therefore, the fact that even strangers have asked me the question, 'Are you a boy or a girl?', makes me even feel more confused. It makes me wonder, who am I? What am I?

JANUARY 2019

To be honest, at this point in my life, I do not fully identify as male or female. Sometimes I am neither, sometimes I am both, and sometimes I feel more as a man until it is 'that time' of the month. Period. Then it's clear: my body is female. But what does my mind tell me?

From the day we are born, our genitals label us as male or female. But it starts even before that. For example, there is currently a hype around the so-called 'gender reveal parties'. During these celebratory parties parents reveal the sex of their unborn baby. Actually, the name 'gender reveal party' is not even correct, as your gender and sex are two different things. For me this is the easiest way to explain it: sex is between the legs and gender between the ears. The sex that is assigned to you at birth, male or female, is based on your genitals; gender is based on how you feel on the inside. You can be born as a woman but on the inside feel like a man. Yet a lot of people still believe that there are two genders and two sexes, both stable, fixed and rigid. In my case, I believe that any person should be able to freely construct their own gender and, consequently, use the pronouns that make them feel comfortable.

I once had a conversation with my colleague and friend Ada Reinthal, who said, 'You can see gender as a color spectrum.' Using that metaphor, I could say that there are a lot of different colors that

An anthropocentric hierarchy is established where rational humanity reigns supreme over the natural world.⁸ This underpins the Eurocentric progress narrative of modernity: Nature is the domain of our primitive past, but humanity has developed, discovered, become civilised, become enlightened—through rationalism. But this is not some universal, inevitable evolution, as it is presented. This single timeline of progress conceals the foreclosure of other possible trajectories.⁹ The assertion of certain knowledge forms, ways of life, life-worlds as rational—as approved—and others as irrational has meant the negation of alternative worlds and futures. Understanding rationalism as *approved knowledge* is important for understanding modernity, and it's important for understanding modernity as coloniality.

2. *On the*

There is a long tradition in the West of the powerful deciding what may or may not count as rational knowledge: what is approved knowledge and what isn't. The witch-hunts carried out across Europe during the transition period from feudalism to capitalism serve as one example of this. Before this period, many Women had significant social status and influence as leaders in resistance movements against the enclosure of commons and through their social power as 'Witches': those with knowledge of magic, and much prescientific medicine, in a society where belief in magic was widespread. The irrationality of magical thinking, its promise of *getting something for nothing* was simply not compatible with the emerging capitalist order. In *Caliban and the Witch*, Silvia Federici describes magic and the practice of magic as 'the refusal of work in action'.⁶ On the role of the witch-hunts in both suppressing Women's social power and establishing the female gender role in relation to capitalism, which relegated women to domestic space, as unpaid labourers and re-producers of the workforce (as has been well documented by feminist scholars since the nineteenth century), Federici writes 'the outcome of these policies that lasted for two centuries... was the enslavement of women to procreation.'

⁸ Rolando Vazquez "Towards a Decolonial Critique of Modernity: Buen Vivir, Relationality and the Task of Listening" in Raúl Fornet-Betancort ed. *Capital, Poverty, Development, Denaturalization in Dialog*, no. 33 (2012): 241-252

⁹ Rolando Vazquez "Precedence: Earth and the Anthropocene: Decolonizing design" *Design Philosophy Papers* 15 no. 1 (2017): 77-91

⁶ Silvia Federici, *Caliban and the Witch* (New York: Autonomedia 2004): 142

defining women in terms—mothers, wives, daughters, widows—that hid their status as workers.⁷

In the context of colonialism, the European self is asserted as 'rational' against the non-European 'irrational' other. The Enlightenment-era philosophy of John Locke and John Stuart Mill⁸—among many others—acted as ideological counterparts to colonialism. In Locke's *Two Treatises of Government*, his notion of property relates to the dichotomy of a 'civil society' (developed) and the 'state of nature' (undeveloped), with ownership and property forming the basis of 'civil society', and 'state of nature' representing an absence of cultivation or property. When the land and resources of the 'new world' presented an enormous economic opportunity to Western European countries, and the indigenous people's land and society didn't mirror the Eurocentric image of civilization, Locke's concept of 'state of nature' acted as a convenient moral justification for the stealing of this land and the genocide of its population.⁹ Similar epistemological justifications for European imperialism can be found in the biological taxonomies of Carl Linnaeus. In the first edition of *Systema Naturae*, published in 1735, Linnaeus listed four varieties of Human—with *Americanus*, *Asiaticus* and *Africanus* all positioned in a negative alterity relative to the white *Europaeus*—and described the non-Europeans in terms indicative of 'irrational' behaviour traits, such as 'lazy', 'stubborn', 'ruled by opinions', 'jealous', 'capricious'. The *Europaeus*, of course, was 'acute, inventive and governed by laws'.¹⁰

The modernist architect Adolf Loos' influential 1908 polemic 'Ornament and Crime' has streaks of the same colonialist mindset. It contains Eurocentric notions of rationalism, civility, and a single timeline of human progress that stands in opposition to a 'state of nature'. Loos' broad argument is that 'cultural evolution is equivalent to the removal of Ornament from articles in daily use'.¹¹ Ornament is irrational: it is 'erotic' and 'pathological'. Modern European man has 'outgrown' ornament, and he contrasts Modern Man¹² with a state-of-nature figuring of a Papuan: 'What is natural for a Papuan

⁷ Federici, *Caliban and the Witch* 89-97

⁸ "Liberalism and Empire" Colonialism. Stanford Encyclopedia of Philosophy. <https://plato.stanford.edu/entries/colonialism/#LibEmp> accessed January 6 2019

⁹ Alexander Anievas and Kerem Nisancioglu *How the West Came to Rule* (London: Pluto Press 2015): 124

¹⁰ "Scientific Racism" Wikipedia, https://en.wikipedia.org/wiki/Scientific_racism accessed January 7 2019

¹¹ Adolf Loos *Ornament and Crime* https://web.archive.org/web/20150403175309/http://www2.gwu.edu/~art/Temporary_SL/177/pdfs/Loos.pdf accessed April 29 2019

¹² Ibid

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12,00 €	96,00 €	77,76 €	480,00 €	388,80 €	1.920,00 €	1.555,20 €	23.040,00 €	18.662,40 €
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17,00 €	136,00 €	110,16 €	680,00 €	550,80 €	2.720,00 €	2.203,20 €	32.640,00 €	26.438,40 €
18,00 €	144,00 €	116,64 €	720,00 €	583,20 €	2.880,00 €	2.332,80 €	34.560,00 €	27.993,60 €
19,00 €	152,00 €	123,12 €	760,00 €	615,60 €	3.040,00 €	2.462,40 €	36.480,00 €	29.548,80 €
20,00 €	160,00 €	129,60 €	800,00 €	648,00 €	3.200,00 €	2.592,00 €	38.400,00 €	31.104,00 €
21,00 €	168,00 €	136,08 €	840,00 €	680,40 €	3.360,00 €	2.721,60 €	40.320,00 €	32.659,20 €
22,00 €	176,00 €	142,56 €	880,00 €	712,80 €	3.520,00 €	2.851,20 €	42.240,00 €	34.214,40 €
23,00 €	184,00 €	149,04 €	920,00 €	745,20 €	3.680,00 €	2.980,80 €	44.160,00 €	35.769,60 €
24,00 €	192,00 €	155,52 €	960,00 €	777,60 €	3.840,00 €	3.110,40 €	46.080,00 €	37.324,80 €
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26,00 €	208,00 €	168,48 €	1.040,00 €	842,40 €	4.160,00 €	3.369,60 €	49.920,00 €	40.435,20 €
27,00 €	216,00 €	174,96 €	1.080,00 €	874,80 €	4.320,00 €	3.499,20 €	51.840,00 €	41.990,40 €
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30,00 €	240,00 €	194,40 €	1.200,00 €	972,00 €	4.800,00 €	3.888,00 €	57.600,00 €	46.656,00 €
31,00 €	248,00 €	200,88 €	1.240,00 €	1.004,40 €	4.960,00 €	4.017,60 €	59.520,00 €	48.211,20 €
32,00 €	256,00 €	207,36 €	1.280,00 €	1.036,80 €	5.120,00 €	4.147,20 €	61.440,00 €	49.766,40 €
33,00 €	264,00 €	213,84 €	1.320,00 €	1.069,20 €	5.280,00 €	4.276,80 €	63.360,00 €	51.321,60 €
34,00 €	272,00 €	220,32 €	1.360,00 €	1.101,60 €	5.440,00 €	4.406,40 €	65.280,00 €	52.876,80 €
35,00 €	280,00 €	226,80 €	1.400,00 €	1.134,00 €	5.600,00 €	4.536,00 €	67.200,00 €	54.432,00 €
36,00 €	288,00 €	233,28 €	1.440,00 €	1.166,40 €	5.760,00 €	4.665,60 €	69.120,00 €	55.987,20 €
37,00 €	296,00 €	239,76 €	1.480,00 €	1.198,80 €	5.920,00 €	4.795,20 €	71.040,00 €	57.542,40 €
38,00 €	304,00 €	246,24 €	1.520,00 €	1.231,20 €	6.080,00 €	4.924,80 €	72.960,00 €	59.097,60 €
39,00 €	312,00 €	252,72 €	1.560,00 €	1.263,60 €	6.240,00 €	5.054,40 €	74.880,00 €	60.652,80 €
40,00 €	320,00 €	259,20 €	1.600,00 €	1.296,00 €	6.400,00 €	5.184,00 €	76.800,00 €	62.208,00 €
41,00 €	328,00 €	265,68 €	1.640,00 €	1.328,40 €	6.560,00 €	5.313,60 €	78.720,00 €	63.763,20 €
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46,00 €	368,00 €	298,08 €	1.840,00 €	1.490,40 €	7.360,00 €	5.961,60 €	88.320,00 €	71.539,20 €
47,00 €	376,00 €	304,56 €	1.880,00 €	1.522,80 €	7.520,00 €	6.091,20 €	90.240,00 €	73.094,40 €
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53,00 €	424,00 €	343,44 €	2.120,00 €	1.717,20 €	8.480,00 €	6.868,80 €	101.760,00 €	82.425,60 €
54,00 €	432,00 €	349,92 €	2.160,00 €	1.749,60 €	8.640,00 €	6.998,40 €	103.680,00 €	83.980,80 €
55,00 €	440,00 €	356,40 €	2.200,00 €	1.782,00 €	8.800,00 €	7.128,00 €	105.600,00 €	85.536,00 €
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59,00 €	472,00 €	382,32 €	2.360,00 €	1.911,60 €	9.440,00 €	7.646,40 €	113.280,00 €	91.756,80 €
60,00 €	480,00 €	388,80 €	2.400,00 €	1.944,00 €	9.600,00 €	7.776,00 €	115.200,00 €	93.312,00 €
61,00 €	488,00 €	395,28 €	2.440,00 €	1.976,40 €	9.760,00 €	7.905,60 €	117.120,00 €	94.867,20 €
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65,00 €	520,00 €	421,20 €	2.600,00 €	2.106,00 €	10.400,00 €	8.424,00 €	124.800,00 €	101.088,00 €
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72,00 €	576,00 €	466,56 €	2.880,00 €	2.332,80 €	11.520,00 €	9.331,20 €	138.240,00 €	111.974,40 €
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74,00 €	592,00 €	479,52 €	2.960,00 €	2.397,60 €	11.840,00 €	9.590,40 €	142.080,00 €	115.084,80 €
75,00 €	600,00 €	486,00 €	3.000,00 €	2.430,00 €	12.000,00 €	9.720,00 €	144.000,00 €	116.640,00 €
76,00 €	608,00 €	492,48 €	3.040,00 €	2.462,40 €	12.160,00 €	9.849,60 €	145.920,00 €	118.195,20 €
77,00 €	616,00 €	498,96 €	3.080,00 €	2.494,80 €	12.320,00 €	9.979,20 €	147.840,00 €	119.750,40 €
78,00 €	624,00 €	505,44 €	3.120,00 €	2.527,20 €	12.480,00 €	10.108,80 €	149.760,00 €	121.305,60 €
79,00 €	632,00 €	511,92 €	3.160,00 €	2.559,60 €	12.640,00 €	10.238,40 €	151.680,00 €	122.860,80 €
80,00 €	640,00 €	518,40 €	3.200,00 €	2.592,00 €	12.800,00 €	10.368,00 €	153.600,00 €	124.416,00 €
81,00 €	648,00 €	524,88 €	3.240,00 €	2.624,40 €	12.960,00 €	10.497,60 €	155.520,00 €	125.971,20 €
82,00 €	656,00 €	531,36 €	3.280,00 €	2.656,80 €	13.120,00 €	10.627,20 €	157.440,00 €	127.526,40 €
83,00 €	664,00 €	537,84 €	3.320,00 €	2.689,20 €	13.280,00 €	10.756,80 €	159.360,00 €	129.081,60 €
84,00 €	672,00 €	544,32 €	3.360,00 €	2.721,60 €	13.440,00 €	10.886,40 €	161.280,00 €	130.636,80 €
85,00 €	680,00 €	550,80 €	3.400,00 €	2.754,00 €	13.600,00 €	11.016,00 €	163.200,00 €	132.192,00 €
86,00 €	688,00 €	557,28 €	3.440,00 €	2.786,40 €	13.760,00 €	11.145,60 €	165.120,00 €	133.747,20 €
87,00 €	696,00 €	563,76 €	3.480,00 €	2.818,80 €	13.920,00 €	11.275,20 €	167.040,00 €	135.302,40 €
88,00 €	704,00 €	570,24 €	3.520,00 €	2.851,20 €	14.080,00 €	11.404,80 €	168.960,00 €	136.857,60 €
89,00 €	712,00 €	576,72 €	3.560,00 €	2.883,60 €	14.240,00 €	11.534,40 €	170.880,00 €	138.412,80 €
90,00 €	720,00 €	583,20 €	3.600,00 €	2.916,00 €	14.400,00 €	11.664,00 €	172.800,00 €	139.968,00 €
91,00 €	728,00 €	589,68 €	3.640,00 €	2.948,40 €	14.560,00 €	11.793,60 €	174.720,00 €	141.523,20 €
92,00 €	736,00 €	596,16 €	3.680,00 €	2.980,80 €	14.720,00 €	11.923,20 €	176.640,00 €	143.078,40 €
93,00 €	744,00 €	602,64 €	3.720,00 €	3.013,20 €	14.880,00 €	12.052,80 €	178.560,00 €	144.633,60 €
94,00 €	752,00 €	609,12 €	3.760,00 €	3.045,60 €	15.040,00 €	12.182,40 €	180.480,00 €	146.188,80 €
95,00 €	760,00 €	615,60 €	3.800,00 €	3.078,00 €	15.200,00 €	12.312,00 €	182.400,00 €	147.744,00 €
96,00 €	768,00 €	622,08 €	3.840,00 €	3.110,40 €	15.360,00 €	12.441,60 €	184.320,00 €	149.299,20 €
97,00 €	776,00 €	628,56 €	3.880,00 €	3.142,80 €	15.520,00 €	12.571,20 €	186.240,00 €	150.854,40 €
98,00 €	784,00 €	635,04 €	3.920,00 €	3.175,20 €	15.680,00 €	12.700,80 €	188.160,00 €	152.409,60 €
99,00 €	792,00 €	641,52 €	3.960,00 €	3.207,60 €	15.840,00 €	12.830,40 €	190.080,00 €	153.964,80 €
100,00 €	800,00 €	648,00 €	4.000,00 €	3.240,00 €	16.000,00 €	12.960,00 €	192.000,00 €	155.520,00 €

practice Academic education, low income, interesting jobs, working hard, stressful and unsteady situations.



Theresa Büchner, Demolding a Daughter (video stills)

▼ Iris does not live here. This room and everything that surrounds it is strange to her. On the boat that brought her here, she had had to think about the journey she had made with her daughter. Back then, the city seemed much smaller to her. Now she does not know where to start. At least the room is compact, a little too small, even. There is a chair and a table, a bed, a mirror and a shelf for luggage. Iris is sitting on the bed. She turns the TV on and leans back. There is a programme on about gems. Two women enthusiastically praise the qualities of a green jewel. It seems to be selling well. Only ten of them are left. Now only eight.

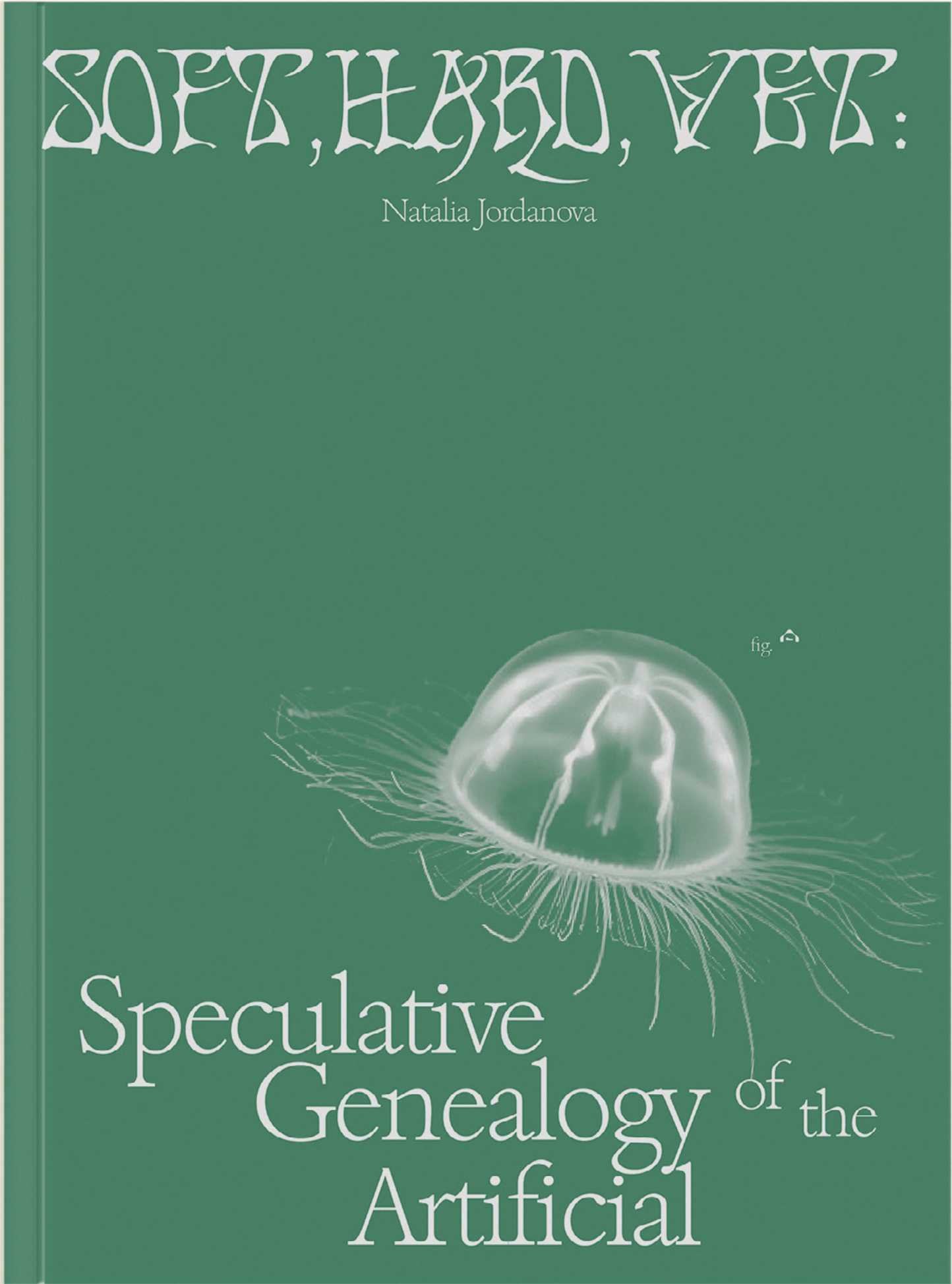
When she wakes up, it is already dark outside. Two men are discussing about knives on TV. Iris needs a moment before she realizes where she is. She stands up, closes the curtains, turns the TV off. It is very dark in the room now. Only her phone is glowing brightly. In the mirror, she can see her face illuminated by the display. She looks beautiful in this light, she thinks; not as many wrinkles.

When I see pictures of my mother when she was young, I see a

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Natalia Jordanova (b. Sofia, Bulgaria) is an interdisciplinary artist working with a variety of media to create context-aware installations, which combine sculpture, video, sound, text, and drawing. By writing this text, she is concluding a master programme at the Dirty Art department of Sandberg Institute in The Netherlands. Previous education includes BA Fine Arts from Royal Academy of Art in The Hague (2018), BA Photography from the National Academy of Theatre and Film Arts in Bulgaria (2013) and Erasmus exchange programme at Central Saint Martins in London (2017).
In her work, she is interested in investigating and drawing parallels between the unstable state of meta-modernity and the current human condition, defined by the relationship between human and technology, image and language mediation and the new understanding of materiality.
Her most recent exhibitions include a solo presentation at Art Rotterdam 2020, where she received a nomination for the NN Art Award; collaborative performance, developed for and shown at De School, Amsterdam. She took part of FINALE, group exhibition at Structura Gallery in Sofia after participating in a group show, curated by Jeanette Bisschops and Manique Hendricks, called Untouched Intimacies, 2019.
In 2020 and 2018 she was nominated for BAZA Award for contemporary art, Bulgaria. Her work has been exhibited internationally including presentations at Sofia Art Week 2019, Magma Festival at Kanal Centre Pompidou, Brussels (2019), THE COMMON INN at Het Nieuwe Instituut, Rotterdam (2019), Untouched Intimacies at NEVERNEVERLAND, Amsterdam (2019), The Nudist on the Late Shift, The Hague (2018), SUPERVUE, Liège, Belgium (2018), W139, Amsterdam (2017), Lockers, Stedelijk Museum, Amsterdam (2017), The Old Police Station, London (2016), (De)Quantify Me!, TENT, Rotterdam (2016), the fridge, Sofia (2016), Institute for Performance and Theory project, Haspel Art Centre, Sofia (2014), Trans-Ideology Short Film Festival, Berlin (2012).

Master Thesis
Natalia Jordanova

Supervisor: Catherine Somzé

Sandberg Institute, Amsterdam
Dirty Art Department

2020

xxx

Graphic Design
Carmen Dusmet Carrasco

Printing & binding
Raddraaier, Amsterdam

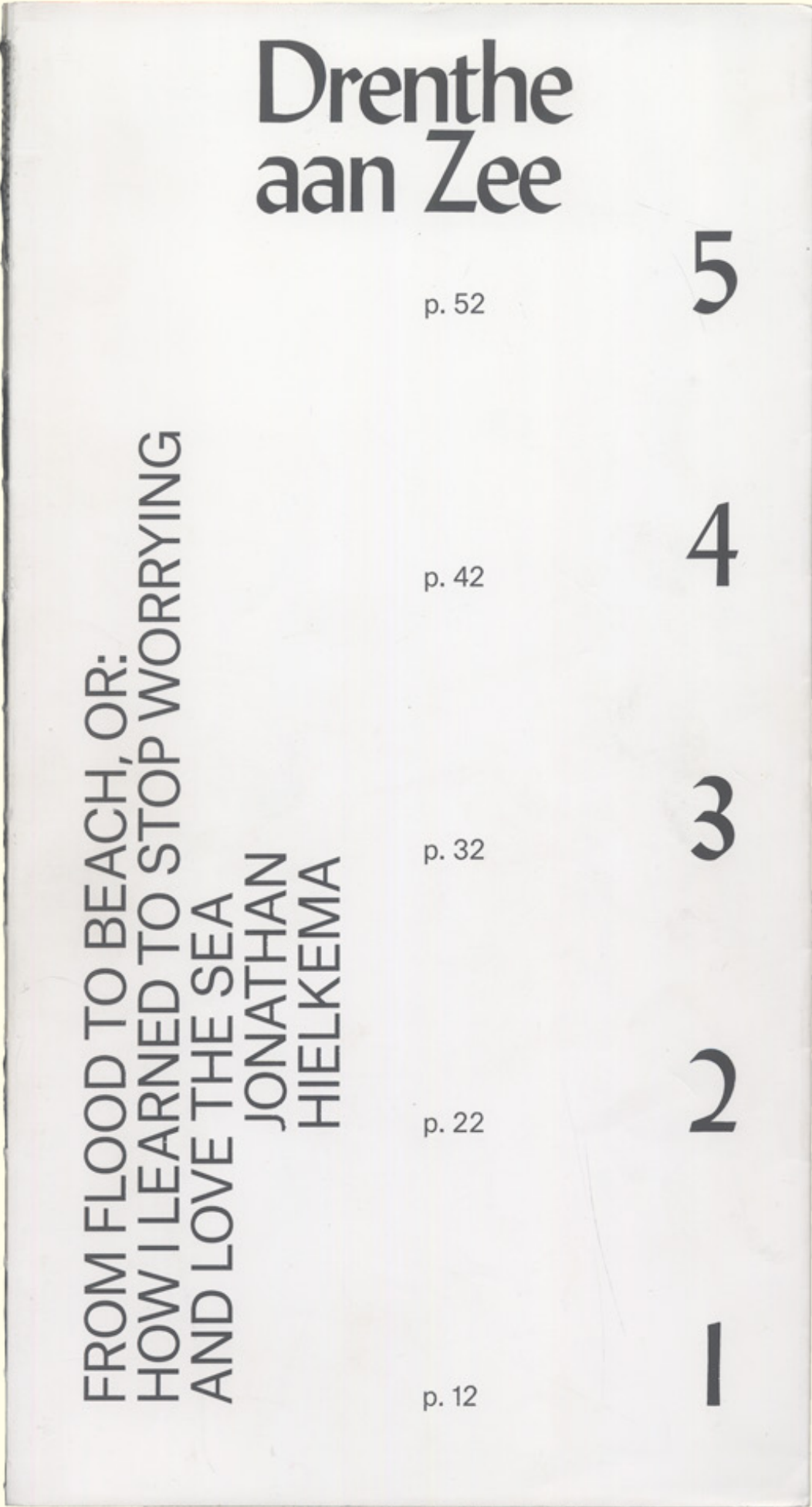
SOFT, HARD AND WET: SPECULATIVE GENEALOGY OF THE ARTIFICIAL

Drenthe aan Zees
2021

Research publication by
photographer Johnathan Hielkema

Type: publication
Publisher: Self-published
Client: Johnathan Hielkema

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**CLEAN
TALIK**



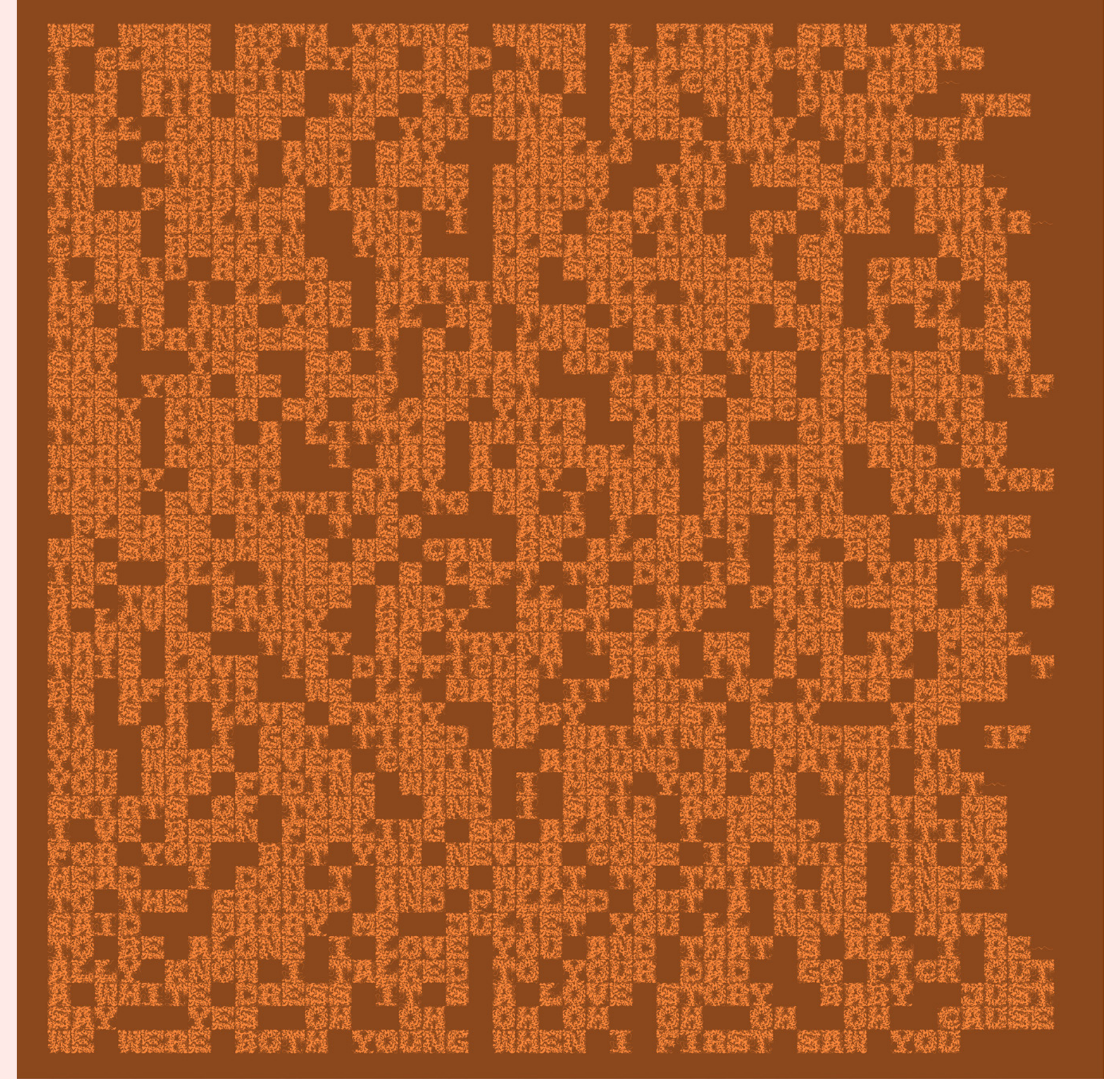
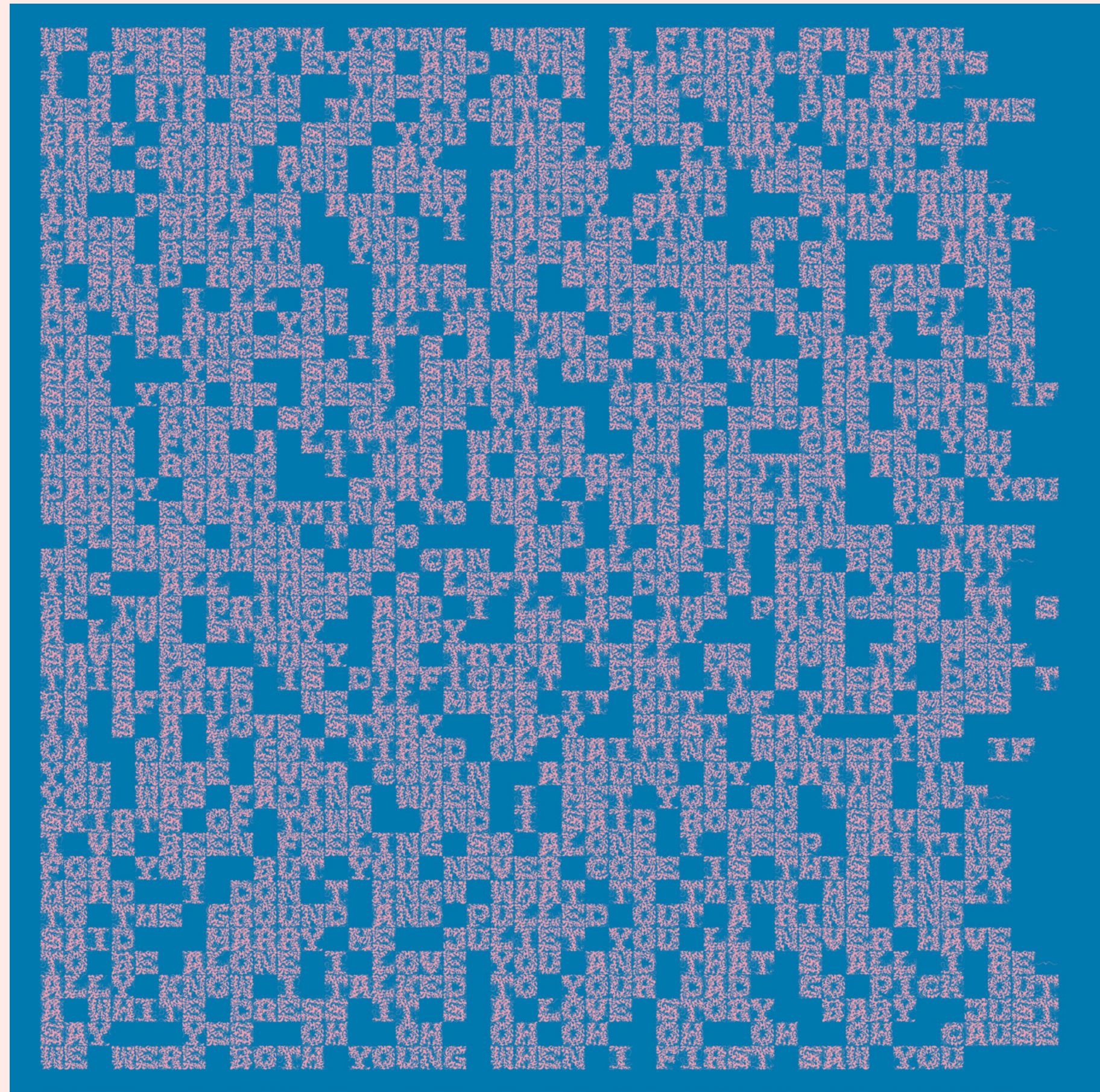
ESTRIB

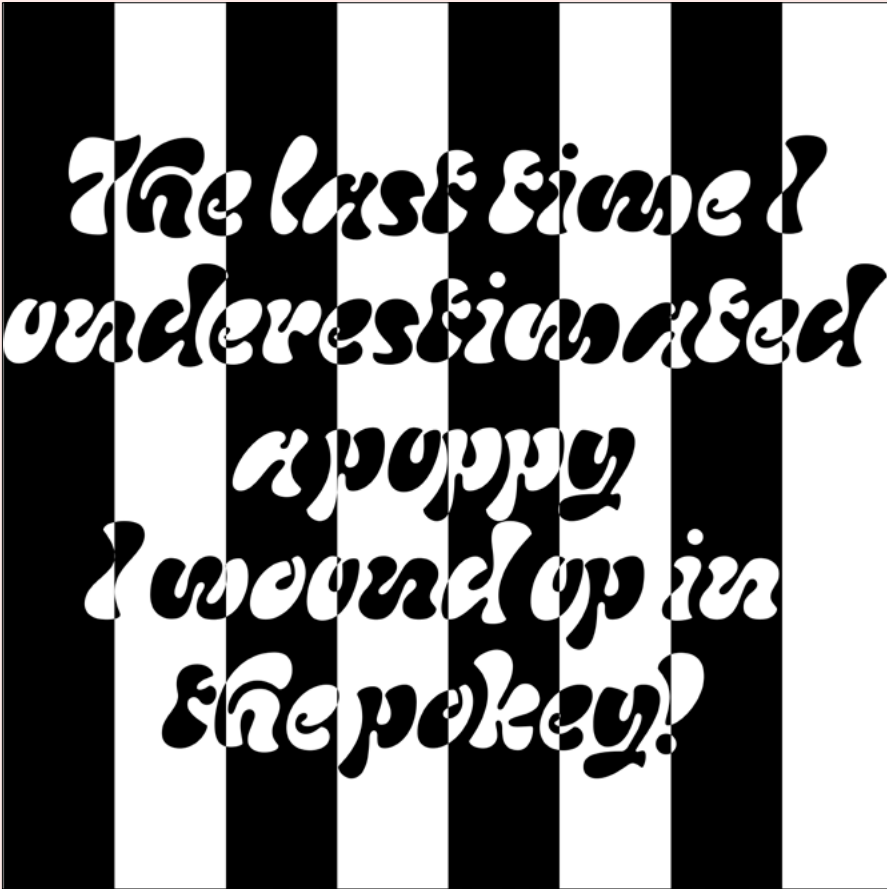
Poster for 'Dark Academia' font release (Celine Hurka). The poster was selected by curators Angelina Lippert and Ksenya Samarskaya for the exhibition 'Advertising Type: Women in Digital Design, 2023', at Poster House, NY, and has recently become part of their permanent poster collection.

Type: poster
Publisher: Poster House, NY
Client: Celine Hurka

A1
Copies: 100
Print: laser print







Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

1950 — 1992

TCW

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

1950 — 1992

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

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madrileña

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Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

Capítulo 3:
El estudio de ...Fernando
Higueras

1960 — 2008

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

1950 — 1992

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

Capítulo 3:
El estudio de ...Fernando
Higueras

1960 — 2008

Capítulo 2:
El estudio de ...

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

1950 — 1992

Capítulo 2:
El estudio de ...

Javier
Carvalal

1954 — 2000

Trabajos Completos
Complete Works
1950 — 1992

Los “cómo” de los llamados
Maestros de la arquitectura
madrileña

1950 — 1992

Capítulo 1:
El estudio de ...

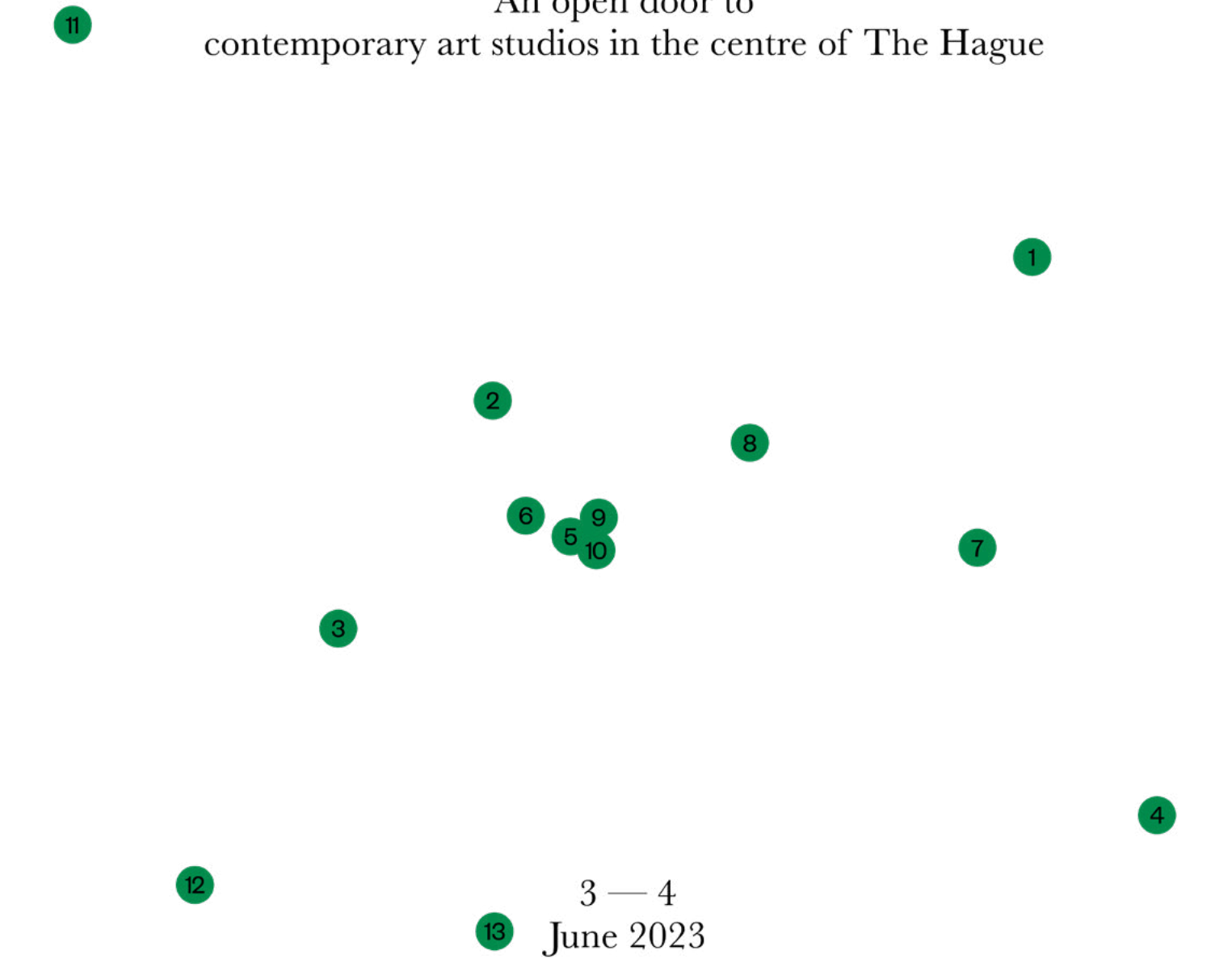
Julio
Cao-Lasso

1950 — 1996



***bermuda
open studios***

An open door to
contemporary art studios in the centre of The Hague



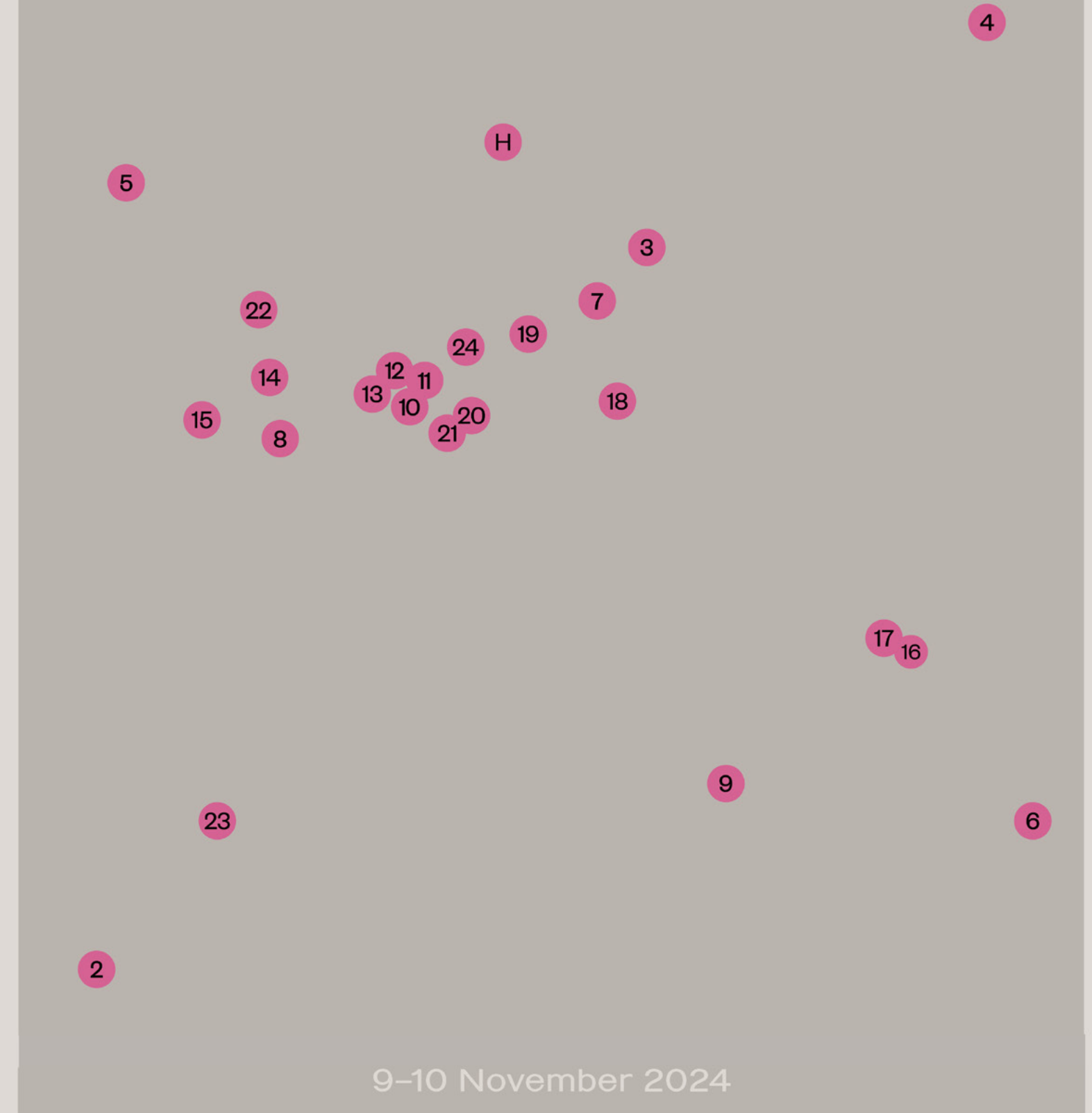
bermuda open studios

Saturday & Sunday 11:00 — 19:00

Jan Dirk Adams, Gino Anthonisse, Elena Apostolovski, Dewi Bekker, T'ea Boyarchuk, Yair Callender, Adam Centko, Penelope Chain, Iliada Charalambous, Maria Chiara Ziosi, Livia Claesson, Arthur Cordier, Walter Costa, Carmen Dusmet Carrasco, Daniele Formica, Diego Grandry, Yannik Güldner, Kexin Hao, Jonathan Hielkema, Carmen Roca Igual, Thijs Jaeger, Sepideh Jahanpanah, Mike Kokken, Karin Kytökangas, Dana LaMonda, Selina Landis, Ruby Lee, Lance Gapuz Laoyan, Cristina Lavosi, Clara Lezla, Hannah Mulqueen, Sandipan Nath, Lian Neeman, Manus Nijhoff, Asuka Nirasawa, Astrid Nobel, Benjamin Nolte, Pauline Oosterhoff, Cathleen Owens, Karoliina Pärnänen, Pablo Perez, Katarina Petrović, Sanne Pieters, Carolina Pinto, Jonas Raps, Taya Reshetnik, Valentino Russo, Julia Schmitz, Leonie Schneider, Constantijn Scholten, Quinny Schreurs, Joop Schroën, Tommy Smits, Laura Snijders, Alcaeus Spyrou, Hansje Struijk, Maddie Swainhart, Saskia Tannemaat, Ariane Toussaint, Zeno van den Broek, Christa van der Meer, Lilian van Herpen, Anouk van Klaveren, Pieterje van Splunter, Ruben Verkuyl, Nico Vischi, Henriette von Muenchhausen, Hattie Wade, Alice West, Kamila Wolszczak, Pippilotta Yerna, Beng Yuenyong

You can find our program & get in contact with us here: * @bermuda.open * bermudaopen.studio *

An open door to contemporary art studios in the centre of The Hague



bermuda open studios

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✕ @bermuda.open ✕ bermudaopen.studio

An open door to
contemporary art studios in the centre of The Hague

bermuda open studios

Bermuda Open is an artist-run initiative that provides an opportunity to explore contemporary art in The Hague by showcasing 73 artists' studios in 13 locations throughout the city center. The name "Bermuda" is inspired by the triangle shape formed by the three streets and studios that initiated the project.

Our open studio event, held on June 3rd and 4th, is aimed at promoting a new generation of artists, makers and cultural workers. The Grey Space in the Middle serves as the HUB for the event, hosting a group show, artist talks, a special evening program and a publication market that aims to represent the diversity of Bermuda Open. The HUB is also the starting point for the guided tour, where visitors can explore the various participating studios.

Open Artist Studios
Find locations on the map
3.6, 4.6: 11 – 19:00

**Bermuda Open HUB:
The Grey Space
in the Middle**

Group Show &
Publication Market
3.6, 4.6: 11 – 19:00

Artist Talks
3.6, 4.6: 12 – 15:00

Film Program
Curated by Home Cinema
3.6, 4.6: 13 – 19:00

Guided Tour
*Starting at the HUB
and showcasing a
selection of locations*
3.6, 4.6: starting at 13:00

Evening Program
3.6:19 – 02:00

Get in touch with us:
@bermuda.open
www.bermudaopen.studio

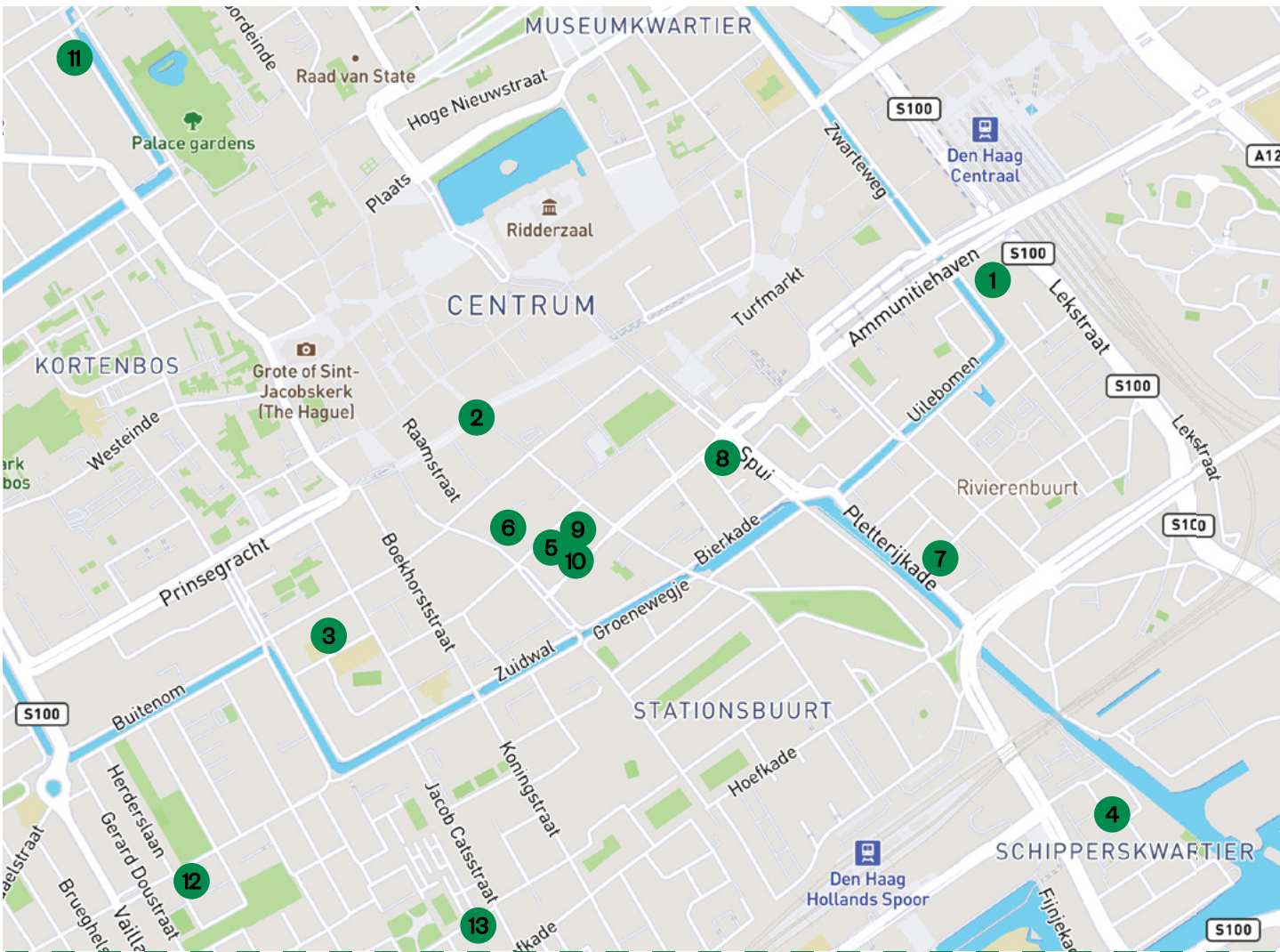
Participating Artists:

Elena Apostolovski 7
@eapostolovski
Jonathan Hielkema
@jonathanhielkema
Carmen Roca Igual
@carmenrocaigual
Lance Gapuz Laoyan
@kaarst.la
Sandipan Nath
@sandipan_
Manus Nijhoff
@user_nijhoff
Karoliina Pärnänen
@karoliina_parnanen
Sanne Pieters
@samesanne
Julia Schmitz
@julистерre
Téa Boyarchuk
@imageadvisorynetwork
Karin Kytökangas 2
@karin_kyto
Hannah Mulqueen
@mulqueenh_
Nico Vischi
@nicovischi
Kamila Wolszczak 3
@kamila_wolszczak
Jan Dirk Adams
@jandirk_adams
Daniele Formica
@danieleformica_
Kexin Hao
@kexin_hao
Constantijn Scholten
@consie.pluche

Laura Snijders
@laura__snijders
Hansje Struijk
@hansjestruijk 4
Anthony Blokdijk
@a.blokdijk
Yair Callender
Iliada Charalambous
Sepideh Jahanpanah
@sepidehjahanpanah
Tommy Smits
@tommysmits.tommysmits
Henriette von Muenchhausen
@henriettevonmuenchhausen
Arthur Cordier
@arthurcordierarthur
Carolina Pinto
@carolinavvp
Valentino Russo
@timmy_oruss
Quinny Schreurs
Pippilotta Yerna
@pippilottayerna 6
Carmen Dusmet Carrasco
@onedaylola_
Walter Costa
@wallywalter
Diego Grandry
@diegograndry
Cristina Lavosi
@cristinalavosi
Pablo Perez
@oozz.works
Taya Reshetnik
@taya.reshetnik

Maddie Swainhart
@made_line_lu
Alcaeus Spyrou
@alcaeuusspyrou
Hattie Wade
@citizen.obj
Adam Centko
@acentko
Mike Kokken
@mikekokken
Benjamin Nolte
Ruben Verkuylen
@rubenverkuylen
Penelope Cain 7
@penelope.cain
Yannik Güldner
@doctor.gonzo_
Thijs Jaeger
@grumpy_old_man
Selina Landis
@sslandis
Clara Lezla
@bouncy_beni
Katarina Petrović
@james_blondich
Jonas Raps
Joop Schroën
@precariousproletarian
Ariane Toussaint
@ariane_toussaint
Zeno van den Broek
@zenovdb
Beng Yuenyong
@b3ng3l3ng
Maria Chiara Ziosi
@machiziosi

Lian Neeman 8
@lianneeman1
Gino Anthonisse
@ginoanthonisse
Dewi Bekker
@dewibekker
Pauline Oosterhoff
Christa van der Meer
@christa.vandermeer
Anouk van Klaveren
@daslebenamhaverkamp
Asuka Nirasawa 10
@asukanirasawa_studio
Cathleen Owens
@cathleenowens
Saskia Tannemaat
@saskiatannemaat
Lilian van Herpen
@vanherpenlilian
Dana LaMonda 11
@danalamonda
Astrid Nobel
@astridnobel
Pieterijte van Splunter
@pieterijtefansplunter
Leonie Schneider 12
@delschneider
Livia Claesson
@liviacleasson
Ruby Lee
@rowelane_
Alice West
@alicewest.jpg 13



Studio Address:

1. Boomsloeterskade 373

↳ Touchy Studios
Elena Apostolovski
Jonathan Hielkema
Carmen Roca Igual
Lance Gapuz Laoyan
Sandipan Nath
Manus Nijhoff
Karoliina Pärnänen
Sanne Pieters
Julia Schmitz
Téa Boyarchuk

2. Grote Marktstraat 18

Karin Kytökangas
Hannah Mulqueen
Nico Vischi

3. Helena van Doeverenplantsoen 3

↳ Ruimtevaart
Kamila Wolszczak

↳ Hgtomi Rosa
Jan Dirk Adams
Daniele Formica
Kexin Hao
Constantijn Scholten
Laura Snijders
Hansje Struijk

4. Klepetraat 21B

Anthony Blokdijk
Yair Callender
Iliada Charalambous
Sepideh Jahanpanah
Tommy Smits

5. Nieuwe Molstraat 14/14A2

↳ Atelier 4
Henriette von Muenchhausen

6. Paviljoensgracht 20-24

↳ First Floor
Carmen Dusmet Carrasco
Walter Costa
Diego Grandry
Cristina Lavosi
Pablo Perez

7. Spul 221B

↳ Taya Reshetnik
Alcaeus Spyrou
Maddie Swainhart
Hattie Wade

↳ Second Floor
Adam Centko
Mike Kokken
Benjamin Nolte
Ruben Verkuylen

8. Spul 221B

↳ Trixie
Penelope Chain
Yannik Güldner
Thijs Jaeger
Selina Landis
Clara Lezla
Katarina Petrović
Jonas Raps
Joop Schroën
Ariane Toussaint
Zeno van den Broek
Beng Yuenyong
Maria Chiara Ziosi

9. Stille Veerkade 19

Lian Neeman

10. Stille Veerkade 21

↳ Das Leben am Haverkamp
Gino Anthonisse
Dewi Bekker
Pauline Oosterhoff
Christa van der Meer
Anouk van Klaveren

11. Toussaintkade 55

Asuka Nirasawa
Cathleen Owens
Saskia Tannemaat
Lilian van Herpen

12. Van Mierlestraat 33

↳ Quartair
Dana LaMonda
Astrid Nobel
Pieterijte van Splunter

13. Van Ostadestraat 110

Leonie Schneider
Livia Claesson
Ruby Lee
Alice West

This year Bermuda Open is organized by: Téa Boyarchuk, Yannik Güldner, Ariane Toussaint. Graphic Design by Carmen Dusmet Carrasco. We would like to thank our volunteers that made this event possible. For more information visit • @bermuda.open • bermudaopen.studio • bermuda.openthehague@gmail.com •

bermuda
open studios

9–10 November 2024

Get in touch with us:
@bermuda.open / www.bermudaopen.studio

The fourth edition of Bermuda Open Studios is held on November 9th and 10th. Its aim is to promote a new generation of artists, makers and cultural workers. Artists’ studios will be open to the public from 11:00 – 18:00.

Bermuda Open is an artist-run initiative that provides an opportunity to explore contemporary art in The Hague by showcasing 115 artists’ studios in 27 locations through-out the city. The name “Bermuda” is inspired by the triangle shape formed by the three streets and studios that initiated the project.

Panel Talk—9 Nov
x Nest in Laak
20:00 – 21:30
(doors open at 19:30)

The panel talk will be moderated by Hein Ebersson. Guests are:

Clara Pallí Monguilod (1646)
Marie-José Sondeijker (West)
Niels Post (Trendbeheer)
Alexandra Landré (Stroom)

Club Night—9 Nov
x Laak
21:30 – 02:00

Bermuda Show—8 Nov to 21 Dec
Nightshift
x Heden Galerie (H)

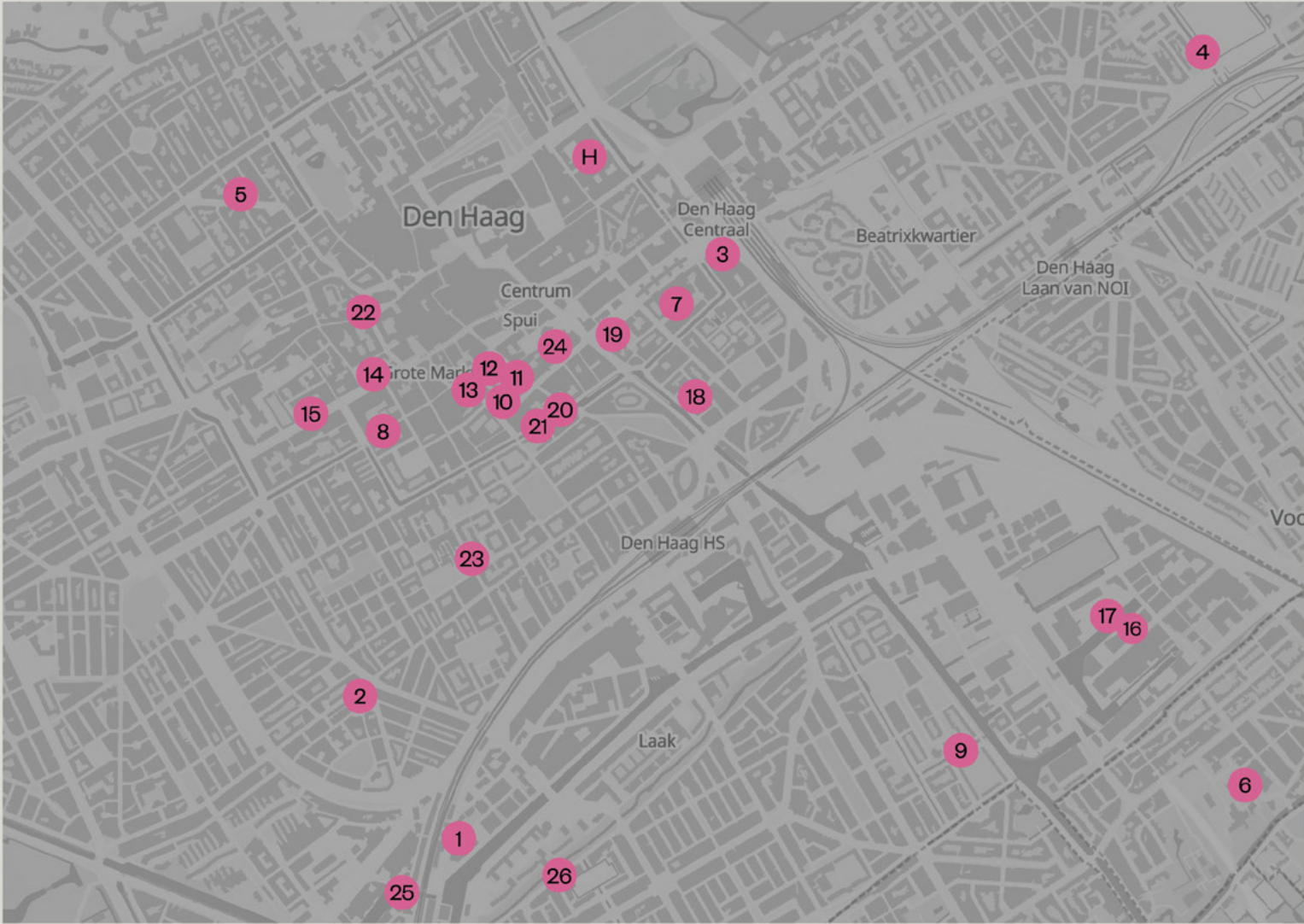
Studio Group Shows—9 & 10 Nov
x The Balcony (11)
x De Besturing (16)
x In the Mountain (17)
x Maakhaven (1)
x De Steeg (19)
x Trixie (18)

Film Program—9 & 10 Nov
Luxury
x Das Leben am Haverkamp (20)
17:00 – 23:00

Bad Cinema
x Touchy Studios (3)
11:00 – 18:00

Performances—9 Nov
Wine Tasting with Lena
x Daisy Chain (25)
16:00 – 17:00

Food—9 & 10 Nov
Home-cooked Pies
x Daisy Chain (25)



bermuda
open studios

9–10 November 2024

Get in touch with us:
@bermuda.open / www.bermudaopen.studio

1. Calandkade 157
x *Maakhaven*
Just Alex
Kevin Bauer
Bas de Boer
Florentijn de Boer
Dirk Hardy
Badriah Suzanna
Hamelink
Esther Hoogendijk
Leslie Nagel
Linda Overzee
Iede Reckman
Manon Stoeltie

2. Abraham van Beyerestraat 4
x *Fig 02*
Elnaz Assar
Suzette Bousema
Johannes Equizi
Jana Romanova
Elisa Piazzi

3. Boomsluiterskade 373
x *Touchy Studios*
Sean Charlton White
Jonathan Hielkema
Femke Hoppenbrouwer
Lance Gapuz Laoyan
Carmen Roca Igual
Julia Schmitz

4. Carel Reinierszkade 289
Hein Ebersson

5. De Constant Rebecqueplein 20B
x *DCR*
Anne Geene
Lotte van Lieshout

6. Fonteynenburghlaan 5
Valerio Conti
Adriana Duarte Costa
Janna Van Welsem
Dido Woelders

7. Hekkelaan 23A
Nathalie Mannaerts
Sonata Riepsaite

8. Hoge Zand 28
x *Bronco*
Matthew Ferguson
Zoë Hollander
Daisy Madden-Wells
Marnix van Uum
Hanae Wilke

9. Klepstraat 21
Sepideh Jahanpanah

10. Nieuwe Molstraat 14
Lisette Frimannslund
Karin Kytökangas
Henriette von Muenchhausen
Hannah Mulqueen
Nico Vischi

11. Nieuwe Molstraat 14A
x *The Balcony*
Pippilotta Yerna
Jiyoung Yim

12. Nieuwe Molstraat 25G
Tijn Gerards
Rik Laging
Twan Lugten

13. Paviljoensgracht 20-24
x *Studio Bell*
Arianna Cavallensi
Pablo Perez
Madeline Swainhart

14. Prinsegracht 14A
Annemarie Slobbe
Lula Valletta

15. Prinsegracht 64
x *RGBdog Studio*
Soyun Park
Leonardo Scarin

16. Saturnusstraat 91
x *De Besturing*
Jesus Canuto Iglesias
Harold de Bree
Britt van Eijk
Bertus Gerssen
Tom de Groot
Aldo Kroese
Marcel Kerkmans
Nynke Koster
Ritsert Mans
Myrte Memelink
Marlot Meyer
Narges Mohammadi
Anna Lotte Peperkamp
Michel van Soest
Katerina Sidorova
Dennis Slootweg
Krista van der Wilk

17. Saturnusstraat 91
x *In the Mountain*
Kiara Amartya
Mohamad
Jeremi Biziuk
Alicja Mackiewicz
Natsumi Sakai
Zēng Sixin
Hana Spillerová
Mina Yee

18. Scheldestraat 1-11
x *Trixie*
Penelope Chain
Valentina Gal
Bruno Szenk
Katarina Petrović
Ruben Visser
Shana de Villiers
Maria Chiara Ziosi

19. Spui 229A
x *De Steeg*
Refunc
(*Denis Oudendijk*)

20. Stille Veerkade 19
x *Das Leben am Haverkamp*
Dewi Bekker
Anouk van Klaveren

21. Stille Veerkade 21
Biba Cole
Adele Dipasquale
Lilian van Herpen
Alejandra López Martínez
Asuka Nirasawa
Cathleen Owens
Saskia Tannemaat
Annemarie Wadlow

22. Torenstraat 26
Wessel Baarda

23. Van Ostadestraat 110
Alice West

24. Wagenstraat 104B
x *Studio Maldoror*
Anthony Blokdijk
Ibrahim R. Ineke

25. Willem Dreespark 312
x *Daisy Chain*
Sophie Beerens
Georgie Brinkman
Leonie Brandner
Josje Hattink
Saskia Laurant
Lena Longefay
Renata Miron Granados
Harriet Rose Morley
Lisa Sebestikova
Nadine Stijns
Iver Uhre Dahl
Boris Windmeijer

26. Withuysstraat 4Z
Koos Breen

H. Denneweg 14D
Heden Galerie

Bermuda Open Studios
An open door to contemporary art studios of The Hague.

x *Bermuda Open Studios is organized by:*
Ariane Toussaint
Hein Ebersson
Jonathan Hielkema
Cathleen Owens

x *Visual Identity:*
Carmen Dusmet Carrasco

x *Special thanks to our volunteers for making this event possible.*

x *This years edition of Bermuda Open Studios is supported by Stroom Den Haag.*

Home Cinema
www.homecinema.video

Open Call: Unreliable Narrators
hellohomecinema@gmail.com

AFK amsterdams
fonds voor de
kunst



Home Cinema is happy to announce its
first open call for moving image works:
→ **Unreliable Narrators**

Our first event will be a 72 hour
streaming marathon between the
14th to the 16th of January 2022.

Parallel to our online program, there
will be a screening event in Amsterdam
(LTBL).



Unreliable Narrators

Last year's global crisis (still ongoing) marked an exponential growth in relation to how we witness our lives through the screen. Things seem to be going back to normal and looking back-and-ahead—we want to stress the importance of the many uncertain states of being we experienced. States of uncertainty brought to the foreground our chaotic memory as the only (unreliable) narrator we can trust. We are interested in works that explore the notion of subjective truths and their fragmented qualities. The speed in which we have documented our surroundings during last year's crisis has left us with a residue of poor images, low-quality documentation and an urgent necessity of communicating our indexical presence to the world.



Flowers by Céline Hurka

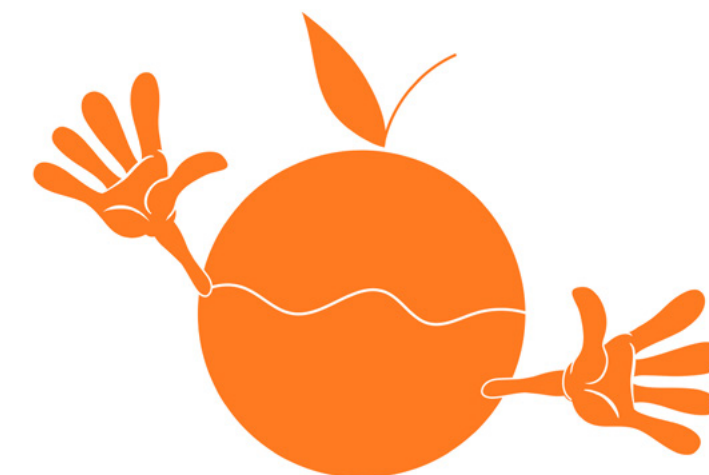
Home Cinema will provide a small
screening fee of €50 to the selected
works.

We welcome video works with no
restriction of format, length or
language.



Submit your work via [this form](#) before
the 15th of December 2021, 23:59 CET.

Home Cinema is a project by Carmen Dusmet Carrasco and Andrea González designed and developed with Lukas Engelhardt and is supported by the AFK (Amsterdam Fund for the Arts).



OFFICIAL SELECTION

HOME CINEMA
UNRELIABLE NARRATORS

JANUARY 2022



Andrea Galano Toro, Carmen de la Roca
Caroline Ballegaard, Christopher Tym
Dario di Paolantonio, Frederique Pissuise
Javier Cruz, Kévin Bray
Laura Dubourjal, Levi van Gelder
Metahaven, Oscar Juul-Sørensen
Alexander Benjamin Vinther, Verena Hahn



14.01.2022 — 16.01.2022

UNRELIABLE NARRATORS

[\[www.homecinema.video\]](http://www.homecinema.video)

Home Cinema

www.homecinema.video

Home Cinema is happy to announce its second open call for moving image works: [Home](#)

Open Call: Home

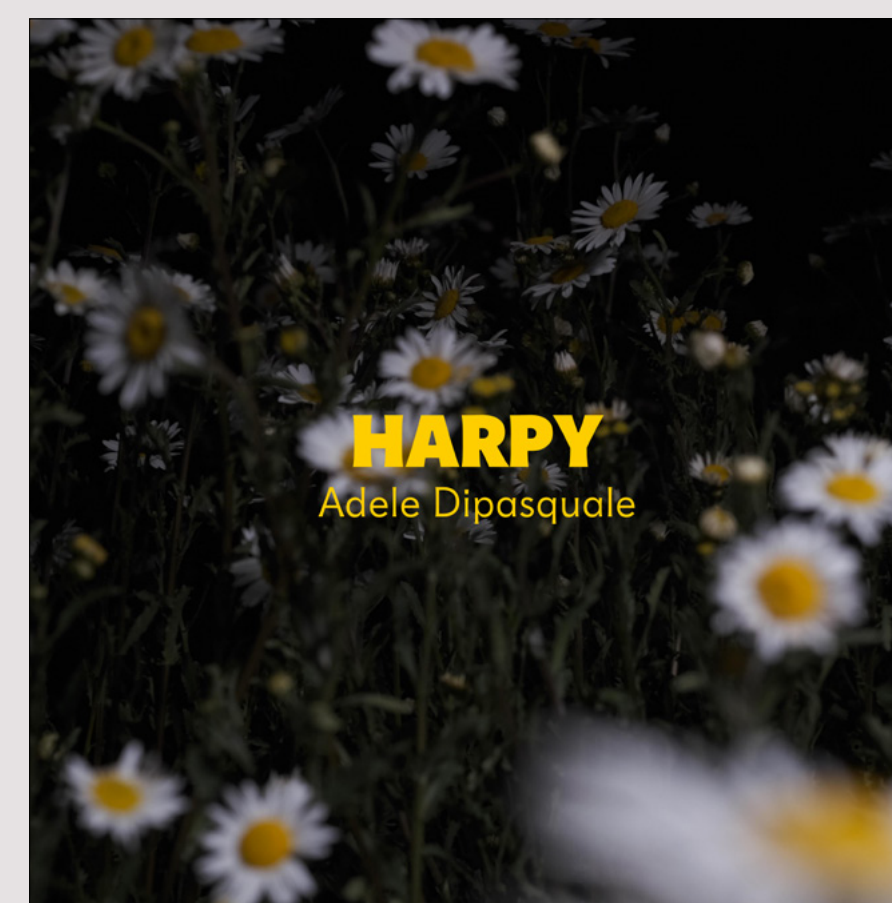
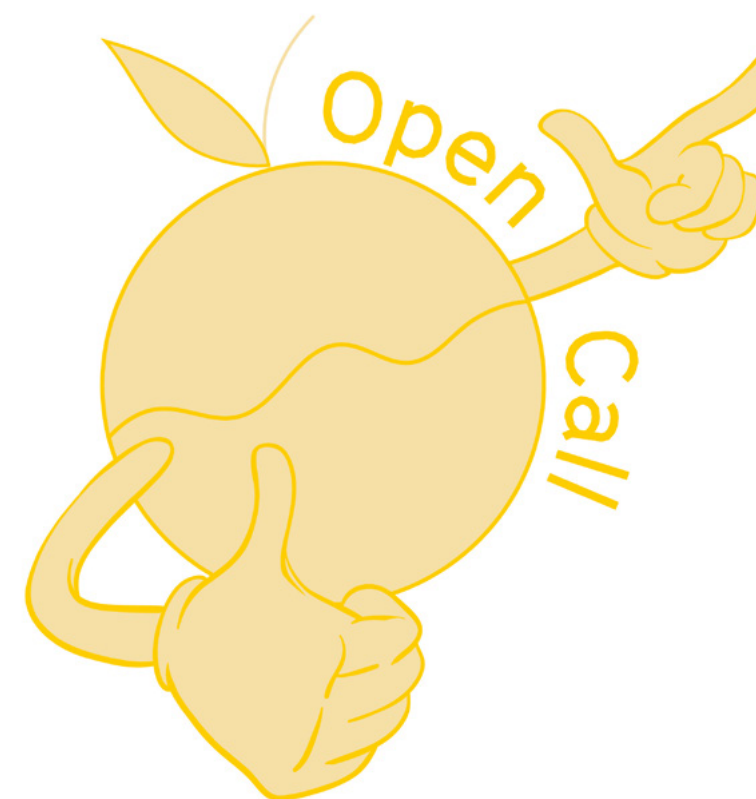
hellohomecinema@gmail.com

Our second event will be a 72 hour streaming marathon between the 22 to the 24 of June 2022.

creative
industries
fund NL



Parallel to our online program, there will be a screening event in The Hague (LTBC).



Home Cinema will provide a small screening fee of €50 to the selected artists.

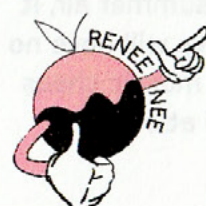
We welcome video works with no restriction of format, length or language.

Deadline:
Submit your work via [this](#) form before the 1 of June 2022, 23:59 CET.

Home Cinema is a project by Carmen Dusmet Carrasco and Andrea González designed and developed with Lukas Engelhardt and is supported by the Stimulerings Fonds, The Media Lab (Sandberg Instituut) and WYSIWYG.

Home Cinema

Unreliable Narrators



w. homecinema.video
ig. @homecinemaaaaaaa
e. hellohomecinema@gmail.com

Last year's global crisis (still ongoing) marked an exponential growth in relation to how we witness our lives through the screen. The ever changing reality we are experiencing, digestible only day by day, has brought to the foreground our chaotic memory as the only (unreliable) narrator we can trust. We are interested in works that explore the notion of subjective truths and their fragmented qualities. The speed in which we have documented our surroundings during last year's crisis has left us with a residue of poor images, low-quality documentation and an urgent necessity of communicating our indexical presence to the world.

Near, far, wherever you are, Home Cinema is an online video broadcast platform screening and archiving moving image works by young and emerging artists. What can we see together when we cannot see each other? Home Cinema will be periodically activated through collaborations and open calls.

Home Cinema is a project by Carmen Dusmet Carrasco and Andrea González Garrán, designed and developed with Lukas Engelhardt. This edition has been supported by AFK (Amsterdam Fund for the Arts), The Medialab (Sandberg Instituut) and WYSIWYG.

RENEE
Exhibition Space



AFK amsterdams
fonds voor de
kunst

Screened Works

25, 26, 27 March

04-08pm

(1) **Cicatrizas / Traces**, 2020
Andrea Galano Toro
05:00 min

The walls carry stories and tales of a revolution, the ground carries the sweat of the protesters, the ashes blend with the water thrown over the streets. The video Cicatrizas aims to reflect on the materiality of these encounters and explore the traces of a period of revolution through the screen. The video focuses on Plaza Dignidad, the epicenter for Chile's current social outbreak. It aims to unravel what lies underneath the multiple layers of paint as a form of cultural cleansing. While at the same time critiquing the way we map such spaces through Satellite imagery.

(1) **Novel**, 2020
Carmen de la Roca
22:23 min

It's a 20min face filter film where the characters question their own self-image out loud as they talk to and even gossip with selfies and inanimate objects. Reflecting on technology, loneliness, and the role of digital environments in everyday life. The film was part of my graduation project at the Royal Academy of Art in The Hague and won the Department prize of Interactive Media Design. It was also nominated for the Young Talent award, the #Am Latino Film Festival and the Lift-off Sessions Film Festival in the United Kingdom.

(1) **Atlantis**, 2021
Caroline Ballegaard
03:30 min

The dolphins / The sea / The love

Atlantis is a video work that tours the conflicting narratives and emotions of personal memory and how one is both captured and set free in the eyes (and lenses) of others. Consisting of footage found during lockdown from the artist's childhood, where the family would often spend holidays at sea, the video shows the reworked fragments of a, it seems, once real utopia. It asks what remains—and what was captured—of reality between the splashes.

(1) **xmas 2019 chapter 4: n.y.e.**, 2019
Christopher Tym
03:41 min

A liminal dream is recounted through the somnambulant streets of Copenhagen: The production of the narrators waking life is taking place on stage but he is trapped behind the scenes, unable to pass the threshold.

(1) **The Blind Point**, 2021
Dario di Paolantonio
11:10 min

Through a walk in the forest, or following a tick crawling on skin, The Blind Point is a video-essay that looks closer at the weird realm of nature, questioning the separation that is drawn between humans and non-humans.

(1) **Tripsitter**, 2020
Frederique Pisuiss
12:24 min

A personal journey through various consciousness-expanding moments experienced by the artist. The confessional diary gives an insight into the recovery process after the development of a dissociative disorder caused by a traumatic DMT trip. The viewer is navigated by a poetry reading, rambling through Ayahuasca ceremonies, meditation retreats, panic attacks and out of body experiences, whilst roaming through GhOstspace, a scale model personifying the dark corners of the human mind.

(4) **Tomás**, 2014
Javi Cruz
7 sec

As Franco Farinelli pointed, Thomas the apostle was the first one to mistrust an image, while looking at Jesus Christ resurrected, so he needed to touch that image putting his finger within the wound, just to believe. In the video, my fingers open the wound, so zoom in it. It is recorded in my first smartphone, when that devices becoming usual in our pockets (2014). That screen is almost the only channel of information most of people access everyday, to reach the information that we believe as true or not. Thomas as represented a new paradigm of spectator in its time, as we nowadays do.

(1) **Morpher**, ongoing
Kévin Bray
11:04 min

At the center of Kévin Bray's art practice resides the video Morpher. Like a living organism, this video piece is continuously evolving, in addition to adapting to the spaces where it is displayed. It tells the story of a being in search of an identity, for itself as much as for the context of its own exploration. Attempting to make a comment on the way we consume information and the limits of our understanding, Morpher questions what the borders of subjective and objective truth are and how these boundaries manifest themselves. Navigating through a reality that would be constructed only by humans for humans, the journey undertaken in this work becomes a shape shifting critical mirror of our language, information and data society. Drawing inspiration from philosophy, media literacy, narratology and symbolism, the different layers composing the video could have been overwhelming in its abundance, if it weren't for Bray's purposeful revealing of the compositions at play.



Inside Lai's Mind, 2021
Laura Dubourjal

(3) 17:50 min

Lai, the main character displayed in the project, is stuck at home and submerged by destructive negative inner thoughts. The radio/podcast format I started to work with for the sound-performance Inside Lai's Mind functions as a very powerful stage for the expansion of this reflection on the female inner monologue, and the perceivable symptoms of anxiety expressed by the character of Lai and the many voices living in her head. In this first version of the short film, I have decided to keep the voice alone, accompanied by a black image, to bring us closer to Lai, literally inside her mind.

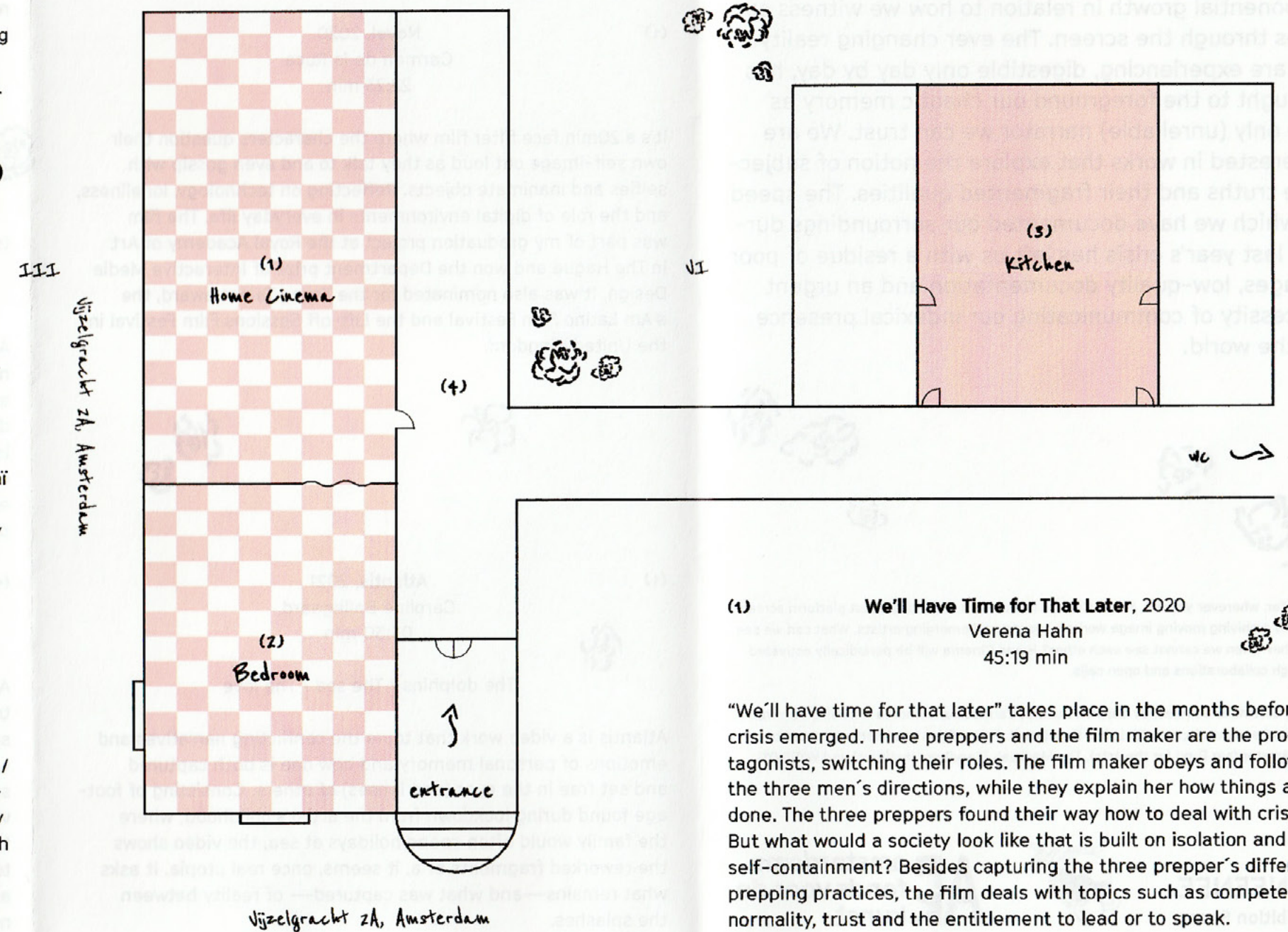


(1) **Wendy Williams' Wondrous Wax Whopper**, 2021
Levi van Gelder
04:57 min

I draw a line between my brain my spirit my sacred consciousness / And it breaks whenever it reaches the inside of my skin / As an attempt to desperately make contact with my sister of wax / Silently frozen / The inert body, carefully constructed / In collaboration with my glam team / (Special thanks to my glam team) / Her wax skin as a trustworthy witness / Lacking soul but endowed with meaning. / More reliable than ordinary mortals / Death to all of them.

(1) **Friends of Friends**, 2021
Oscar Juul-Sørensen
03:41 min

The video Friends of Friends is a fracture of a memorial wall made of snippets and visuals mementos stating the fact of how life once was and how it used to look in hind sight before all changed around. The world is different, your own choices within an ever changing turning globe, people fluctuating in an out of your sphere leaving a longing and a wanted a long to disturb the restless and escapism looking to the future. This is about forgetting as much as it is about remembering, the true moment captured and replayed in thoughts/minds, videos or stories is never what occurred in its actuality.



(1) **I Would Die for Anything**, 2021
Oscar Juul-Sørensen &
Alexander Vinter Benjamin
04:23 min

This is a last breath of a dying love, the last gasp of love and bile mixed together vomiting its strong foul smell through your guts to find the truth between your teeth and the moist summer air, it wants to live, it wants to breath, what we do for love will have no boundaries, but the madness it brings creates the mosaic chaos which sometimes looks miserable and beautiful all at once.

(1) **We'll Have Time for That Later**, 2020
Verena Hahn
45:19 min

"We'll have time for that later" takes place in the months before crisis emerged. Three preppers and the film maker are the protagonists, switching their roles. The film maker obeys and follows the three men's directions, while they explain her how things are done. The three preppers found their way how to deal with crisis. But what would a society look like that is built on isolation and self-containment? Besides capturing the three prepper's differing prepping practices, the film deals with topics such as competence, normality, trust and the entitlement to lead or to speak.

TRIXIE

Laatste Ronde

an exhibition by
Arthur Cordier

on view
13.10-05.11.2023

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The practice of *Arthur Cordier* (Belgium, 1993) entails that of a curator and artist working between The Netherlands and Belgium. With a background in communication and urban space, his practice involves the study and tactical reassembly of commercial, production and advertising strategies, especially when these operate in urban contexts.

The amplitude of his proposals allow him to work around the aesthetics and politics of bureaucracy, entrepreneurship, and efficiency, which at times results in self-reflective exercises traversing the economic conditions of being an artist.

Arthur received a Master's degree in Artistic Research from the Royal Academy of Art (KABK) in 2019. He has had solo exhibitions at IKOB Museum of Contemporary Art (Eupen), Hgtomi Rosa (The Hague), as well as group exhibitions at Galerie Maurits van de Laar (The Hague), TORCH Gallery (Amsterdam), Bregenz Biennale (Austria), Cas-Co (Leuven) a.o.

In 2022 and 2023, he was awarded the Kunstenaar START grant by the Mondriaan Fonds, as well as the PRO Invest stipend from Stroom Den Haag. Alongside his role as a curator at The Balcony, Arthur contributes to Art Au Centre (Liège), further establishing exchanges between The Netherlands and Belgium.

— text by Abril Cisneros.

In 2019 *Alicja Melzacka* completed a postgraduate in Curatorial Studies at KASK, Gent. Before that, she studied language in its various forms and contexts, especially in relation to art and exhibition-making, which continues to be her main interest.

Her texts were published in various artists' books, exhibition catalogs, and art magazines. Recently, she curated and produced Hypertext Hotel at SB34 in Brussels, which conceived of an exhibition as a collective work of interactive fiction.

Alicja Melzacka has a background in art history, heritage studies and applied linguistics.

Yannik Güldner (Germany, 1996) is an independent curator and programmer based in The Hague, investigating the intersections of contemporary and popular culture, aiming to question structures of power and society at large through the eyes of upcoming and renewed artists within their multidisciplinary practices.

He is interested in creating narratives across disciplines with art, science and academia. Currently he is in charge of programs at iii - instrument inventors initiative in The Hague, is a founding partner of the transdisciplinary festival for waste ecologies WASTELAND and is curator of the artist-run space of TRIXIE.

Laatste Ronde
An exhibition by Arthur Cordier

Curated by Yannik Güldner
Text by Alicja Melzacka
Visual identity by
Carmen Dusmet Carrasco.

Preview
Thursday OCT.12, 18:00 - 21:00

On view
October 13 — November 5 2023
Friday, Saturday, Sunday
From 13:00 – 18:00

Trixie
Scheldestraat 1
The Hague

The exhibition is kindly supported by
the Mondriaan Fonds, Stroom Den Haag
and TRIXIE.

And Yet a Trace of the True Self Exists in the False Self

Alicja Melzacka

At the end of the evening, conversations intensify, as if trying to cover all the ground before the time runs out. There is a general sense of feverish urgency and excitement. 'LAATSTE ROONDE' — the waiter's sharp call cuts the air thick with breaths and beers. Conversations turn apocalyptic, and we take the apocalypse out onto the streets.

We've been told it is easier to imagine the end of the world than the end of capitalism. But since we're already living in the near-extinction future, I guess at some point imagination must make room for experience. At least that's what my friend says, 'wegbier' in his hand, as we continue our drunkard's walk.

'THE RISE OF THE CREATIVE CLASS' always already sounded like the name of a zombie film. We should have known better. Some years ago, I would be writing this text nestled up on a second-hand sofa in one of the oddball hipster cafés cropping up across my neighbourhood. Now, I'm wrapped up in a blanket and hunched over a desk at my overpriced and underheated studio apartment. There is so much talk about speculative futures amongst artists and institutions. Is there not enough speculation in our undead cities? 'HAITTI'S HOMELESS GET TARPS, WANT TENTS.'

After smokestacks and pit heads, billboards became new monuments to industrial obsolescence. Wedged in the landscape, those lonesome brutes obstruct the flow of time and divert currency streams. Billboards hollering 'YOUR AD HERE' to anyone who cares to look up. Billboards, disappearing into the landscape.

Billboards enacting the vengeance. 'BILLBOARD CRUSHES CAR, INJURES TWO'. Tarp, tar, trickle, turquoise.

This is the end of the world of advertising as we know it. Advertising has now become fully internalised. It is no longer an extension, but a structural part of digital and subliminal infrastructures. Living in a city used to be like living with permanent tinnitus; we had to learn to ignore the surrounding visual noise. Now, I live in an ad-free part of town, where its own carefully cultivated image, distributed across social networks, has become its most efficient advertisement.

I experience a pinch of nostalgia and a tangy feel in my mouth when passing by the only poster blind wall in this part of town. Faded posters are peeling off, revealing traces of information starved for attention. Someone is leaning against the wall, holding up a cardboard sign that reads 'EXHIBITION TEXTS ARE SPONSORED CONTENT—CHANGE MY MIND'.

What comes after the attention economy? Are we all going to become prosumers, in an autophagic manner consuming only our own content?

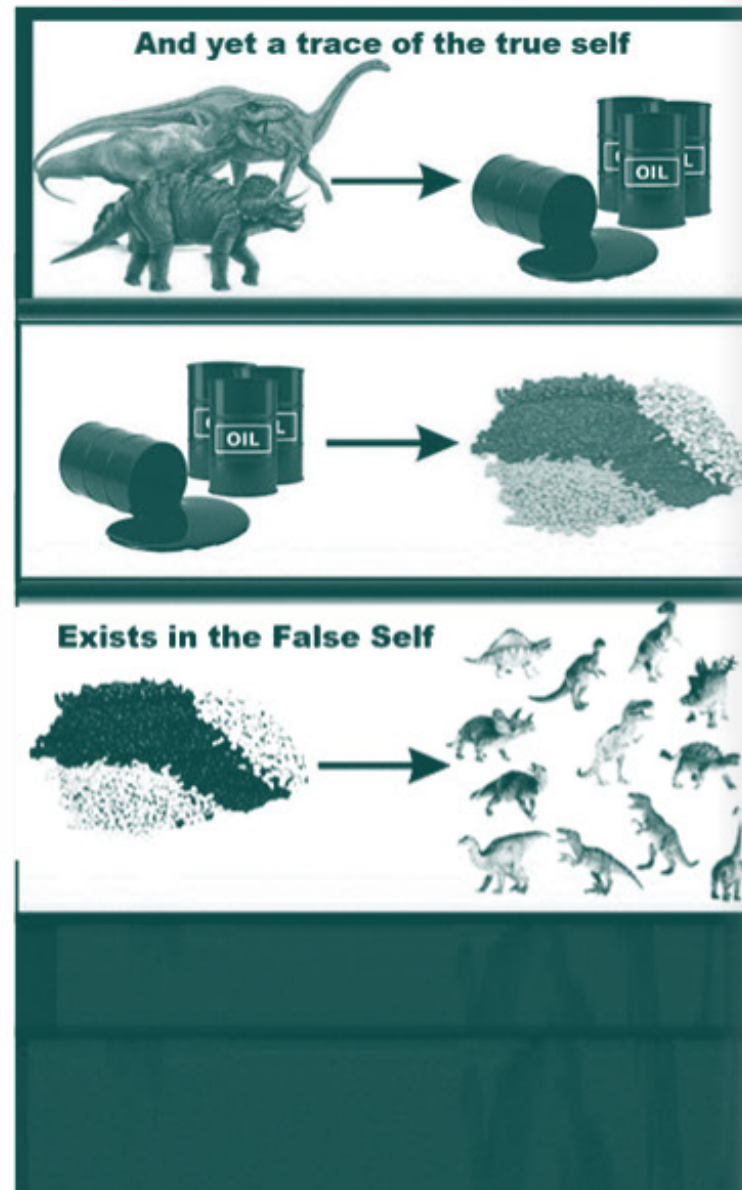
I've always preferred to look at works in their context, from the distance of a second remove, I tell Arthur the other day, after we both confessed how challenging it is to put in words our opinions — no, feelings — on painting. Each time he sees a painting he likes, Arthur says, he has this distinct taste on his tongue... 'Tangy?' I inquire.

While I enjoy lingering on their surfaces, appreciating the interplay of abstract and figurative elements, it is the ostentatious materiality of Arthur's paintings — 'synthetic', 'sticky', 'weathered' — that speaks most urgently to me. What does it say? It says something about the processes of production and distribution of the work, the histories of the stuff that makes it up, set against the backdrop of extractive, logistic, and financial operations that simultaneously implode the globe and lash it together. It is a hauntological, palimpsestic kind of materiality: used truck tarpaulin reads like a road novel of the cargo's journey; layers of shoe shine and ink lure the eye inwards; here and there, adhesive vinyl is peeling off, revealing traces of information.

The silhouettes of plants in Arthur's paintings hark back to their fossilised forefathers whose juices nourished the synthetic composite they are made from. They make me think of the cycles of material transformation, of decay and renewal, not only in the physical sense but also in terms of the materials' circulation across different mental domains that we neatly divide from one another in order to make sense of the extractive world order; the domains we call 'nature' or 'industry' or 'culture'.

And they are, in fact, a kind of fossil — of the past work, referring back to the project 'Kunst-planten', during which Arthur loaned office plants from various advertising agencies to be cultivated in an exhibition space. In line with a managerial optimisation tactic, office plants can increase workers' productivity. Let's assume for a moment that the displacement of those plants incites a minimal decrease in the productivity of the advertising agencies, triggering a chain reaction. THE FLAPPING OF A PLANT'S LEAVES IN THE HAGUE SETS OFF A STOCK MARKET CRASH IN SHENZHEN.

Last round, round, circle, cycle, loop. Talking with Arthur, I had to think of various semi-circular motions within his work; how they appear to feed back, folding onto themselves. Yet, with every transformation cycle, something is lost, some degree of entropy takes place, and we arrive at another place. I think after some time spent exploring circular formations, we are both interested in taking this logic of entropy, seepage, and derailing a step further. Incorporating it into a work, a text that doesn't perfectly loop, that leaves something out, something obscure, something to be questioned or desired. 'LAATSTE ROOONDE' — the bartender's sharp call cuts the air thick with breaths and beers.



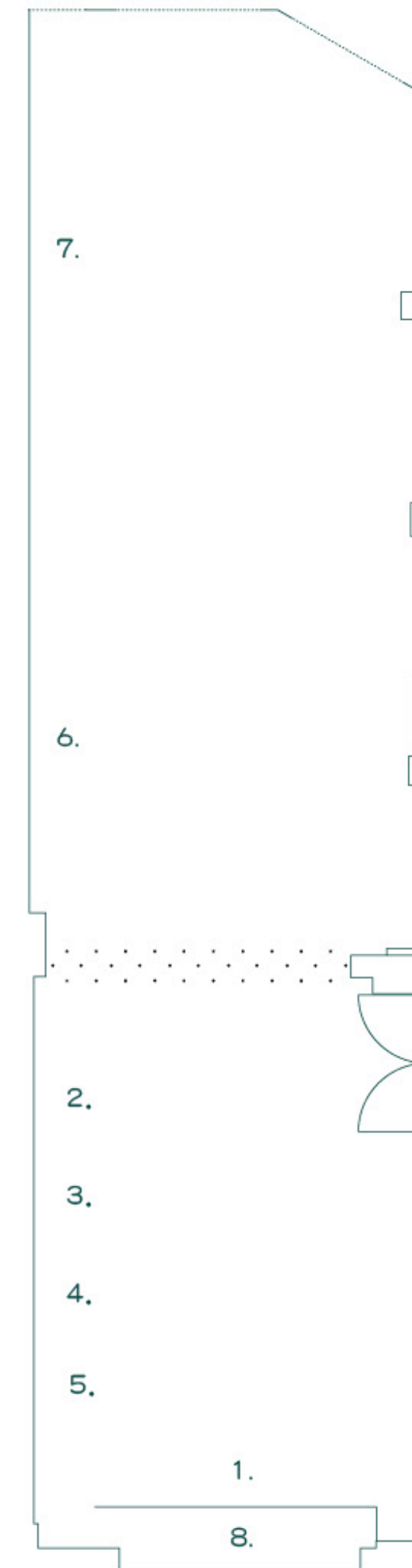
Stroom
Den Haag

Tr/xe



List of works:

1. *The Pumping Donkey and the Nodding Jack*, 2023
heavy duty PVC, oil pastel, vinyl and varnish
35 x 40 cm
2. *Leaflets*, 2023
Heavy duty PVC and vinyl. Frame, oak veneer,
UV Glass 70%
67 x 89 cm
3. *Canary in a gold mine*, 2023
Heavy duty PVC and vinyl. Frame, oak veneer,
UV Glass 70%
67 x 89 cm
4. *Familie en vis drie dagen [...]*, 2023
Heavy duty PVC and vinyl. Frame, oak veneer,
UV Glass 70%
74,5 x 89 cm
5. *Token*, 2023
Heavy duty PVC and vinyl. Frame, oak veneer,
UV Glass 70%
48,5 x 67,5 cm
6. *AC.2023.17. Kantoor Blauw (Adsome Noise)*, 2023
heavy duty PVC and ink on aluminum stretchers
80 x 110 cm
7. *AC.2023.16. Diptyccoocorico from the pond*, 2023
heavy duty PVC and ink on aluminum stretchers
150 x 300 cm (150 W x 180 H cm each)
8. *AC.2023.03. Frosty macaroni*, 2023
heavy duty PVC and adhesive vinyl on
aluminum stretchers
80 x 110 cm



Campaign identity

Nóra Békés
 Carmen Dusmet Carrasco
 Lukas Engelhardt
 Taya Reshetnik
 Asya Sukhorukova
 Lin Ven

Campaign identity guided by

Agata Jaworska
 Roosje Klap
 Ewoud Traast

Graduation projects guided by

Thomas Buxó
 Frits Deys
 Michel Hoogervorst
 Agata Jaworska
 Roosje Klap
 Silvio Lorusso
 Ruben Pater
 Ewoud Traast

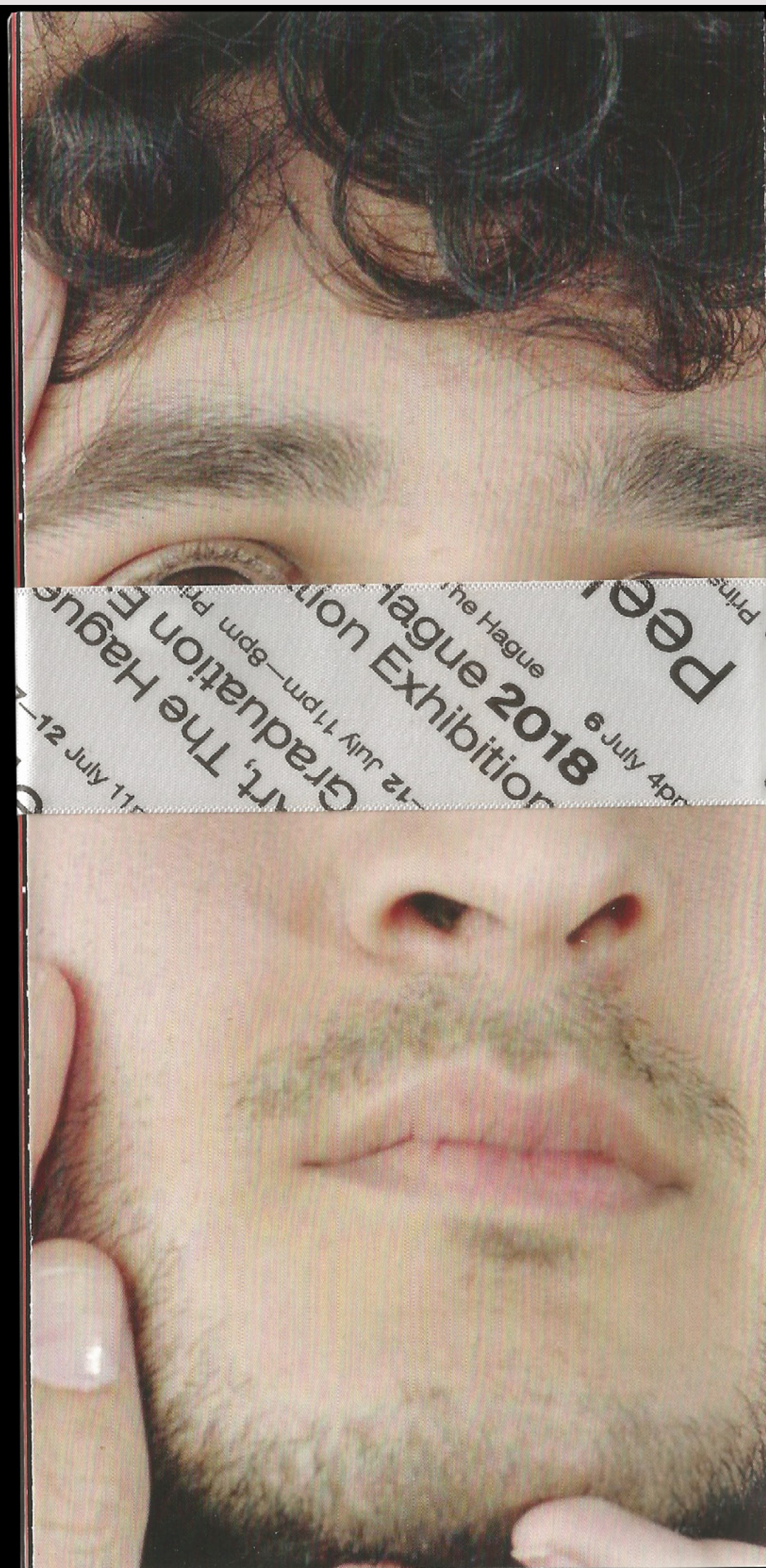
External advisor

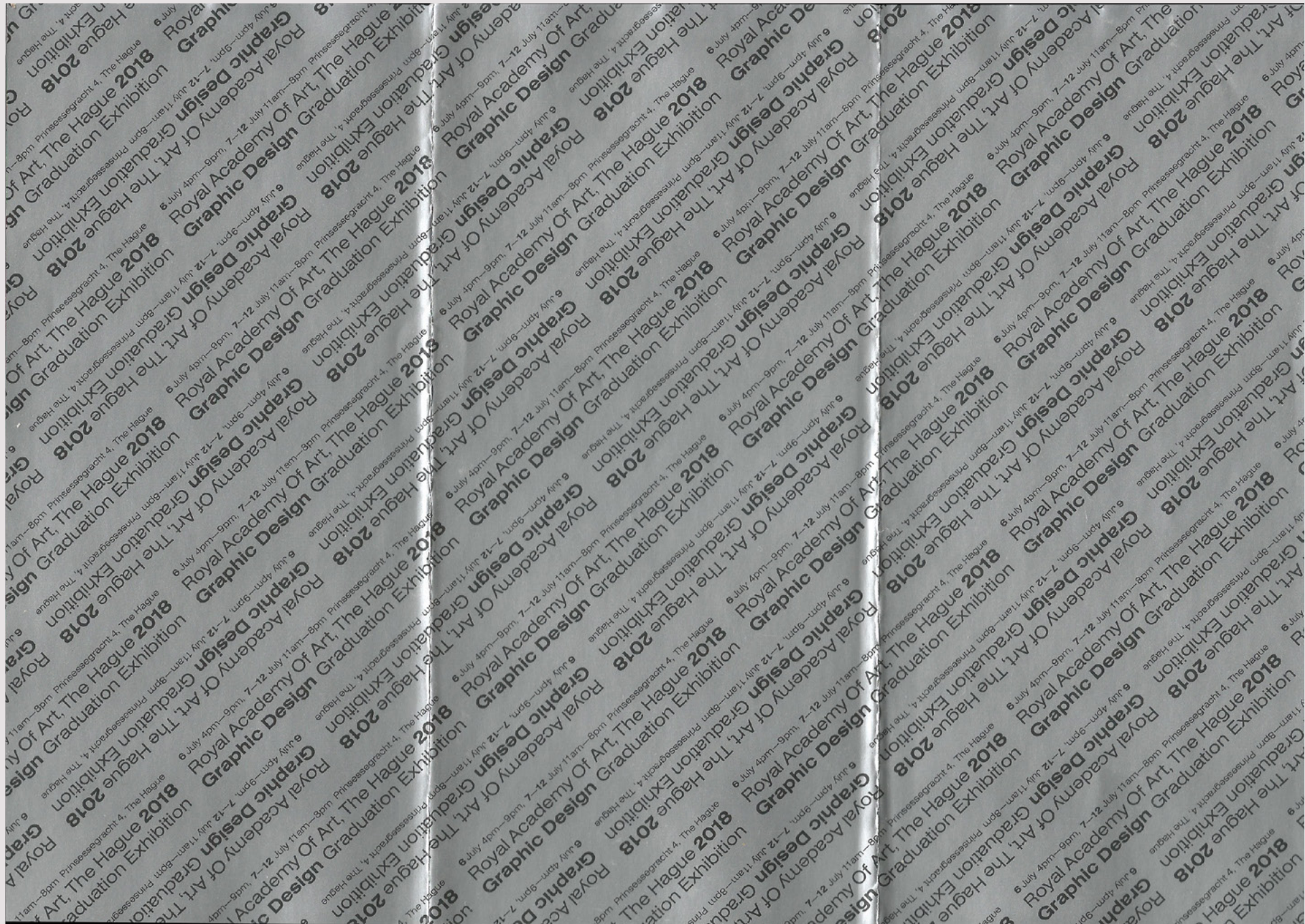
Linda van Deursen

Thesis supervisors

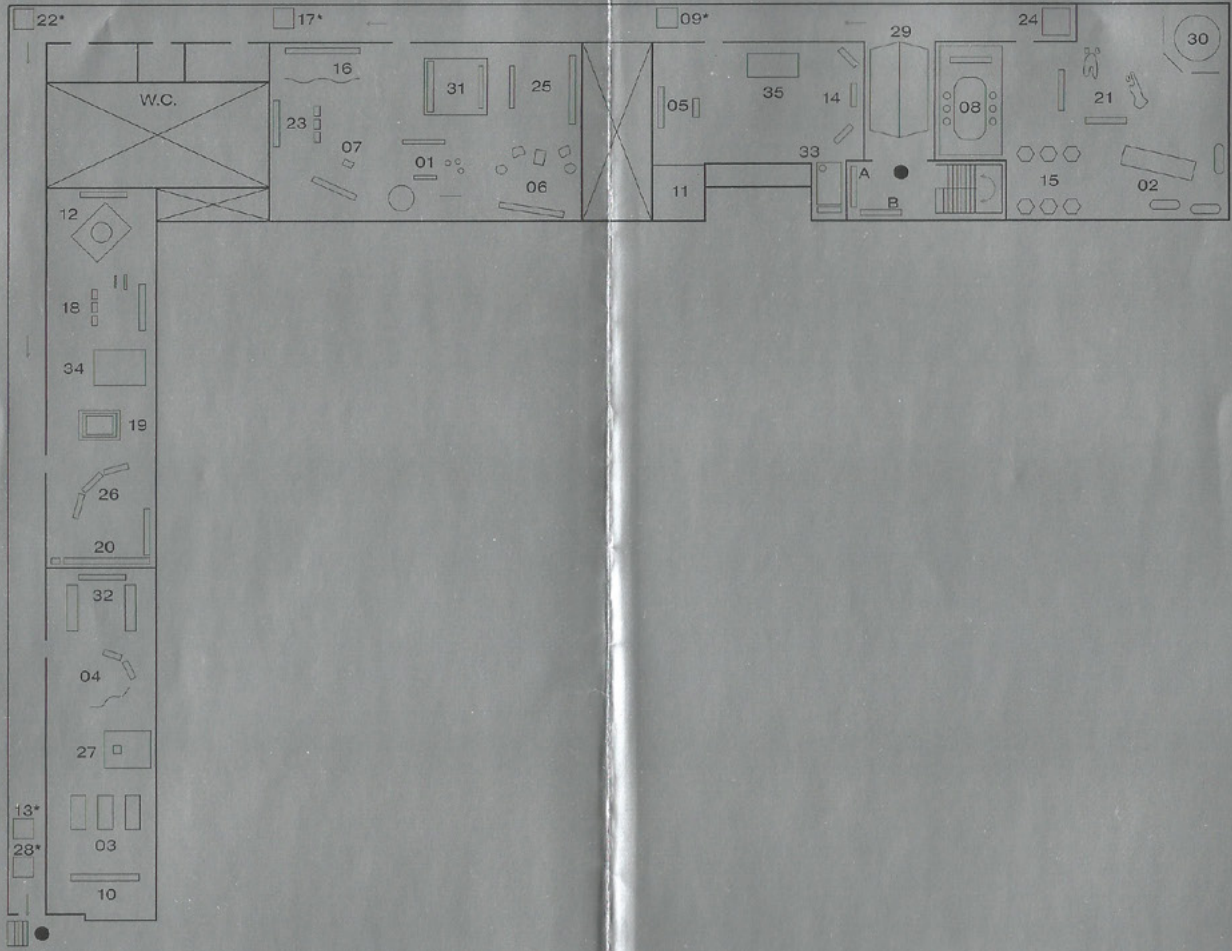
Nick Axel
 Merel Boers
 Dirk Vis

Liberal
 Hague 2018
 Exhibition
 8pm - 11pm
 Prinsesengracht
 4, The Hague





Graphic Design Graduation Show 2018—Floor Plan



Opening hours
Friday 6 July: 17.00—21.00
Saturday 7 July to Thursday 12 July: 11.00—20.00

- 01. Nóra Békés
- 02. Paul Bille
- 03. Thijmen van Brunschot
- 04. Rudi van Delden
- 05. Niels van der Donk
- 06. Carmen Dusmet Carrasco
- 07. Daniel Hernández Chacón
- 08. Lukas Engelhardt
- 09. André Evers (PD.117) *
- 10. Elizaveta Glukhova
- 11. Amaya Hagelaar
- 12. Michiel Heemskerk
- 13. Saber Javanmard (PB.KH) *
- 14. Yes Ditsen de Jong
- 15. Daan Kars
- 16. Dóra Kerekes
- 17. Rik Laging (BAK.01) *
- 18. Iris Lam
- 19. Jungeun Lee
- 20. Anna Lenczewska
- 21. Zuzanna Loch
- 22. Andreas van der Mast (BA.OGF) *
- 23. Carlijn Moerenhout
- 24. Kay Pisarowitz
- 25. Taya Reshetnik
- 26. Laura de Rijk
- 27. Rebecca Rui
- 28. Josephine van Schendel (PC.003) *
- 29. Joop Schroën
- 30. Marika Seo
- 31. Alexandra Sukhorukova
- 32. Sean Valies
- 33. Lin Ven
- 34. Natalia Vishnevskaja
- 35. John Wei Liang Hoek

- A. Shop
- B. Thesis
- Entrance/Exit

* Presented in another location within KABK.
Follow the signage.



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Graphic Design Graduation Exhibition **6** July 4pm—9pm, **7—12** July 11pm—8pm