

Sleeping with a Vengeance, Dreaming of a Life

October 7—
November 1,
2018

Institute for
Provocation
Heizhima Hutong 13
Dongcheng
District
Beijing
China

Florencia Almirón
Clara Amaral
Alaa Abu Asad
Ibon Aranberri
Zbyněk Baladrán
Matthijs de Bruijne
Livio Casanova
Ulufar Çelik
Agata Ćieślak
Chris Curreri
Anna Dacqué
Danica Dakić
Anna Daučíková
Teresa Distelberger
Ines Doujak
Nikos Doulos
Gangart

Tina Gverović
Dominique Hurth
Hu Wei
Luis Jacob
Sanne Kabalt
Gülsün Karamustafa
Nabuqi
Alejandra Riera
Annette Ruenzler
Jürgen Stollhans
Isabelle Sully
Leeron Tur-Kaspa
Simon Wachsmuth
Xie Nanxing
Xie Qi
Baha Görkem Yalım
Zheng Mahler

“因每一段睡眠都是愿望的切身实践， 是对于解放与自由的长期训练。”
——海什木·埃尔·瓦达尼（Haytham El-Wardany，《睡眠之书》（Book of Sleep, 2017

展览系列《睡眠复仇，梦见生命》（Sleeping with a Vengeance, Dreaming of a Life）将视角引向当代的睡眠政治，同时提问：我们是否可以将睡眠与做梦从晚期资本主义的桎梏中解救出来。在乔纳森·克拉里（Jonathan Crary）的《24/7宇宙》（24/7 universe）中，睡眠被转化为一种资源，与生产、消费、战争以及生命政治紧密相联。我们被诱导睡得既少又高效。当代文化实践则以睡眠表演、睡眠酒店、睡眠音乐来模拟这一趋势。

那么，睡眠可否被重设为一种激进的、颠覆性的行为？做梦——这一睡眠的姘头，可否被想象为一种政治行动？假如睡眠是为了妨碍资本主义生产和社会再生产的循环，那么睡眠者是否得以梦见更好的人生、更好的未来？

《睡眠复仇，梦见生命》集合了不同年龄的艺术家和来自不同文化背景的艺术作品，以尝试摸索共同介入未来睡眠政治的途径。与此同时，这一展览系列的策展模式基于一种必要的规模生态学（ecology of scale）。以几乎为零的预算开启、与最小的机构合作，初期展览的潦草雏型将在随后的几年获得动能而逐渐充实和具象化。

露丝·诺阿克（Ruth Noack），柏林，2017年12月

August 31—
September 28,
2018

lítost
Přívozní 1054/2
Holešovice
Prague
Czech Republic

Florencia Almirón
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“každý spánek je jako opravdové zažívání naděje, jako dlouhá příprava na zrovnoprávnění a svobodu.”

— Haytham El-Wardany, *Book of Sleep*, 2017

Série výstav „Sleeping with a Vengeance, Dreaming of a Life“ se blíže zabývá současnou politikou spánku a řeší otázku, zdali jsme schopni si uhájit vlastní spánek a snění před nástrahy současného kapitalismu. Ve světě, který nikdy nespí, jak píše John Carry ve své knize „24/7: Terminal Capitalism and the Ends of Sleep“, se spánek mění ve zdroj spjatý s výrobou, spotřebou, konfliktem a biopolitikou. Jsme sváděni spát méně a produktivněji. Tento trend můžeme najít i v současné kulturní tvorbě v podobě performance při nichž se spí, spacích hotelů nebo hudby na usínání.

Může být spánek vnímán jako radikální a pobuřující činnost? Umíme si představit samotné snění a spánek jako politický akt? Pakliže by spánek zabraňoval kapitalistické výrobě a společenské reprodukci, byl by si spící schopen vysnit lepší život či lepší budoucnost?

„Sleeping with a Vengeance, Dreaming of a Life“ představuje skupinu umělců, kteří se nacházejí v různém stádiu kariéry a jejichž práce se odvíjí z různorodých kulturních kořenů za účelem zkoumání způsobů, jež by nám v budoucnosti umožnili porozumět politice spánku. Samotný kurátorský model této výstavní série je založen na tolik potřebné ekologii velikosti (stupnicové ekologie). Projekt vznikl s ideou malého rozpočtu a pracuje s těmi nejmenšími institucemi. První výstavy jsou pojaty jako náčrty, které se časem rozrostou.

Ruth Noack, prosinec 2017, Berlín

Can sleep be configured as a radical and subversive activity? Can the act of dreaming, sleep's correlate, be imagined a political deed? This exhibition sketch is part of a long-term study which conceives of exhibition making as a tool to question and reconfigure present and future states of life.

1.

'Sleep does not deny the possibility of revolution, but is one of its necessary conditions, for within itself it carries the potential for awakening, for being reborn, for starting anew.'

By bringing discrete elements together on one picture plane, Gülsün Karamustafa reveals what might otherwise go unseen: in ignoring the real conditions of existence, for example in Istanbul in 2018, we turn into sleepwalkers. 'We feel like Somnambules in the new conditions of the old city,' she writes. 'How long is this state gonna last?' a disembodied voice is asking as if in response to this. Alaa Abu Asad might share with Karamustafa an understanding of biopolitics, yet the ambivalence of the question and a delicately sexualised gaze speak to his refusal to keep questions of intimacy and of the state separated. Meanwhile, Tina Gverović's gouaches of people sleeping in public space remind us that the right to keep one's intimacy private is tied to people's ability to perform their citizenship in economically and socially viable ways. Often laws literally outline who is allowed to rest where and how. Collating instances where laws impinge upon the act of sleeping, Leeron Tur-Kaspa seeks to disjoint the speech of law by stitching the words onto pillowcases in her very own speech act. Similarly, Agata Cieślak's act of crystalising a US one-dollar bill and a zero-Euro bill (published on the occasion of Karl Marx's centennial) in sugar must be read as an antagonistic speech act, albeit one which encompasses a strong poetic gesture, thus opening up a host of associations. Livio Casanova's little object performs through association too. It has attracted debris from Athens like a magnet—the bits and pieces, as well as the blue fabric its body is made of, are held

in place by string. Here, this friendly bondage allows for the liminality of dreams to take shape. The dream object acts as an interloper in this assembly of sleep-themed artworks, just as unbidden dreams creep up. Do bats dream of blue bundles? Ibon Aranberri's depictions of bundles of sleeping bats in a mountain cave are ordinary, drawn on regular A4 paper some years ago, during the artist's extended research into the symbolic construction of the Basque region. Culminating in a large-scale site-specific sculpture, the drawings are but a residue of the research process. Yet as excess matter, they gain a kind of moral artistic function. At the same time, they also depict deep sleep in an eerily material way. Compare Annette Ruenzler's collages of wading birds. When under threat, members of this amazing species fall asleep instantaneously, as if they trust in sleep's capacity to stop time. That, indeed might also be what the topos of the hermaphrodite, carved in the eternal medium of marble, signifies. Asleep, they escape the moment of identification, enacting instead their true ambiguous form while waiting for a time when clocks might run to another tune (Simon Wachsmuth). Was the Portuguese poet Mario Cesarino, who was under house arrest during Antonio de Olivera Salazar's dictatorship, also trying to stop time by refusing to get out of bed for the regular controls of the secret police? Clara Amaral, whose publication you are free to read/perform, juxtaposes Cesarino and Salazar's bodies in movement, and thus brings us closer to Haytham El-Wardany's radical dialectic of sleeping and awakening. In its utopian form, it appears as the pillow fight in Jürgen Stollhans' painting, depicting a scene from the film *Zéro de conduit* and reminding us of the power of emotion in any struggle against repression.

2.

'History does not wait for the sleepers to wake.'

Time might stop, but history does not. History exerts power over individuals by binding them in material re-

lations to a diachronic axis. Yet history also exerts power over individuals through its discursive structure. This is old news, however, the detailed artistic analyses of these power relations and how they shape our practices of sleeping and dreaming are not. Precipitated by a picture she took of her ill father, Sanne Kabalt contemplates the gesture of photography in light of death. Teresa Distelberger's video installation hones in on the neoliberal internalisation of the disciplinary regime, which leads to the curious phenomenon whereby people who are able to organise their work outside of formalised labour relations are 'free' to creatively manage their exhaustion. Equally, Nikos Doulos avails himself of the trope of helplessness by giving it a queer-gothic twist. Coinciding with this self-management are strategies of self-optimisation, which have even spawned a recent sleep industry, one that promises better and more efficient sleep, simultaneously enabling and disciplining the individual body and mind. This is what Isabelle Sully's corporeal surrogates riff on. Or might her sculptures be read as useful instruments in a latent resistance against being functionalised? Latent or open resistance to the power relations they describe is the prevailing element of the artworks in this section. Gangart's space-loudspeaker aims towards a performative moment, where the whisperings of a chorus oppose the dystopian convergence of a cradle song. Danica Dakić also refers to a lullaby about a Bosnian grandmother and a baby that swings between two identities, Christian and Muslim, like a rope dancer. 'The lullaby-turned-graffiti-slogan negotiates the way personal and collective memories might have direct influence on our cultural identities and at the same time also structure spatial surroundings on a larger scale,' writes Xenia Schurmann on the work. Baha Görkem Yalim's video is folding scenes from the Anatolian Civilisations Museum, an infrastructure of historical discourse, into a dreamscape of dissolving binaries. For dreaming can queer our attachments to the world. Here, the queering involves more than just the imagery. It reverberates into the techniques of montage, collage and assemblage.

Luis Jacob's ten-piece reverie on phenomenology does just that. For it was Merleau-Ponty who realised that in order to fall asleep, the body must first imitate a sleeping body, only gradually settling into its pre-formed shape. Similarly to Yalim, though with other means and methods, Dominique Hurth disassembles the patriarchal gaze as it appears in the trope of the sleeping female body, zooming in on closed eyes and enabling us to start fantasising about the vast and autonomous realm that lies beyond those closed eyes. Alejandra Riera's vision into the future hopes to open up a passage to a space of re-encountering, one that does not exclude any being. Can we overcome what separates us? Anna Daučíková remembers the occasion when Jekaterina A. Maximovic was subverting public order by sleeping in public space. In Daučíková's story, history indeed did not wait for the sleepers to wake. But through remembering, she is rousing a spirit of dissidence and solidarity. This kind of spirit might be what is needed in order to overcome what separates us.

3.

'No longer objects and implements, they are now bodies through which a secret inner motion flows. They are our things, which we resemble and which resemble us, and the deeper we fall into sleep the more we settle into these things, or they into us, or all of us together into the room.'

From a room on sleep, we pass into one on the dream. Here we encounter a dead animal's head. We see that it is dead, yet its eyes seem to be speaking to us. 'I will never reject you,' Chris Curreri imagines the beast to be saying. Zheng Mahler has an equally vivid imagination, yet it is induced by actual sleep deprivation caused by the parental care of their small baby. As all parents will attest to, there is a moment when the lack of sleep is so dire that one cannot imagine being able to go on. It must have been at this point when Zheng Mahler came

upon the psychedelic effects of sleep deprivation, which supposedly enhance creativity, and took it upon themselves to test that theory through making an exquisite corpse drawing in a VR sketching program. Others might prefer to drug themselves through more tried and tested means. Here, Ines Doujak conjoins a body (prone and busy with strange activities), an electric eel and hops (a strong narcotic often used to treat insomnia) to beautiful hallucinatory effect. Hallucinations need not necessarily be caused by chemical means. Sometimes a goddess is spirited into, say, a soldier's dreams by an artist, says Ulufer Çelik, in order to subvert the mythic construction of nationhood. Yet if dreaming is to be key to political change, we must do more than come up with analysis and/or utopia. In Zbyněk Baladrán's words, 'Our social conditions do not improve our dreams.' When Florencia Almirón invites a truck driver transporting art to collaborate with her, she acknowledges that the art world infrastructure hinges upon exploitative labour conditions. When Matthijs de Bruijne collaborates with Argentinian cartoneros, people who were strongly affected by an economic crisis caused by neoliberal policies of government and the IMF, he is calling us into action. The very least would be to help create living and working conditions that allow people to sleep in order to dream.

Ruth Noack, Prague, August 2018

All quotations are taken from Haytham El-Wardany, *Book of Sleep*, 2017



Sleeping with a Vengeance, Dreaming of a Life, installation view, litost, Prague



Dominique Hurth
one must lull them to sleep to prevent their escapes, 2018



Danica Dakić, *LULLABY*, 2018



Gallery guests at litost



Annette Ruenzler, *Konfliktsituation*, 2006; *Übersprungschlaf*, 2006-2018



Baha Görkem Yalım, *The inside which is merely the fold of the outside, as if the ship were a folding of the sea*, 2018



Left: Ulufer Çelik, *Dreaming Ruins*, 2018; Right: Ines Doujak, *Untitled*, 2018



Installation view of Gangart, Tina Gverović and Simon Wachsmuth



Left: Alaa Abu Asad, *I love, I touch, I sleep, therefore I am*, 2018;
Right: Ibon Aranberri, *Miniopterus and Rhinolophus*, 2003



Agata Cieślak, *Part of It reminds me of something, but I can't tell you what*, 2018



Zbyněk Baladrán, *Diderot's Dream*, 2014



Isabelle Sully wearing her work



Anna Daučíková, *Towards the Visa*, 2018



Gülsün Karamustafa, *Somnambule*, 2018



Leeron Tur-Kaspa, *In the Language of Interrupted Sleep*, 2018



Matthijs de Bruijne, *Liquidacion.org*, 2003

June 1—2,
2018

Yellow Brick
7 Eptapirgiou
Str.
Nea Ionia
142 31
Athens
Greece

Florencia Almirón
Clara Amaral
Alaa Abu Asad
Matthijs de Bruijne
Livio Casanova
Ulufer Çelik
Agata Cieślak
Anna Daučíková
Teresa Distelberger
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Jürgen Stollhans
Isabelle Sully
Leeron Tur-Kaspa
Simon Wachsmuth
Baha Görkem Yalim

'...For each sleep is the true practice of hope, a long training at emancipation and freedom.'

—Haytham El-Wardany, *Book of Sleep*, 2017

The exhibition series *Sleeping with a Vengeance, Dreaming of a Life* takes a close look at contemporary politics of sleep and asks whether we can reclaim sleep and dreaming from the clutches of late capitalism. In the '24/7 universe' (Jonathan Crary), sleep has been turned into a resource, tied to production, consumption, warfare and biopolitics. We are simultaneously enticed to sleep less and to sleep productively. Contemporary cultural practice mimics this trend with sleep performances, sleep hotels, sleep music.

Can sleep instead be configured as a radical, subversive activity? Can the act of dreaming, sleep's correlate, be imagined a political deed? If sleep were to obstruct the cycle of capitalist production and social reproduction, would the sleeper be able to dream up a better life, a better future?

Sleeping with a Vengeance, Dreaming of a Life brings together artists from all walks of life and artworks from diverse cultural backgrounds in order to start understanding how we might share agency in a future politics of sleep. Concurrently, the curatorial model of the exhibition series is based on a much needed ecology of scale. Starting with next to no budget and working with the smallest of institutions, the first exhibitions are conceived as sketches to be fleshed out while gaining momentum over the next couple of years.

Ruth Noack, Berlin, December 2017

I. How to Awaken?

‘Sleep does not deny the possibility of revolution, but is one of its necessary conditions, for within itself it carries the potential for awakening, for being reborn, for starting anew.’

Sleeping and awakening are part of each other. When Anna Daučíková remembers the occasion when Jekaterina A. Maximovič was subverting public order by sleeping in public space, she is rousing a spirit of dissidence. When Ulufer Çelik spirits the goddess of vengeance Erinyes into a soldier’s dream, she is subverting the mythic construction of nationhood. When Florencia Almirón invites a truck driver transporting art to collaborate with her, she acknowledges that the art world infrastructure hinges upon exploitative labour conditions. When Matthjis de Brujine collaborates with Argentinian cartoneros, people who were strongly affected by an economic crisis caused by neoliberal policies of government and the IMF, he is calling us into action. When Jürgen Stollhans refigures the pillow fight from *Zéro de conduit* he reminds us of the power of emotion in any struggle against repression. When Agata Cieślak recycles waste and dream’s unwanted matter into new imagery, she asks us to rethink negativity as a tool for change. When Alaa Abu Asad refuses to keep questions of intimacy and of the state separated, he insists on the necessity of ethics in politics.

II. Tales of Dissidence

‘History does not wait for the sleepers to wake.’

Here you will encounter Clara Amaral’s publication on the realm of the ‘in between’. Please feel free to read/ perform the text sitting at the table or lying on the bed. It brings our own bodies into an imaginary cohabitation with Portuguese dictator António de Olivera Salazar and the poet Mário Cesarino, under house arrest at the time of the dictatorship.

III. The Potential of Dreaming

‘No longer objects and implements, they are now bodies through which a secret inner motion flows. They are our things, which we resemble and which resemble us, and the deeper we fall into sleep the more we settle into these things, or they into us, or all of us together into the room.’

Dreaming sometimes queers our attachments to the world. Here, the queering involves more than just the imagery. It reverberates into the techniques of montage, collage and assemblage. Baha Görkem Yalim’s video is folding scenes from the Anatolian Civilisations Museum into a dreamscape of dissolving binaries. To hallucinatory effect, Ines Doujak conjoins a body (prone and busy with strange activities), an electric eel and hops, a strong narcotic often used against insomnia. Livio Casanova’s little object has attracted debris from its environment like a magnet, but these bits and pieces, as well as the fabric its body is made of, are held in place by string—a friendly bondage that allows for the liminality of dreams to take shape. Not yet fully shaped is this drawing by Alejandra Riera. For it is projecting a dream into the future, hoping to open up a passage to a space of re-encountering, one that does not exclude any being. Can we overcome what separates us?

IV. The Potential of Sleep

‘...For each sleep is the true practice of hope, a long training at emancipation and freedom.’

Are we sure that marble is a cold material? Carved from the rock, this hermaphrodite, symbol of ambiguity, is lying asleep, awaiting a time when clocks might run to another tune (Simon Wachsmuth). As of yet, the world is living with the phantasm of controlled sleep. Isabelle Sully’s corporeal surrogates speak to Foucault’s description of a regime, which simultaneously enables (Better

sleep!) and disciplines (Efficient sleep!). Or might these sculptures be read as useful instruments in a latent resistance against being functionalised? Just as Annette Ruenzler's wading birds might be described as 'counter-functional': when under threat members of these amazing species fall asleep instantaneously.

V. Negotiating the Contemporaneity of Sleep

'The radical body, tensed and primed, unwinds and slacks; it drops its defences, reveals its weakness and frailty. Through this accumulation and contiguity of weakness and frailty, the sharing of weariness and pain and their exposure to the public, sleep becomes a source of strength and a means for change.'

It is a curious detail that people who are able to organise their work outside of formalised labour relations, are 'free' to creatively manage their exhaustion. Teresa Distelberger's video installation hones in on exactly this. Equally, Nikos Doulos avails himself of the trope of helplines, giving it a queer-gothic twist.

VI. Real Sleep Remediated

'Expelled from history, sleep neither moves things forward nor holds them back, neither produces nor accumulates, and even so it marks the line beyond which progress's arrow cannot pass.'

Precipitated by a picture she took of her ill father, Sanne Kabalt rethinks the gesture of photography in the light of death. Please feel free to help pass around the framed photograph from hand to hand. Baha Görkem Yalım's contraption refigures sleep's residue onto forms inspired by the impromptu carriages of Thessaloniki's informal garbage collectors. Agata Cieślak's seed bed literally transposes the sleep/wake cycle onto a living object. Tina Gverović has made gouaches on the topic of people sleeping in public space.

VII. Dreamlife and the State

'Like all authentic things, sleep returns to the fray night after night, creating from repetition a law.'

In The Third Reich of Dreams (1933-39/1966) Charlotte Beradt documents the invasion of individual dreamlife by alienating and de-subjectivising mechanisms of a repressive regime. Collating instances in which laws impinge upon individual sleep by outlining who is allowed to rest where and how, Leeron Tur-Kaspa sets out to disjoint this speech of law. Gangart's space-loud-speaker aims towards a performative moment, where the whisperings of a chorus opposes the dystopian convergence of a cradle song versus an anthem.

Ruth Noack, Athens, June 2018

All quotations are taken from Haytham El-Wardany, *Book of Sleep*, 2017



Annette Ruenzler, *Konfliktsituation*, 2006; *Übersprungsschlaf*, 2006–2018



Maria Berrios, Alaa Abu Asad and Tina Gverović installing the exhibition



Gangart, *Disquietspeaker*, 2018



Isabelle Sully, *Retainer*, 2018; *Pacifier*, 2018; *Sedater*, 2018; *Muzzle*, 2018



Gallery guests at Yellow Brick Studio



Viewers engaging with Sanne Kabalt's work



Background (top): Ulufer Çelik, *Dreaming Ruins*, 2018; Background: Florencia Almirón, *Like Life*, 2018; Foreground: Agata Cieślak, *It reminds me of something, but I can't tell you what*, 2018



Tired curator Ruth Noack and artist Tina Gverović resting during install



Left: Simon Wachsmuth, *sketch for the design for a chronometer*, 2018
Right: Livio Casanova, *Places Other Than Itself*, 2018



Matthijs de Bruijne, *Liquidacion.org*, 2003, installation detail



Yellow Brick director Vasiliki Sifostratoudaki with Sanne Kabalt, *father, sleeper*, 2007/2018



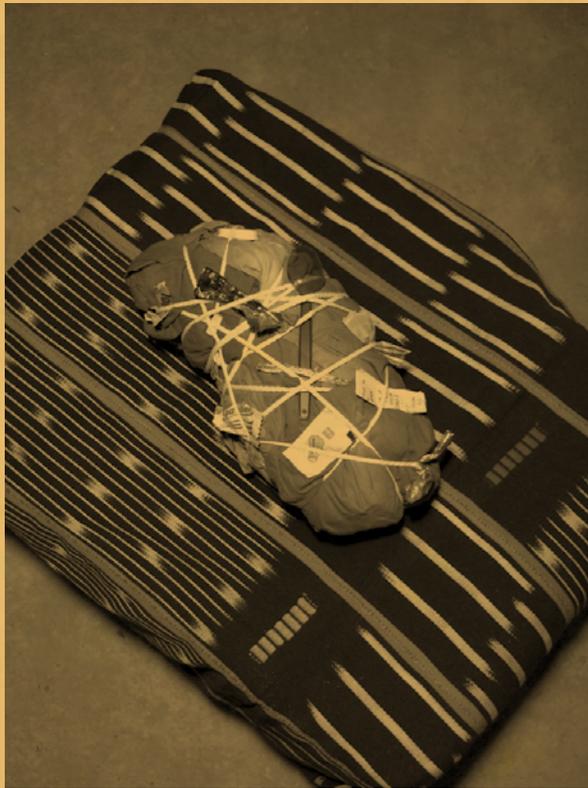
Leeron Tur-Kaspa, *In the Language of Interrupted Sleep*, 2018



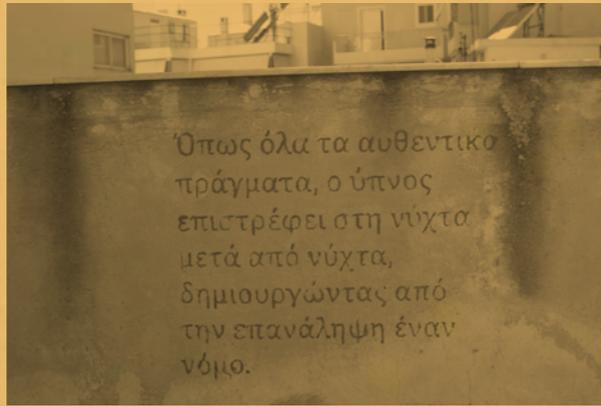
Background: Tina Gverović, *Mechanization of Dreams*, 2018
Foreground: Agata Cieślak, *It reminds me of something, but I can't tell you what*, 2018



Left: Alejandra Riera, *Untitled*, 2018; Right: Baha Görkem Yalım, *The inside which is merely the fold of the outside, as if the ship were a folding of the sea*, 2018



Livio Casanova, *Places Other Than Itself*, 2018



Exhibition wall text in Greek



Clara Amaral, *The distance between your voice and my voice is what your eyes can read but I can't say*, 2018



Ines Doujak, *Untitled*, 2018



Agata Cieślak, *It reminds me of something, but I can't tell you what*, 2018



Background (left): Sanne Kabalt, *father, sleeper* 2007, 2018; Background (right): Jürgen Stollhans, *Zéro de conduit. Jeunes diables au collège*, 2018; Foreground: Anna/Anča Daučíková, *Towards the Visa*, 2018



Alejandra Riera, *Untitled*, 2018



Leeron Tur-Kaspa, *In the Language of Interrupted Sleep*, 2018



Alaa Abu Asad, *I love, I touch, I sleep, therefore I am*, 2018

Florencia Almirón

b. 1982, Buenos Aires
Currently lives in Berlin

Florencia Almirón lives and works in Berlin and Buenos Aires. She just finished a residency at 100W Corsicana in Texas where she engaged with notions of labour through both artisanal and industrial ways of production. She earned an MFA from the Dutch Art Institute/ArteZ, Arnhem, and BFA from Universidad Nacional de las Artes, Buenos Aires, where she also did the Artists Program from Universidad Torcuato Di Tella. She received the German DAAD Scholarship, the National Bursary for Arts from Argentina, the Metropolitan Bursary for Arts from Buenos Aires, a grant from the Navarro Council for the Arts Texas, the IFA Program for Artists from Germany, a project grant from the City of Frankfurt Am Main and the UNESCO Aschberg Bursary for her participation at Civitella Ranieri in Umbertide, among others.



Florencia Almirón

Like Life 2018, work clothes from a truck driver saved after a cross country trip of 2100 miles from St. Louis to Chicago to New York, dimensions variable



Clara Amaral

b. 1984, Lisbon
Currently lives in Amsterdam

Clara Amaral graduated from SNDO in 2013 and is currently doing an MA at the Dutch Art Institute. In 2014 she was the recipient of a Dance Web scholarship in Vienna. Her last work *Do you remember that time we were together and danced this or that dance?* premiered at Julidans in 2017. This work was also presented in December 2017 at Veem House for Performance and in March 2018 at Something Raw Festival in Frascati, Amsterdam. This work will also be presented at the Festival Temps D'Images in November 2018 in Lisbon.



In November 2017 Amaral contributed to *The Publication* at Galerie International with a talk 'The Making of *Do you remember that time we were together and danced this or that dance?*'. Her writings have been published in the Theaterkrant and the online platform Contemporary Cruising. As a performer she collaborated with Ivana Müller, Oneka von Schrader, Margaret Haines and Becket Mingwen.

Her upcoming work *I am the forest and you, you are the grassland; I am the forest and you, you are the grassland* will premiere in November 2018 at Veem House for Performance.

Clara Amaral

The distance between your voice and my voice is what your eyes can read but I can't say
2018, publication, 20 x 13.5 cm

The distance between your voice and my voice is what your eyes can read but I can't say. This work is a script for the inner voice of the reader. This script gives the voice, that is present while reading a text silently, the role of the protagonist. Allowing (an)other voice to resonate within our body creates a space of intimacy between the written and the reader. Occupying someone else's inner voice as an immaterial practice in order to experience intimacy otherwise.



Alaa Abu Asad

b. 1989, Nazareth
Currently lives in Arnhem

Alaa Abu Asad is a Palestinian artist who lives and works in the Netherlands. He is shortlisted for the Young Artist of The Year Award (YAYA 2018) run by A.M. Qattan Foundation in Ramallah. Alaa worked at the Palestinian Museum in Birzeit for the *Never Part* exhibition between 2015-2016, and as an assistant curator for the UNRWA audiovisual archive for the Palestine refugees exhibition *The Long Journey* in Jerusalem in 2014. He also took part in several group exhibitions and events in Zurich, Athens, Ramallah, Limassol, Beirut, Brussels, Jerusalem, Oslo, Cairo, London, Milan, Berlin and others. In 2014 he spent six months in Switzerland at the art residency of the Gästeatelier Krone in Aarau, and staged his first solo exhibition *image : imagination, resurrection*. Later that year, he undertook a two-month residency at the GAP-Global Art Programme Waiting for Expo 2015: Artegiovane Milano in Italy. He is currently completing his MA at the Dutch Art Institute and spending a three-month residency with Ulufer Çelik in Arnhem working on a collaborative project on translation and drawing.



Alaa Abu Asad

*I love, I touch, I sleep,
therefore I am* 2018, inkjet print
on fine art paper, two prints,
14.9 x 21.1 cm and
22.1 x 30.1 cm



Ibon Aranberri

b. 1969, Itziar
Currently lives in San Sebastian

2018 *Museo Bikoitza*, San Telmo
Museum, San Sebastian

2017 *Common Practices*,
Isabella Bortolozzi Galerie,
Berlin

2016 *Makina Eskua Da*, Arms
Industry Museum of Eibar,
European Capital of
Culture, San Sebastian

2014 *Finite Location*, Secession,
Vienna

2012 *Garden of Learning*, Busan
Biennial, Busan

2011 *Organigrama*, Fundació
Antoni Tapies, Barcelona

2010 *Gramática de meseta*,
Museo Nacional Centro
de Arte Reina Sofía
(MNCARS), Madrid

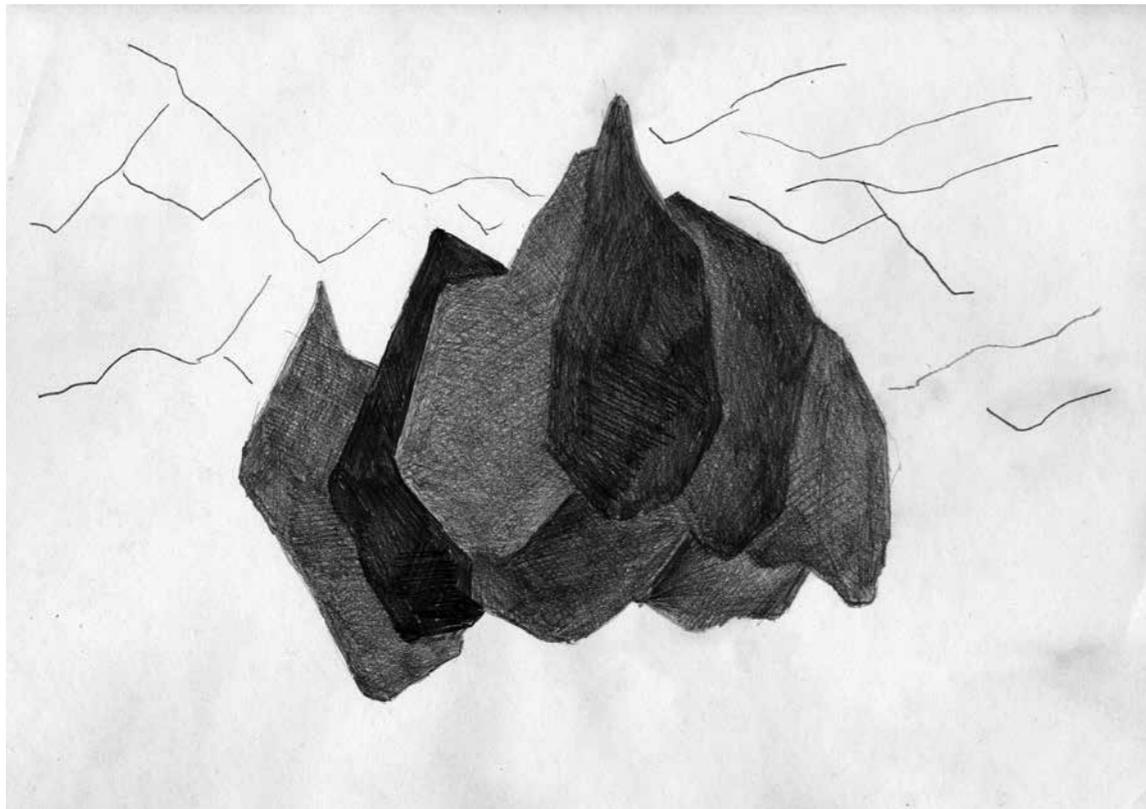
2008 *Disorder*, Frankfurter
Kunstverein, Frankfurt

2007 *Integration*, Kunsthalle
Basel, Basel
documenta12, Kassel



Ibon Aranberri

Miniopterus and Rhinolophus.
2003, pencil drawings on paper,
five A4 sheets



Zbyněk Baladrán

b. 1973, Prague
Currently lives in Prague

Zbyněk Baladrán is an author, artist, curator and exhibition architect. He studied Art History in the Philosophy Department of the Charles University and New Media at the Academy of Fine Arts, both in Prague. In 2001 he co-founded Display, a space for contemporary art that was transformed into Tranzitdisplay in 2007, where he is now responsible for the exhibitions program. Together with Vit Havránek he curated *Monument to Transformation*, a three-year long research project on social and political transformations. He took part in the 11th Lyon Biennial, Lyon (2011); Manifesta 5, Donostia/San Sebastian (2004); the 56th Venice Biennial (2013); and *Ocean of Images* at MoMA, New York (2015). In his works he is investigating territories that are occupied by the part of civilisation that we call 'Western'. Using methodologies similar to those used by the ethnographer, the anthropologist and the sociologist, this post-humanist archaeologist is digging up the remnants of the not-so-distant past. He is searching for spatial

pockets where the way of life is reflected with its systems, rules and coincidences, as well as for the objects through which humanity, obsessed with itself, is arranging the image of its past and future.



Zbyněk Baladrán

Diderot's Dream, 2014, two full HD videos, 11:05 mins and 2:24 mins

Diderot's Dream? To paraphrase the celebrated title of the philosopher's text, 'This is not a story', this is not Diderot's dream. It could be Baladrán's dream, but it is not his either. Or someone else's? Who is dreaming, then? What is a dream? How to describe it? Let us begin in a roundabout way. If we ask in general who is dreaming, it could be anyone: that is, everyone. The living and the dead. Past and future ones. Definitions of dreaming fall short and offer only a partial explanation. A dream may be a condensed field of thought. The

better we process things while not sleeping, supposedly the less we dream, but then greater the areas that our thoughts have never strayed in. We create our lives in conditions that we have not chosen. Nonetheless, we have at least partial control over that life. What is a dream? Is it a stockpile of images and recurrent hereditary patterns? Again, who is dreaming? Is it an endless multitude of subjects, discourses and politics? Can we determine reliably where the dream begins and ends? The boundaries between the dream and waking consciousness are not clear. Reality eroded in continuity. Nothing in that is changed by the rationalisation that the explanation of dreams is subjected to. Our social situation does not improve our dreams. It is routinely said

today that the dream reveals the hidden meanings of the waking state. Maybe so. There is no recourse other than to enquire as we go. The answers are not established once and for all; they must be sought repeatedly. We are the ones who are here; there is nothing and no one else here. If we relate the words of Diderot's denial to any behaviour, the paradox to which it gives rise may help us towards a better understanding of what our dreams are and whether dreamwork is not merely a construction of our inner world, devoid of the ability to change the real one. This is not Diderot's dream, but Baladrán's dream. Who is dreaming? What dreams are they? Where do they come from? What do they say? And what of it?

Matthijs de Bruijne

Currently lives in Amsterdam

Matthijs de Bruijne's practice is often a result of political involvement and arose through collaboration with trade unions and other labour organisations over the last years. December 2001, his first working period in Argentina, can be seen as a major and radical turning point in his working method. Working in the middle of the social reality of a bankrupt state and social conflicts, he saw that the position of the artist can be more than just a reflecting outsider, that it could also be a dynamic form to actively work within political struggles. In 2005, because of the fact that working abroad is characterised by come and go, above all to be able to come and go, de Bruijne shifted his focus to working on several projects about the rise of right wing populism in the Netherlands. During these projects the relationship between labour and migration came more and more to the fore. In 2010, and as a logical step, he was invited by the Dutch Union of Cleaners to work as an artist in helping the worker's organisation with visualising their messages in a clear manner and creating an identity for this part of the working class in the Netherlands.



Matthijs de Bruijne

Liquidacion.org 2003, mixed media, photo 80 x 110 cm, spoken word with projected translations

Liquidacion.org is a collection of dreams of unemployed people from the suburbs of Buenos Aires. They are the cartoneros, those that when the Argentinean crisis hit around 2001, picked paper and cardboard from the trash to make a living from recycling. The cartoneros were part of the poor population highly effected by the neoliberal choices the Argentinean government of the time made. In the first place, de Bruijne collected strange objects from the trash with them and sold these objects through the website liquidacion.org. Later he also recorded dreams of the cartoneros he had been working with, helping them to sell these dreams online to the United States and Europe. These recordings describe the daily cartoneros' struggle in the very moment of the crisis—a moment that presents many points of intersection with Greece's ongoing critical situation.

LIQUIDACION.ORG

WE SELL WHAT IS LEFT OVER IN ARGENTINA

13 dreams on CD !!

\$40,00

Naked women, lots of girls and I walk naked on the street with them.
a dream by Antonio

\$40,00

In front of an office, a huge building, I started to sort out and found something that changed my life, it was really beautiful.
a dream by Lorena

\$45,00

In the back of my house, there's a huge dump, where they throw away food, cardboard, useful things for us, things we can sell and I went looking for those things.
a dream by Gustavo

All dreams are told by cartoneros of the 'Tren Blanco', people from the suburbs of Buenos Aires who recycle the garbage everyday. They collect paper, carton and their dreams in order to survive.

* In order to buy an entire dream on a CD with a translation send an email to: buy@liquidacion.org, the prices are in dollars and exclusive dispatch costs.

Livio Casanova

b. 1989, Siat
Currently lives in Bern



Livio Casanova grew up as a farmer's son in a little village situated in the Swiss Alps. After a commercial apprenticeship and a job as a clerk he attended the foundation course at the Zurich University of the Arts. As a result, Livio began studying Visual Communication, which found continuation in a Bachelor in Fine Arts at the Bern University of the Arts. Currently he lives in Bern and is part of the Master in Art Praxis program at the Dutch Art Institute. The best way of approaching his work is seeing it as revolving around the semiotic notion of the floating signifier. Livio takes 'signs' and displays them in all their literality, keeping them in a 'floating condition' indefinitely until they expose their own absurdity. His current reading research, which he defines as a gradual process of unlearning, is mainly influenced by African diasporic literature. Casanova's works have recently been presented in group shows at Milieu, Bern; Kunsthalle Bern, Bern; Bündner Kunstmuseum, Chur; Passage de Retz, Paris; EAC (les halles), Porrentruy; Perla-Mode, Zurich, and are part of the public collections of the City of Bern and the Canton of Grisons.

Livio Casanova

Places Other Than Itself 2018, various materials, variable dimensions

Regarding *Places Other Than Itself*

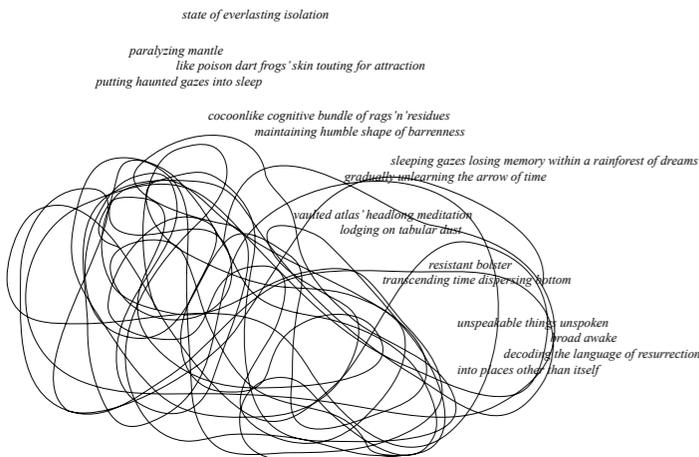
A small and unexpected creature has the power to stop any profound discussion by appearing in the right place at the right time. But small and unexpected are not properties of an object's affordance. Yet our body relates to these properties beyond usefulness. The work's material description 'various materials, variable dimensions'

appears to be its second title. There is a harmony here with the work's matterness and its language, projected on it by the human subject. Things remind each other as they remember each other. A small stone remembers a morning snow. A plastic fork remembers a blue cloth. When I see *Places Other Than Itself I* remember Werner Herzog's word regarding the jungle. But exactly because it is the opposite of nature. Yet the opposite of something is often also true. As things remember each other they also conjure each other;

Taking a close look at—at what's around us there— there is some sort of a harmony. It is the harmony of... overwhelming and collective murder. And we in comparison to the articulate vileness and baseness and obscenity of all this jungle, ...we only sound and look like badly pronounced and half-finished sentences out of a stupid suburban... novel... a cheap novel. We have to become humble in front of this overwhelming misery and overwhelming fornication... overwhelming growth and overwhelming lack of order.

How come a small object reminds one of an overwhelmingly real reflection by a person of the sublime presence of the jungle? The answer is a complicated one and perhaps a similar one to the question of how might a gathering become a happening that is greater than a sum of its parts? The short answer to these questions is art and the long answer is life.

—Baha Görkem Yalım



Ulufer Çelik

b. 1992, Istanbul
Currently lives in Rotterdam



After graduating from the Architecture Faculty of Istanbul Bilgi University in 2014, Ulufer Çelik started her studies in the MA Art Praxis program at the Dutch Art Institute in 2016. Her work has been exhibited in several group and solo exhibitions including *Istanbul: Passion, Joy, Fury* at MAXXI, Rome (2015); *Who Owns Modernity?*, VanAbbe Museum, Eindhoven (2017); *Degrees of Freedom*, Designhuis, Eindhoven (2017); *Stay With Me*, Corridor Project Space, Amsterdam, DEPO, Istanbul, and Apartment Project, Berlin (2017); *Fountain, Beanpole, Sculpture*, Torun, Ankara; and *Material Encounters*, 2nd International Architecture Biennial of Antalya. She also completed a research residency at the Peabody Museum of Archaeology and Ethnology in Boston in 2017. Currently she is working on a collaborative publication project at the Dream Art Institute in Arnhem.

Ulufar Çelik

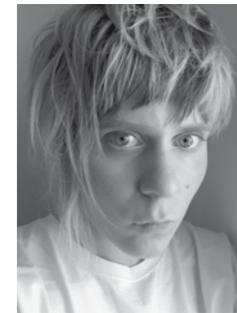
Dreaming Ruins 2018, text on
LED screen, 15 x 65 cm

SHE SAID THAT IT USED TO BE A SHRINE DEVOTED TO HER

Agata Cieślak

b. 1990, Łódź,
Currently lives in Warsaw

Agata Cieślak lives and works in Warsaw. By shifting the existing art market's positions she forms a specific kind of practice that connects artistic, curatorial and institutional activities. She works with a variety of media but puts great importance on writing. Cieślak has taken part in many international group exhibitions including at ICA, London; Supplement Gallery, London; Miroslav Kraljevic Gallery, Zagreb; and Stroboskop Art Space, Warsaw. She has exhibited performances at CCA Zamek Ujazdowski, Warsaw, Nahmad Projects, London, and contributed to the interdisciplinary project Consortium of Post-Artistic Practices organised by MoMA, Warsaw. She was working as a gallery assistant at SW8 Gallery, London, and co-curated the internet-based project Post Interned Landscapes (with amaCollective), London. Recently, she organised a visual art program at the Austrian Cultural Forum in Warsaw.



Agata Cieślak

Part of ***It reminds me of something, but I can't tell you what*** 2018, various interchangeable objects (vacuum sealed collages, sprouting collages, crystalised objects, poems)

Meaning assigned to the notion of dreaming is ambiguous. It is often described as a space for the conscious's unwanted matter, the junk of our brain, the garbage of daily activity. In other words, dreams are woven from the brain's waste: images that our eyes have registered but our brain hasn't processed, the conversation we have listened to while thinking of something else, but also the desires or thoughts that we, for some reason, haven't encouraged to make manifest. If we consider sleep as a specific way to resist on-going production and exploitation, the dream is then its corrupted area. When sleeping, one casts the system aside and steps into unconsciousness. Dream, on the other hand, mirrors the everyday and brings the presence of reality—with all its challenges and neglect—back to one's mind.

I'm thinking here about dreams through the notion of waste. About the word's unwanted matter, a very direct and substantial symbol of reality. But yet still an outrage to the order, as a thing that is most uncertain and wild. But to do away with junk is to divest from future potential sources. A dream of word without waste is a dream of word without a residue, where the negativity is constantly denied. To consider waste means not to dispose but to think through the negativity, to make use of it. Such a perspective—potentially threatening for superior powers—opens up a range of possibilities of change in the culture around trash. It constitutes negativity as a substitute for criticality that eventually is to be replaced with positivity, to be recycled.

Each part of the work has been formed with recycled matter.



Agata Cieślak

Part of ***It reminds me of something, but I can't tell you what*** 2018, various interchangeable objects (vacuum sealed collages, sprouting collages, crystalised objects, poems)



Chris Curreri

b. 1978, Toronto
Currently lives in Toronto

Chris Curreri is a Canadian artist who works with film, photography and sculpture. He premises his work on the idea that things in the world are not defined by essential properties, but rather by the actual relationships that we establish with them. Recent exhibitions include the Canadian Biennial at the National Gallery of Canada, Ottawa (2017); *Unruly Matter* at Daniel Faria Gallery, Berlin/Toronto; the Montreal Biennial at Musée d'art contemporain de Montréal, Montreal (2016); *Compassionate Protocols* at Callicoon Fine Arts, New York; *We are safe and all is well in the world* at Scrap Metal, Toronto; the Central China International Ceramics Biennial at Henan Museum, Zhengzhou; *So Be It* at Gardiner Museum, Toronto; *Fan the Flames: Queer Positions in Photography* at Art Gallery of Ontario, Toronto; *Medusa* at Daniel Faria Gallery, Toronto; *Surplus Authors* at Witte de With, Rotterdam; and *An Unpardonable Sin* at castillo/corrales, Paris. His films have been screened at Image Forum Festival, Japan; Festival Internacional de Cine de Mar del Plata,

Argentina; and the Toronto International Film Festival, Canada. He holds an MFA from the Milton Avery Graduate School for the Arts at Bard College.



Chris Curreri

Untitled, 2018, chromogenic print, 30 x 27 cm

An animal looks at him with its deep, black eye. It does so with a kind of calm that he probably never receives elsewhere in life—calm, without judgment. This gives him peace. The animal smiles warmly, understandingly, as if to say, 'I will never reject you.' Red tears pool in its matted fur. It can see how difficult it is to be human—how relentless, to be human without end. Even the luckiest, the most fortunate human life is full of fear. This is what the animal can see in his dark, brown eyes. He wants to sleep. But to be human means that sleep is the one thing he is unable to do.



Danica Dakić

b. 1962, Sarajevo
Currently lives between
Düsseldorf and Weimar

The scope of Danica Dakić's work extends from video and film to photography and installation. Her work has been widely exhibited internationally. She has participated in many group exhibitions including documenta12, Kassel (2007); the Istanbul Biennial, Istanbul (2003 and 2009); the Sydney Biennial, Sydney (2010); the Liverpool Biennial, Liverpool (2010); the Kiev Biennale, Kiev (2012); Marseille-Provence/ European Capital of Culture, Marseilles (2013); the São Paulo Biennial, São Paulo (2014); the Cuenca Biennial (2016); and will represent Bosnia at the Venice Biennial in 2019. Selected solo museum exhibitions have taken place at the Lehmbbruck Museum, Duisburg (2017); Museum für Moderne Kunst, Frankfurt am Main (2013); Hammer Museum, Los Angeles (2011); Museum of Contemporary Art, Zagreb (2010); Generali Foundation, Vienna (2010); and Kunsthalle Düsseldorf, Düsseldorf (2009). She is a professor at the Bauhaus-Universität Weimar in Weimar. Portrait: © Egbert Trogemann/VG Bild-Kunst Bonn



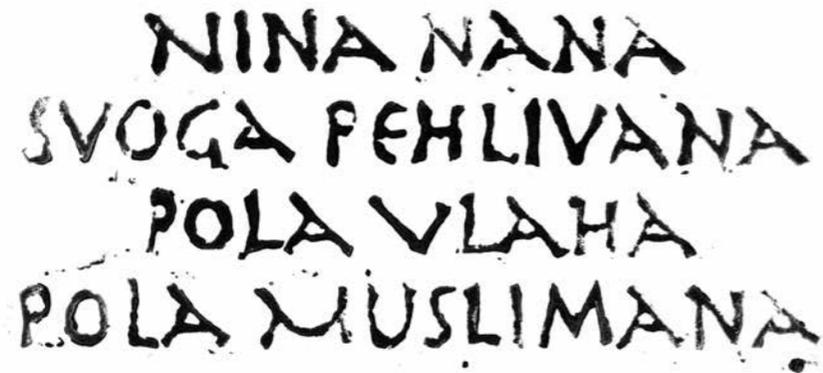
Danica Dakić

LULLABY 2018, linocut print on wall, 14.8 x 21 cm

NINA NANA
SVOGA PEHLIVANA
POLA VLAHA
POLA MUSLIMANA

In this lullaby, a Bosnian grandmother rocks her baby to sleep. Like a rope dancer, the baby swings not only between her arms but also between two identities, Christian and Muslim. Both are a given and need to be balanced carefully in order to perform the future rope-dancing act. At later stages in life we begin to create our own spaces more actively, appropriating and shaping them according to our own ideas. In *LULLABY*, such mark making takes place on the gallery wall. Cut out from linoleum by hand and then stamped onto the wall, the lullaby's lyrics turn into a slogan image that, while informed by intimate moments, can potentially be repeated and disseminated endlessly. The lullaby-turned-graffiti-slogan thus negotiates the way personal and collective memories might have direct influence on our personal and cultural identities and at the same time also structure spatial surroundings on a larger scale.

—Xenia Schürmann



NINA NANA
SVOGA PEHLIVANA
POLA VLAHA
POLA MUSLIMANA

Anna Dacqué

b. 1964, Vienna
Currently lives in Berlin

Anna Dacqué studied feminist art and art history and despite a continuous flow of work, only interrupted by the rearing of her two children, she has exhibited seldomly. In her own words: 'Why appear unless it makes complete sense?'

Anna Dacqué

I Sleep, Therefore I Am 2018,
chromogenic print, 31 x 24.5 cm



Anna/Anča Daučíková

b. 1950, Bratislava
Currently lives between Prague
and Bratislava

Anna Daučíková is an artist and teacher. After her graduation from the Academy of Fine Arts in Bratislava in 1978 she emigrated to Moscow (then USSR) where she lived and worked until 1991. Her extensive painting practice and interest in photography triggered by her encounter with feminist thought is related to this period. Returning to Bratislava in the 1990s, her artistic practice went towards video art and performance events, then widely organised in the Slovak art scene. In her video art the engagement of the artist's body and bodily action became her main concern in presenting her queer statements. Alongside her artistic work she was a co-founder and activist in several women NGOs and she became a spokesperson for GLBT rights in Slovakia. Her academic career includes teaching at the Academy of Fine Arts and Design in Bratislava and since 2012 at the Academy of Fine Arts in Prague. Since 1991 she has exhibited internationally

at documenta14, Athens/Kassel (2017); Gallery Futura, Prague (2016); *School of Kyiv*, Kyiv Biennial (2015); *Eastern Window*, Manifesta 10, St. Petersburg (2014); *Good Girls*, MNAC, Bucharest (2013); *Gender Check – Femininity and Masculinity in the Art of Eastern Europe*, Zacheta National Gallery of Art, Warsaw, and MUMOK, Vienna (2010); *Ars Homo Erotica* at the National Museum in Warsaw (2010); and *Kunst und Öffentlichkeit, 40 Jahre Neuer Berliner Kunstverein*, Berlin (2009).



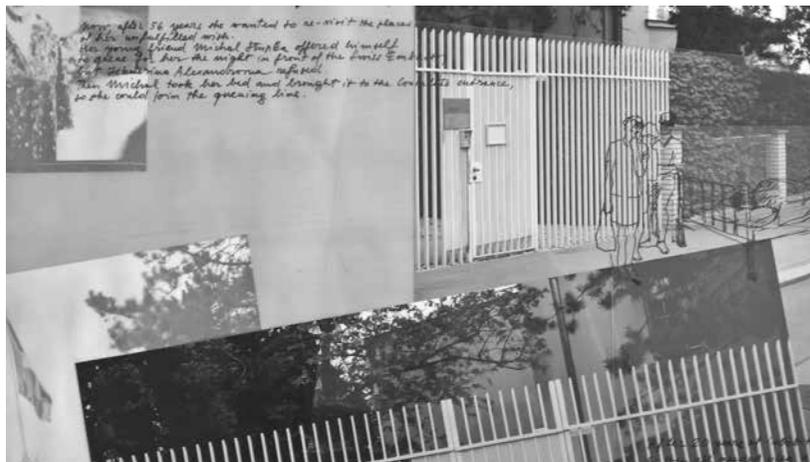
Anna/Anča Daučíková

In cooperation with Jiří Thýn

Towards the Visa 2018,
photo-collage, colour
photographs and transparent
foil, 25 x 30 cm

The photo-collage is composed as a cluster of documentary material for archiving and further research of the 1960s in (then) Czechoslovakia. The country had been going through a short time of so-called 'thaw' that had allowed a free movement of citizens and temporary disclosure of people's political

consciousness in the public space. This period of abatement had been closed down with the occupation of CSSR by Soviet military forces and the border between East and West was closed for another twenty years. A variety of public gestures had taken place not only as happenings within the artistic and/or underground scene. The virus of creativity revealed the urge for individual positioning towards regime, institutions, control mechanisms and power all over the public space—the situation with Jekaterina A. Maximovič, Russian post-October revolution emigré, in front of the Swiss Embassy, Prague, May 1968.



Anna/Anča Daučíková

Jekaterina's Night Work
An invitation by Anča Daučíková

The performance expands upon *Towards the Visa* (2018), which dealt with a moment in the 1960s, when the borders of Czechoslovakia were temporarily open and Jekaterina A. Maximovič lay in her bed in a queue in front of the Swiss Embassy, awaiting a travel visa. *Jekaterina's Night Work* explores and discusses the idea of sleeping in front of the institution, the borders of exhaustion in Kira Muratova's *Asthenic Syndrome* (1990) and what could be useful to know about them, as well as the necessity of performing one's autonomous political stance with vigour in all situations in life.

Time: August 31, 10pm
Address: Pevnostní 7,
Střešovice, Prague
City Transport: Metro A, Green
Line to Station Hradčanská,
change to Tram N1, get to stop
Prašný most, walk for 5 minutes
to Pevnostní street.

In order to take care of your
comfort, please bring some-
thing suitable to sit on for the
open air situation.

Teresa Distelberger

b. 1981, Vienna
Currently lives in Vienna

Teresa Distelberger, who holds a degree in Applied Linguistics, Film and Gender Studies (University of Vienna), works in an area chiefly focused on filmmaking and performance. She has directed long-feature documentaries as well as created an abundant production of short films, some of which reflect her experience living in a patriarchal culture in Mexico. Teresa is also a group facilitator and political activist. She has produced educational projects for sustainable companies, as well as conferences about topics of alternative economic systems and her work with a refugee protest collective. More recently, she has co-created events that bring together tradition, immersive performance and role-play. She uses her films and performances to open spaces where people confront their ghosts and heal past traumas, working primarily with suppressed feelings around Austria's role in WWII—something that finds an echo in Austrian people's reaction to the current refugee tragedy.



Teresa Distelberger

I'm not going to bed with my computer.

Edition 1 of *sleep. dream. work.*, video and sound installation series, dimensions variable

Credit: Simon Mayer as the protagonist for Edition 1

How is work influencing our sleep? How are we negotiating our need for rest with the omnipresent demand of being productive? Do we have space for dreams in our nights and days? Are they still touching our lives?

Inspired by Jonathan Crary's analysis in *24/7: Late Capital-*

ism and the Ends of Sleep, the series *sleep. dream. work.* observes how the pressure of productivity is making its way into the realm of sleep—or how it is limiting sleep to less and less hours. People who are able to organise their work life seemingly 'independently'—like freelancers, activists, artists...—are creatively managing their exhaustion.

I'm not going to bed with my computer. is the first edition of a series of encounters that take place in the private moments of transition between work and rest and in the intimate space of the bedroom. Nervous systems are invited to sink into the cushions while we talk, record, listen horizontally.

As Leeron Tur-Kaspa wrote:

'Instead of embarking on a scientific quest, Distelberger has chosen to compromise her own sleep in order to fall asleep with those she is filming, entering an intimate space of falling. This intimacy is established not so much by the change in scenery (as the workplace and the home are often one and the same), but by a change in atmosphere. An intentional shift from a productive mode into an introspective one. It is exactly this invisible change in atmosphere that Distelberger is aiming to expose. Internal mechanisms that create an imperceptible but significant shift inside us. And how can one find rhythm in a world that has readily relinquished it?'



Ines Doujak

b. 1959, Vienna
Currently lives in Vienna

Ines Doujak is an artist based in Vienna who uses various media. She received two research grants from the Austrian Science Fund for *Loomshuttles*, *Warpaths* (2010-2018), an extensive study of textiles to investigate their global history characterised by cultural, class and gender conflict, and *Utopian Pulse: Flares in the Darkroom* (2013–2015), which resulted in an exhibition at Secession, Vienna (2014), and a publication (Pluto Press, London). Selected exhibitions in 2018 include *SALE*, Lentos, Linz; *A BEAST, A GOD, AND A LINE*, Dhaka Art Summit '18, Bangladesh, Para Site, Hong Kong, TS1, Yangon, and the Museum of Modern Art, Warsaw; in 2017 *Arte para pensar la nueva razón del mundo*, Muntref, Buenos Aires, *Pattern*, Salle Alfred Pellan, Québec, *Máquinas de trovar*, LOOP, Barcelona; *Stealing from the West*, Academy of the Arts of the World, Cologne; *Empire of the Senseless*, MeetFactory, Prague; *Aging Pride*, Belvedere, Vienna; *WELT KOMPAKT?*, q21, Vienna; *Masterless Voices*, Bunkier Sztuki Gallery of Contemporary Art, Kraków; *The Conundrum of Imagina-*

tion, Leopoldmuseum, Wiener Festwochen; *Substances*, Tabakalera, San Sebastian; in 2016 *Not Dressed for Conquering*, Württembergischer Kunstverein, Stuttgart; *Sans peau/No Skin*, galerie d'art contemporain/SBC, Montreal; in 2015 *Follow the Leader*, Johann Jacobs Museum, Zürich; *The Beast and the Sovereign*, MACBA, Barcelona; *Ape Culture*, HKW, Berlin; *The School of Kyiv*, Kyiv Biennial; in 2014 *Universes in Universe*, Biennial São Paulo; in 2013 *Not Dressed for Conquering*, Royal College of Art, London; in 2012 Busan Biennial, Busan; in 2010 *The Potosi Principle*, Museo Nacional Centro de Arte Reina Sofía, Madrid, and Museo Nacional de Arte La Paz, Bolivia; in 2009 *Ladies Almanack**, Tranzit CZ, Prague; in 2008 *Peripheral vision and collective body*, MUSEION, Bolzano; and in 2007 documenta12, Kassel.

Ines Doujak

No title 2007, digital print,
60 x 90 cm



Ines Doujak

Untitled, 2018, collage, 24.5 x
31 cm



Nikos Doulos

b. 1978, Athens
Currently lives in Amsterdam

Nikos Doulos is a visual artist, curator and co-director of Expodium in Utrecht—an 'urban do tank' that utilises artistic means to address urban challenges and the ever-changing nature of cities. Doulos' interests lie with the investigation of pedagogical modes for inclusive knowledge production framed under site-specific research trajectories and temporal interventions. In his work, he creates malleable situations/conditions as participatory infrastructures and 'soft' knowledge generators. Walking holds a predominant part in his practice. He is the founder of NIGHTWALKERS—a participatory nocturnal walking project investigating the contemporary identity of the flâneur, performed in (among others) the Netherlands, Serbia, Sweden, Italy, Hungary, South Korea and Greece. He has presented collaborative projects at the Trafó House of Contemporary Arts, Budapest, Bildmuseet, Umeå, participated at the Impact Festival, Utrecht, the Athens Biennale #4: AGORA and the 53rd October Salon. He has lead

workshops for UNIDEE–Cittadelarte Pistoletto Foundation and the University of the Arts, Uniarts, Helsinki. In 2017 he participated at Capacete Athens—a nine-month residency in Athens under the broader framework of documenta14. Doulos is a co-curator of the UnmakingThe Netherlands program initiated by Expodium and a co-editor of the publication *Unmaking or How To Rethink Urban Narratives*.



Nikos Doulos

VIGIL/ΑΓΡΥΠΝΙΑ 2018,
inkjet print, A4 handout

VIGIL/ΑΓΡΥΠΝΙΑ is a participatory performance and a collective exercise on embracing insomnia during the late nocturnal hours of the day. Moulded into a confessional monologue, it is set to explore narratological prospects in the form of instant messages for a brain that works, recalls and prepares itself to go into 'sleep mode'. *VIGIL/ΑΓΡΥΠΝΙΑ* exists within the marginal functions of a lullaby and a disruptive event in the nocturnal cosmos. Destabilising and nightmarish for some while soothing and dreamlike for others, it is a proposition against the disenchantment of a world entrapped in a permanent illumination. *VIGIL/ΑΓΡΥΠΝΙΑ* wishes to become a 'dark promise'.



Gangart

Founded 1986, Vienna
Currently lives in Vienna

Gangart is an artistic practice that works as a team in changing constellations in the fields of art and architecture, curating and artistic research. Their projects focus on urban environments as structured space and performative playgrounds, on the museum as a built and political entity, on cultural production and its conditions/contexts. Gangart has been commissioned by or cooperated with institutional project partners including the Academy of Fine Arts, Vienna; ArtToday, Plovdiv; Artothek, Vienna; Austrian Cultural Forum, New York; Architectural Biennial, Venice; Architekturzentrum, Vienna; Bayrisches Staatsschauspiel/Marstall, Munich; Carnegie Museum, Philadelphia; CCA Center for Contemporary Arts, Tbilisi; CIVA—Centre International pour la Ville, l'Architecture et le Paysage, Brussels; Elias Canetti Association, Ruse; Middlesbrough Institute for Modern Art, Middlesbrough; Women's Museum, Hittisau; MAK—Museum for Applied Arts, Vienna; Medienwerkstatt, Vienna; Moderna Galerija, Ljubljana; Mücsarnok/Art Hall,

Budapest; Museum for European Ethnology, Vienna; Austrian Museum of Ethnology, Vienna; Museum of Yugoslavia, Belgrade; Steirischer Herbst, Graz; Vienna Festival and the Wienmuseum—Historical Museum of Vienna. Moreover, since 1995 they have been teaching at the Academy of Fine Arts Vienna, Academy of Fine Arts Prague, University of Applied Arts Vienna, University of Damascus, Department of Sociology and Anthropology/University of Amsterdam, Technical University Graz, University of Design Linz and Technical University Vienna. Simonetta Ferfaglia and Heinrich Pichler are founding members of Gangart.



Gangart

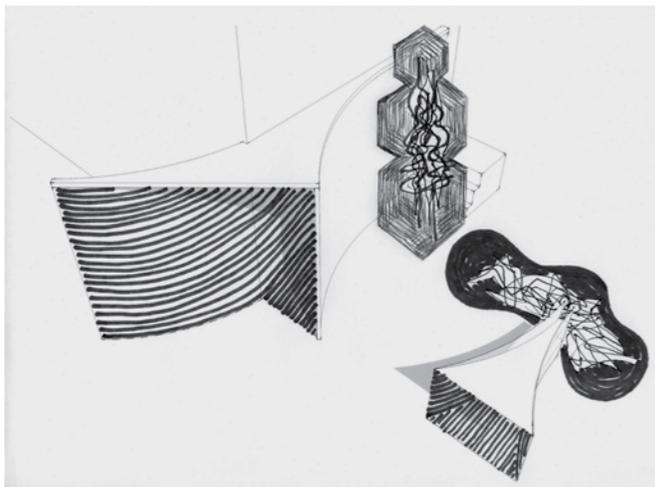
Disquietspeaker 2018,
installation and performance,
approximately
250 x 150 x 200 cm

The *Disquietspeaker* is a construction that bundles and reflects acoustic events and resumes the inherent bi-directionality/ambivalence of speaking and hearing, of controlling and being controlled—how situations/sounds happening in reality, parallel to the act of sleeping, are actively triggered into a hyper-vivid dream, between productively hallucinatory and nightmarish. It is a

place to rest, which turns into a loudspeaker, and in a performative moment will be enacted from inside out by a chorus. Its whispering, singing and shouting opposes the dystopian convergence of a cradle song vs. anthem. The choir further functions as a linking point to local participants/singers, bringing in repertoire from personal backgrounds. A graphic score on the dynamics and expression of the interpretation will be a tool of communication and part of the installation.

In 1983, O. Kalandarishvili and G. Potskhishvili designed a Soviet Monument on the parade square in Tbilis, Georgia,

which became popular under the name 'Andropov's Ears'—in reference to the Soviet General Secretary, Yuri Andropov, and the suppressive practices of spying by his regime. This nickname inverts the representational and amplificatory conception of the sculpture—just as one can (ab)use a loudspeaker as a microphone.



Gangart

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Tina Gverović

b. 1975, Zagreb
Currently lives in London

Tina Gverović works with installation, drawing, painting, sound, text and video. Her work—often in the form of immersive, disorientating installations—engages with space, territory and identity and how these concepts are bound to imagination. She finished a BA in Fine Arts at the Academy of Fine Arts in Zagreb in 1997, an MA at the Jan van Eyck Academy in Maastricht in the Netherlands in 2000, and holds a doctorate from Middlesex University in London. She showed the installation *Phantom Trades: Sea of People* as part of the Croatian Pavilion of the 57th Venice Biennial. She recently showed work in Suzhou Documents Biennial, Suzhou (2016); Museum of Modern Art Dubrovnik, Dubrovnik (2016); Raum mit Licht Gallery, Vienna (2015); Tate Modern, London (2014); Museum of Contemporary Art Belgrade, Belgrade (2014); SE8 Gallery, London (2013); and *The Garden of Learning*, Busan Biennial, Busan (2012). She took part in residency programs in Sweden (Baltic Art Centre, Visby, 2012), Austria (Kultur Kontakt, Vienna, 2011), and the United States (ISCP, New York, 2006).



Tina Gverović

Mechanization of Dreams 2018,
series of gouache on paper,
each 38 x 55.5 cm



Dominique Hurth

b. 1985, Colmar
Currently lives Berlin

In the formats of exhibition displays, installations and lecture-performances, Dominique Hurth is interested in the framing and reading of objects and events. Next to residencies at Jan Van Eyck Academie, Maastricht (2010–11), Künstlerhaus Büchsenhausen, Innsbruck (2012–13), and Triangle, Marseille (2011), she was the recipient of several grants such as the Prize of the Berliner Senate at ISCP, New York, the Fondation Nationale des Arts Graphiques et Plastiques in 2014–15 and the Pollock-Krasner Foundation Grant in 2016–17. She has exhibited at Palais de Tokyo, Paris; Fundacio Tapies, Barcelona; Tiroler Kunstpavillon, Innsbruck; LOOK 13: Liverpool International Photography Festival, Liverpool; MAMO Cité Radieuse, Marseille; Hordaland Art Centre, Bergen; after the butcher, Berlin; Hamburger Bahnhof, Berlin; Literature House, Aarhus; Weserburg Museum für moderne Kunst, Bremen; Arts Santa Monica, Barcelona; Maison d'Art

Bernard Anthonioz, Nogent-sur-Marne; Haeler Echo, New York; FRAC, Bretagne; Wildt'sche Haus, Basel; Die Raum, Berlin; and Galerie Petra Rinck, Düsseldorf. She publishes frequently in the format of artist editions and pamphlets. Her first book *language in the darkness of the world through inverse images* was published in 2012, followed by *séance de lecture* in 2016. She has taught at the Bauhaus-Universität Weimar, Weimar, before joining Bergen Academy of Art and Design as Professor for Sculpture and Installation in 2014–15, where she is currently Professor for Exhibition Practice.

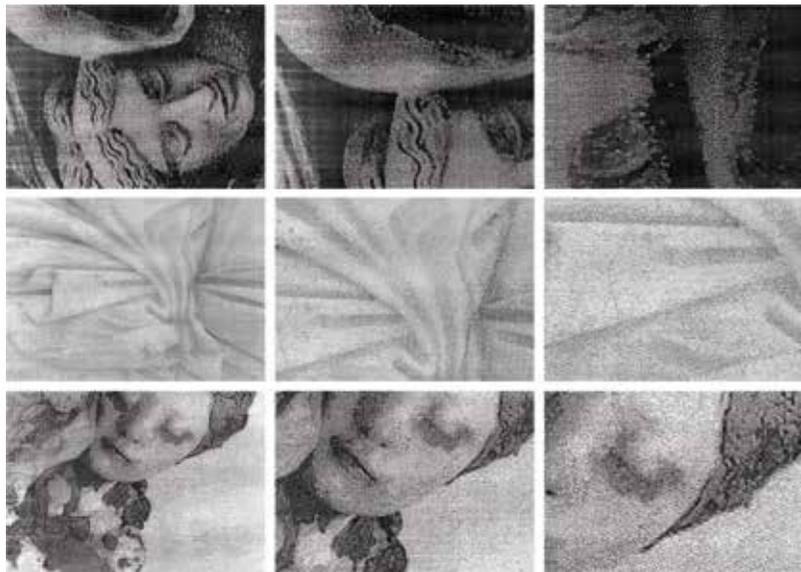


Dominique Hurth

one must lull them to sleep to prevent their escapes, 2018, posters, fabric, cast object, dimensions variable

In a series of posters, a piece of fabric and a cast object, I am looking at sculptures that represent women with closed eyes—either asleep, or blind, perhaps dreaming, oscillating between a state of absence and presence. In those sculptures—mostly made by men—the closed eyes are a synonym for muteness, as if the women depicted (mostly in marble) were deprived of speech and consciousness. They were lulled to sleep by their makers.

Yet, in her sleep, the sleeping woman reaches autonomy. The work is alike a walk through alleys of sculptures, creating a visual essay that combines different layers of information connecting literature, art history and more personal and subjective readings of those images, thus looking behind those closed eyes. Breaking the usual eroticisation of the recurring pattern of the woman asleep, the work intends to draw on the potential autonomy behind sleep and to look at what she sees in her dreams.



Hu Wei

Hu Wei currently works and lives in Beijing, graduated from the Central Academy of Fine Arts and obtained an MA from the Dutch Art Institute (DAI). His videos, installations and performances establish an artistic relationship between reality (non-artistic gesture) and 'art tales'. Combining individual and social observations, he is interested in exploring the power shifts between labour and capital, exploring the mediation between technology and the human condition, in which emerging and urgent political, economic and ethical issues are embedded. Hu's recent exhibitions include: *Father: "Tomorrow, Don't Act Smart with the Boss, Find Out What He Wants First."* at Wyoming Project, Beijing; *Final del Juego* at Hong Kun Museum, Beijing; *Towards the Emergence of Resistance* at Taikang Space, Beijing; *Collective Disorder/After Speaking* at Greylight Projects, Brussels; and *Shanghai Projects* at Himalayas Museum, Shanghai. He has previously been an artist-in-residence at various places in South Korea, Portugal, the Netherlands and Mexico.



Hu Wei

The Soap Opera 2014, single-channel black white video, 55 min, and inkjet print and objects, dimensions variable

The Soap Opera takes having a bath (everyday before going to bed) as a daily action, performance or even a radical attitude for withdrawing life from the outside world. Inspired by *The Bathroom*, a novel written by Jean-Philippe Toussaint, the artist made a to scale self-portrait sculpture out of soap and used it to wash

everyday. Accompanying the mirror-like action, the artist delivered a monologue about his failures in both art and life.



Luis Jacob

b. 1971, Lima
Currently lives Toronto

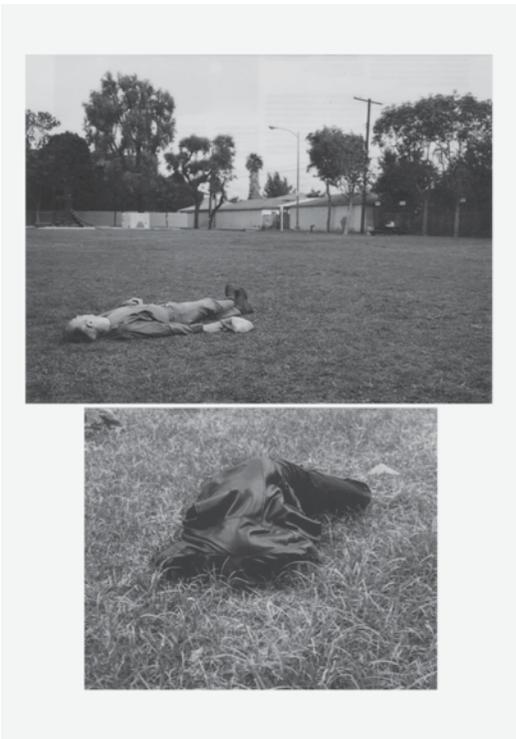
Luis Jacob is a Toronto-based artist and curator whose work destabilises conventions of viewing and invites a collision of meanings. He has achieved an international reputation, with exhibitions of his work at the Montreal Biennial, Montreal (2016); Tanya Bonakdar Gallery, New York, and La Villa du Parc centre d'art contemporain, Annemasse (2015); Cantor Fitzgerald Gallery, Haverford College, Pennsylvania, and Limerick City Gallery of Art, Limerick (2014); Overbeck-Gesellschaft, Lübeck, and Centro Párraga, Murcia (2013); Witte de With, Rotterdam, and Taipei Biennial, Taipei (2012); Museum of Canadian Contemporary Art, Toronto, and Generali Foundation, Vienna (2011); Kunsthalle Bern, and Solomon R. Guggenheim Museum, New York (2010); Städtisches Museum Abteiberg, Mönchengladbach, and Institute of Contemporary Art, Philadelphia (2009); Power Plant Contemporary Art Gallery, Toronto, and Hamburger Kunstverein, Hamburg (2008); Morris and Helen Belkin Art Gallery, Vancouver, and documenta12, Kassel (2007). In 2016, he curat-

ed the exhibition *Form Follows Fiction: Art and Artists in Toronto* at the Art Museum at the University of Toronto. In 2015, he co-curated the conference *This is Paradise: Art and Artists in Toronto* with Barbara Fischer, in collaboration with Kitty Scott.



Luis Jacob

Album XV 2018, image montage
in plastic laminate, ten panels,
each panel 44.5 x 29 cm



Sanne Kabalt

b. 1989, Amsterdam
Currently lives in Amsterdam

Sanne Kabalt works with photographs and words in the realm of illness, death, madness and loss. She has exhibited in group exhibitions at Het Nederlands Fotomuseum and Het Gemeentemuseum Den Haag and in solo exhibitions at Upominki, Rotterdam, and Het Pompgemaal, Den Helder. Kabalt has often worked as an artist-in-residence, for example in Iceland and Romania. Her latest residency was Het Vijfde Seizoen, a residency on the terrain of a psychiatric institution. The outcome of which is an artist book that she just published titled *Zolang je niet zo over problemen praat zie je er toch niks van*, which roughly translates from Dutch to 'As long as you don't talk about problems so much you won't see them anyway'—a title that casts doubt on the capacity of photography to give a form to something as complex as madness and thereby questions Kabalt's own medium and work.



Sanne Kabalt

father, sleeper 2007, 2018,
photograph, text, dimensions
variable

I took a photograph of my father sleeping on the couch. I, the photographer, am standing on the side of the couch on which his head is resting. That's where the focus is. Wrinkles, cheekbones, eyes closed, an expression between innocence and something darker, more painful. His body's shapes and outlines are clearly visible beneath the thin blanket. In this roll of film I also photographed him fixing the car, working in

the garden, playing the guitar, telling a story. Why is it the act of sleeping that captures him—better than the others, at least? To capture. Is it even fair, to capture a sleeper?

I took a photograph of my father sleeping on the couch. What happens, if we see a photograph of a person as the person itself? It is only a small step from an accurate depiction to an uncanny aliveness. The resemblance of the photograph to the real casts doubt on whether the photograph is not in itself more than a piece of paper, a jpg file, or whatever carries it. A peculiar case of time travel. Rather than going

back and forth, photographs prove capable of remaining.

I took a photograph of my father sleeping on the couch. I found the negative today. The tone is softer than the print. There are a few millimeters of negative that didn't make it on the print. Millimeters equal centimeters. A bump under the fleece blanket. I found his feet today. With the retrieval of the negative I have gained the possibility of reproduction. But would I? Should there be more than one of this photograph?



Gülsün Karamustafa

b. 1946, Ankara
Currently lives in Istanbul

Gülsün Karamustafa's work is exhibited internationally and widely. Her last survey shows were *Chronographia* at Hamburger Bahnhof, Berlin (2016) and *A Promised Exhibition* at SALT, Istanbul (2013). Amongst her group shows are participations at the 2nd, 3rd and 4th Istanbul Biennial, Istanbul (1989, 1992, 1995); the 3rd and 10th Gwangju Biennial, Gwangju (2000, 2014); the 31st São Paulo Biennial, São Paulo (2014); the 8th Havana Biennial, Havana (2003); the 3rd Cetinje Biennial, Cetinje (1999); the 4th Thessaloniki Biennial, Thessaloniki (2014); the 1st Kyiv Biennial, Kyiv (2012); the 11th Cairo Biennial, Cairo (2009); the 3rd Singapore Biennial, Singapore (2011); and the 1st Seville Biennial, Seville (2004).



Gülsün Karamustafa

Somnambule 2018, paper collage, 21 x 29 cm

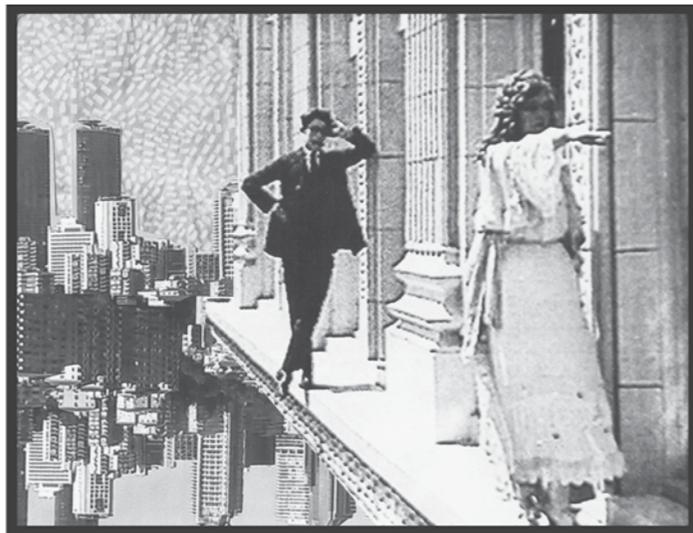
Somnambulism is a sleep disorder belonging to the parasomnia family.

Parasomnia involves abnormal and unnatural movements, behaviors, emotions, perceptions and dreams that occur while falling asleep and between sleep stages or during arousal from sleep.

We feel like Somnambules in the new conditions of the old city.

* Film still from Hall Roach's *My Daughter is a Somnambule*, 1920

* A snapshot of the new Istanbul with flags, from the sixth floor of an apartment building.



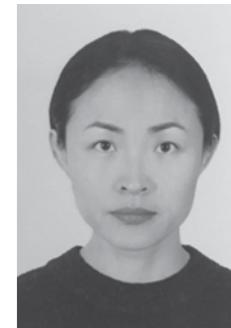
Nabuqi

b. 1984, Inner Mongolia
Currently lives in Beijing

Departing from a focus on objects themselves, Nabuqi's work extends to the relationship between objects and the human body, as well as the variations of individual perceptions within different spaces and environments. The *Object* series focuses on the independence of the object, in particular its relationship of mutual influence and contrast with the body. *A View Beyond Space* juxtaposes two different types of spaces (one real and one imaginary) in order to observe the body's differing responses to these spaces. In her recent works, Nabuqi combines individual sculptural pieces to render a sense of fragmentation within space. Interested in extending these notions to the broader parameter of public space, Nabuqi aims to thereby address the individual's relationship with his or her environment.

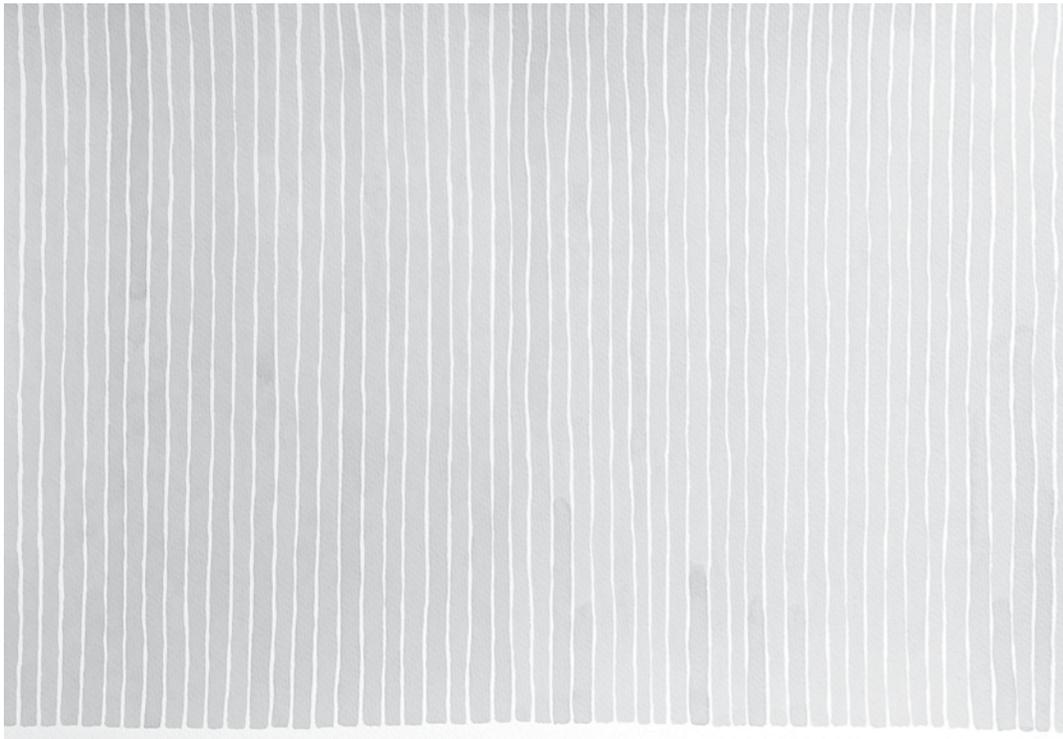
Nabuqi graduated from the Central Academy of Fine Arts in 2013, and currently lives and works in Beijing. Her recent exhibitions include *Cold Nights* at UCCA Art Centre, 2017;

Absent Paragraph at Museum Beelden aan Zee, 2017; *Any Ball* at Central Academy of Fine Arts, 2017; the 11th Shanghai Biennale, 2016; and the 10th Gwangju Biennale, 2016. She has been nominated for the 2016 Art Sanya Huayu Youth Award.



Nabuqi

1, 2, 3, 4, 5, 6..... 2018, prints
on fabric, dimensions variable



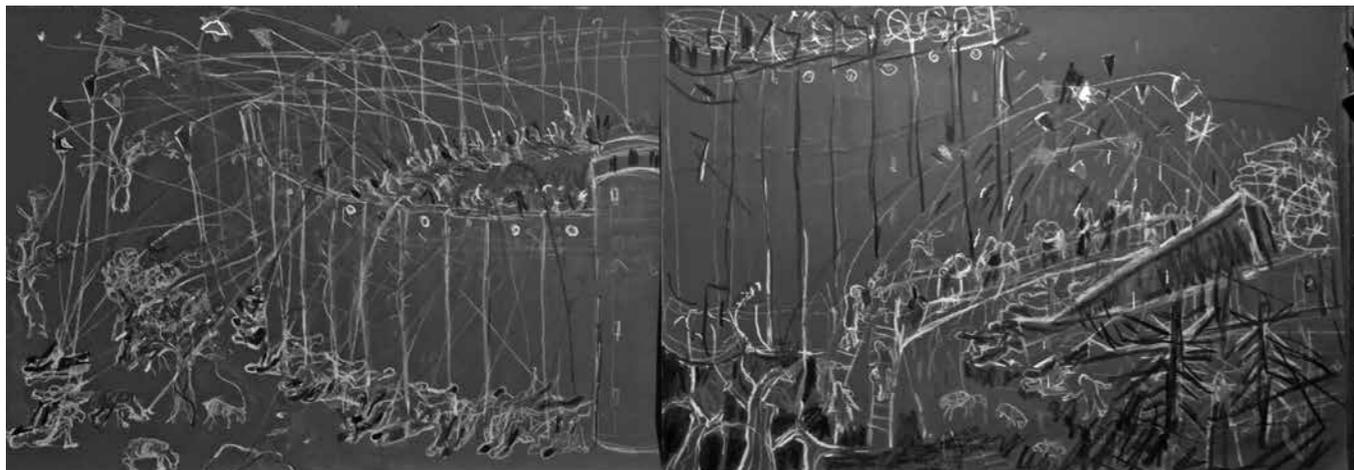
Alejandra Riera

Alejandra Riera has been engaged in writing and film-making since 1995 as well as, these past few years, nurturing abandoned big city plants back to life. Located 'between fields' her written works and film-documents are based on lived experience and most often are attempts to encourage collective thought, gestures and creation. She has founded several research groups involving, over many years, the thoughts, dreams and perceptions of people undergoing psychic suffering (with the group UEINZZ from São Paulo), but also with the inhabitants of a peri-urban neighborhood (Valence-le-Haut). From 2010–2014 she taught a Lucioles Atelier at the La Borde Clinic in Cour-Cheverny with Joris de Bisschop, having the luck to also count on the presence of Jean Oury. 'Poetic(s) of Incompleteness' is her most recent essay, focusing on certain experiences with a density that extends beyond the cinema, but which nonetheless accompany it (including the last unfinished film by Maya Deren). Her essays have been the objects of presentations both within and outside the spaces specifically devoted

to the visioning of artistic and cinematic production. Since 2010 she has been teaching film and documentary practices at the Ecole nationale supérieure d'art at Bourges and where she organises Manières de faire, a cine-club open to all exploring rare, singular and poetic approaches, examining film, writing and experience outside of any preconceived actuality.

Alejandra Riera

Without title 2018, mixed media, dimensions variable



Annette Ruenzler

b. 1968, Speyer
Currently lives in Berlin

Annette Ruenzler works as a visual artist who predominantly makes sculptures and installations, and sometimes drawings. A recurring topic in her work is how the world of things mirror social behaviour. The uncanny quality of many of Ruenzler's works, and their restrained naivety, appears as a coherent attempt to reformulate old conceptions of classical beauty by subtly distorting them. Her visual language celebrates beauty and poetry in an ambivalent way; it is very prosaic and excessively refined simultaneously.

Even though Ruenzler investigates difficult and contested issues such as the role and position of women in society – and by extension, gender issues and related social conventions – her work is never didactic. Her practice, while political, focuses on the capacity of aesthetics to question restrictive conceptions within society. Diverse odd shapes and forms consistently emerge in her installations, sculptures and drawings to reveal the complexity of the sub-

jects she approaches and the danger of providing definitive or normative answers. Thus, naturally, she leaves her works open to doubt and personal interpretation.

Annette Ruenzler's work has been shown in museums, international galleries and art fairs including Art Basel and Art Basel Miami. Recent exhibitions were *Schall und Rauch, Flüchtige Erscheinungen der Gegenwartskunst*, curated by Hendrik Bündge and René Stessl, Galerie Martinetz, Cologne (2017); *Das Loch*, curated by Sasha Rossmann and Fanny Gonella, Kunsthau Bremen, Bremen (2016); and *Maintenance Permanente*, 45cbm and Kunsthalle Baden-Baden, Baden-Baden (2015).



Annette Ruenzler

Konfliktsituation 2006,
pigmentliner, silver paint,
newspaper cutouts/paper,
29.6 x 21 cm

Übersprungsschlaf 2006–2018,
pigmentliner, silver paint,
newspaper cutouts/paper,
29.6 x 21 cm

In a situation in which one is confronted with two different courses of action at the very same time (*Konfliktsituation*), one potential coping mechanism can be falling asleep (*Übersprungsschlaf*). This behavioral pattern can be observed in birds and humans.



Jürgen Stollhans

b. 1962 in Rheda/Westphalia
Currently lives in Cologne

Jürgen Stollhans, born 1962 in Rheda/Westphalia, lives and works in Cologne, Germany. In the eighties he studied painting in Münster with Norbert Tadeusz and sculpting at the Kunstakademie Düsseldorf with Erich Reusch. Stollhans compiles the results of his research on politics, contemporary history and science into drawings, collages, animations and installations in which motifs from various fields collide. Thereby his work allows for the influx of both history and the present, art and daily life, or elements of biography and evolution theory. He develops branched analogies, exploits images, links signs and meanings, and in distorting and translating them anew, he ferrets out the paradoxes and absurdities. Stollhans creates using his own archive, comprised of sketchbooks, newspaper articles, photographs and found objects, which he has accumulated over the course of different research trips and lines of inquiry. His works often take up local references or are based on questions arising from the ex-

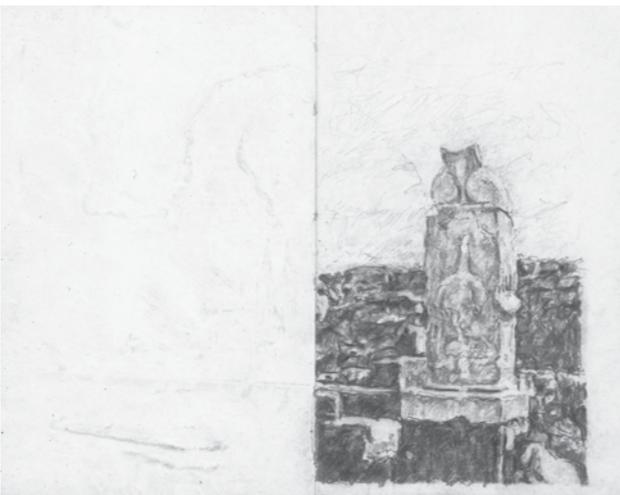
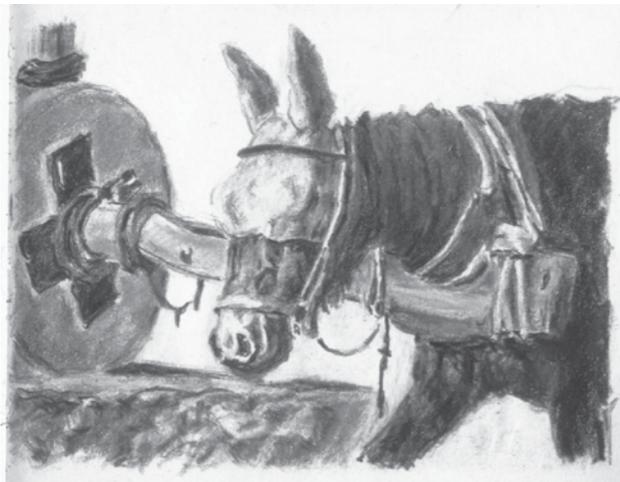
hibition venue. His works were shown in various national and international solo and group exhibitions, including at Museum Ludwig, Cologne (2016); Suzhou Museum of Art, Suzhou (2016); Busan Biennial, Busan (2012); documenta12, Kassel (2007); LAnormalidad, Buenos Aires (2006), and currently at the Lehmbruck-Museum in Duisburg. He was awarded the Konrad-von-Soest-Preis (2014), and received the grant of Stiftung Kunstfonds (2003).



Jürgen Stollhans

Untitled 2017, coloured pencil,
7 x 9 cm

Untitled 2017, coloured pencil,
14 x 18 cm



Jürgen Stollhans

**Zéro de conduit. Jeunes
diables au collège** 2018, acrylic
on canvas, approximately
124 x 160 cm



Isabelle Sully

b. 1991, Melbourne
Currently lives in Rotterdam

Isabelle Sully works across art making, curating and writing. Her context-based practice revolves around the social, economic and administrative mediation of publics within and through the frame of art. In 2017 she received an MA (Art Praxis) from the Dutch Art Institute and published the essays 'At the Edge of the Frame' in *Kunstlicht*, Amsterdam, and 'The Anonymous Donor: On the work of Christopher D'Arcangelo via a curatorial problematic' in *Un Magazine*, Melbourne. She recently co-curated the exhibition *Catalogue* at MAMA, Rotterdam (2018); participated in *Walgenach, Isabelle, Faysal, Micha, Robin Hood and 100,000 past exhibitions*, at Rib, Rotterdam (2017); and held the solo exhibitions *Guest Book* at West Space, Melbourne (2016), and *Slang* at TCB Art Inc., Melbourne (2015). Alongside her practice, she is the editor at Publication Studio Rotterdam—a print-on-demand publisher operating within an international network of distribution.



Isabelle Sully

Pacifier 2018,
food safe resin, 7 x 5 x 4 cm

Sedater 2018,
food safe resin, 8 x 6 x 5 cm

Retainer 2018,
warning letter, 17 x 28 cm

Muzzle 2018,
food safe resin, 6 x 7 x 5 cm

To,
Mr/Ms _____

Employee No: - _____ [name of company]
_____ [name of city]

SLEEPING WHILE ON DUTY

Please be strongly reminded that sleeping during working hours is an act of major misconduct.

As applicable to you:

" _____ "

You are hereby warned to be careful of your conduct while on duty, for non-conduct is misconduct conductive of termination. As such, employees are strictly prohibited from committing such an act; i.e., sleeping during waking hours.

Recurrence of this misconduct will lead to initiation of severe disciplinary action against you. Our advice, in light of machine-ic requirements for bodily capabilities: a stand-in for sleeps circumstantial lack. Corporeal surrogates, catering to shallow breathing, grinding, snoring (loudly).

For your breathing was labored, overworked from a latent resistance against being functionalised. The push and pull between two contradictory requirements:

Constant availability and perpetual rejuvenation (commercial),
Plus seven to eight hours uninterrupted sleep (medical).

Contrarily to as otherwise stated, dreaming [does not] elicits a productive forgetting to an endlessly continuing present. Instead: manage your waking time in light of fatigue. Beware of affects conductive of having a life:

1. Extended commuting times
2. Heavy family and social obligations
3. High level of community activities
4. Emotional issues
5. Age
6. Poor health and fitness levels

Or, instead, risk termination with your interruption to the constant expectation of the unexpected. A contemporary state is not an insomniac paranoia but a waking dream.

For the interim, enclosed is a tool to sleep, sincerely,

Leeron Tur-Kaspa

b. 1991, Chicago
Currently lives in Amsterdam

Leeron Tur-Kaspa is an Israeli-American artist. She completed her BA at Yale University in 2013 and is currently living and working in Amsterdam. She has exhibited in various venues in the United States and Israel, served as an administrative director at Artspace Tel Aviv nonprofit gallery during its first three years of operation, and was a member of Hanina Cooperative Gallery in Tel Aviv. Her noted exhibitions include *Lightly Scented* at the Gallery of the Central Bus Station in Tel Aviv; *Are We There Yet* at Indie Photo-group Gallery; and *Something You've Tasted Before* at Hanina Cooperative Gallery in Tel Aviv. Her artistic practice examines cross cultural trauma and desire through domestic textures.



Leeron Tur-Kaspa

In the Language of Interrupted Sleep 2018, five hand embroidered pillowcases of various sizes

In the Language of Interrupted Sleep is an evolving archive of altered pillowcases. Each pillowcase is embroidered with a fragment of an official law or mandate that relates to the right to sleep; knowingly or unknowingly outlining who is allowed to rest where, how, and under what conditions.

The choice of text on each pillowcase rests on the proposition that there are similarities to be found between the

cryptic language of dreams and the abstract language of the law. The result is as if one read a piece of legislation to herself, slept on it, then had it appear to her in a dream in altered form. As abstruse as the text segments are, however, they are not hallucinated but taken from actual legislation, whose ambiguities have real consequences. Interpretation of dreams, considered to be an open-ended and esoteric practice, is merged with interpretation of the law, falsely presumed to be an objective and didactic affair. For it is often not the laws themselves that keep us up at night, but the uncertainty of where we stand in relation to them under shifting circumstances and

governments. Sleeplessness is materialised through the repetitive act of embroidering into the night.

The uncomfortable tension between an intimate private realm of sleep and a public realm of legislation is exacerbated when deeply personal concepts such as ‘harassment’ and ‘good moral character’ are reduced to bureaucratic speech. The pillowcases are set hanging in the open air, giving reference to the idea of ‘airing out your dirty laundry’. Cliché texts often embroidered on linen such as ‘Welcome Home’, are replaced with texts that situate our private concerns inside the public sphere.



Simon Wachsmuth

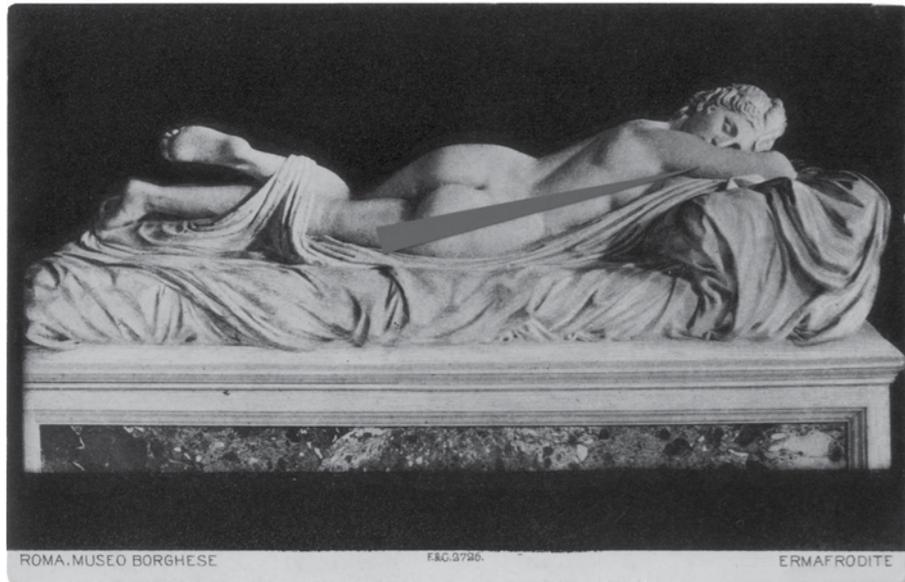
b.1964, Hamburg
Currently lives in Berlin

Simon Wachsmuth studied painting and visual media at the University of Applied Arts in Vienna. Besides participating in documenta12 in Kassel (2007), the Istanbul-Biennial (2009) and the Busan Biennial (2012), his works have been shown in the exhibition *Atlas. How to Carry the World on One's Back?*, curated by George Didi-Huberman at Madrid's Museo Reina Sofia. Further, his works have been shown at the New Museum, Nuremberg; Museo Serralves, Porto; CAAC, Seville; and the Suzhou Museum of Art in China. Recently he participated in the exhibition *Statues also Die* at the Fondazione Sandretto Re Rebaudengo and the Egyptian Museum in Turin. His works have also been presented lately at the Museum Ulm and Zilberman Gallery in Istanbul. Wachsmuth's practice involves installations, film and research-based works.



Simon Wachsmuth

*sketch for the design for a
chronometer* 2018, collaged
1900s postcard, red paper,
9 x 14 cm



Xie Nanxing

b. 1970, Chongqing
Currently lives in Beijing and
Chengdu

Solo Exhibitions

- 2018 *Spices*, Ullens Center for
Contemporary Art, Beijing
- 2015 *untitled: 3 x*, Galerie Urs
Meile, Beijing
- 2013 *THE SECOND WHIP WITH
A BRUSH*, Galerie Urs
Meile, Lucerne
- 2012 *THE SECOND ROUND
WITH A WHIP*, Galerie Urs
Meile, Beijing
- 2010 *STEPFATHER HAS AN
IDEA! – Xie Nanxing*,
Galerie Urs Meile, Lucerne
- STEPFATHER HAS AN
IDEA! – Xie Nanxing*,
Galerie Urs Meile, Beijing

Group Exhibitions

- 2017 *PARADOXA*, Museo
d'Arte Moderna e
Contemporanea – Casa
Cavazzini, Udine
- 2016 *Permanent Abstraction:
Epiphanies of a Modern
Form in Escaped
Totalities*, Red Brick Art
Museum, Beijing
- The 3rd Nanjing
International Art Festival:
HISTORICODE: Scarcity &
Supply*, Baijia Lake
Museum, Nanjing

SLIPPAGES, Pearl Lam
Galleries, Shanghai

*Each to His Own: Li
Wendong*, OCAT Xi'an,
Xi'an

Wet Dreams: No. 4, Lang
jia Hutong, Beijing

New Capital Huang

*Yu Collection Exhibition
(2007–2016)*, Museum of
Contemporary Art
Chengdu, Chengdu

*DISSENSUS AGITATION:
The Painting to Language*,
Today Art Museum,
Beijing

*TOO LOUD A SOLITUDE:
Stalkers of Chinese
Contemporary Art*, Hive
Center For Contemporary
Art, Beijing

- 2015 *Nonfigurative*, Shanghai
21st Century Minsheng Art
Museum, Shanghai
- The Garden of Forking
Paths: Tracks and
Intersections of 15
Artists*, Shanghai Gallery
of Art, Shanghai
- Breaking Image: Methods
That Contemporary Artists
from China Applied to
Process Imagery*, Si Shang
Art Museum, Beijing
- China 8*, Museum
Folkwang, Essen;
Lehmbruck Museum,
Duisburg; Kunstmuseum
Gelsenkirchen,
Gelsenkirchen;

Skulpturenmuseum
Glaskasten Marl,
Marl; Osthaus
Museum Hagen,
Hagen;
Kunsthalle
Recklinghausen,
Recklinghausen; NRW
Forum, Düsseldorf



Xie Nanxing

Untitled 2018, ink and photo on paper, 21 x 29.7 cm

This drawing on an A4 sized paper provides the information for two of my recent paintings. The sleeping pose on view is a self-disciplined and contemplative composition, akin to an oneiric awakening—where the figure seems restless and waits to be awake. This state led the body to be half lifted, and places a limp leg right there and then, like a puppet on strings. Then it turns into a nightmare, where the narrative becomes chaotic.

The upside down figure is drawn from the card Q, referring to Ruth's portrait—a mysterious queen, a heroine from central Germany. Her mirror image projects a duality in her personality, where diurnal tenderness and nocturnal solemnity coexist.

The semi-lit space of the photograph is similar to an open window, capturing two different scenes, both created from a dream.



Xie Qi

b. 1970, Chongqing
Currently lives in Beijing and Chengdu

Solo Exhibitions

- 2014 *Xie Qi: New Works*, Pekin Fine Arts, Beijing
- 2011 *Vesus*, Li Space, Beijing
- 2010 *The colorful frozen suckers*, Vigolovattaro
- 2005 *After Midday*, China Art Seasons Gallery, Beijing
- 2001 *The play ground*, Art Scene China Gallery, Hong Kong

Group Exhibitions

- 2017 *Extended Ground Group Show*, Galerie Urs Meile, Lucerne
- 2017 *A Separation*, Gallery Yang, Beijing
- 2017 *The Latch*, C-Space+Local, Beijing
- 2016 *Chinese Whispers*, Kunst Museum, Bern
- 2016 *Dissensus Agitation: The Painting to Language*, Today Art Museum, Beijing
- 2013 *Secret Love*, Museum of Far Eastern Antiquities, Stockholm
- 2012 *Face*, Minsheng Art Museum, Shanghai



Xie Qi

Ruth 2015, oil on canvas,
120 x 120 cm

Summer night breezes are soft, salty, casual. As it shifts time for a short while, temporarily shrouded in illusion, an embonpoint drops its load, removing its shape, freeing its spirit from the body and becoming an object of sexiness that beams in the dark background.



Baha Görkem Yalım

b. 1987, İzmir
Currently lives in Amsterdam

Baha Görkem Yalım is a visual artist. Yalım's exploration, not only of contents, but also of the use of artistic media, is in a constant flux—refusing to crystallise in a particular form. Yalım employs video, installation and performance, sometimes in variations and sometimes as folds of the same. His practice at times crosses the borders of a writer, teacher and curator. He is currently living in Amsterdam.



Baha Görkem Yalım

'Re-Gift' sculpture series 2018,
cardboard boxes, ink, neutral-
density filters, handles,
dimensions variable

*The inside which is merely the
fold of the outside, as if the
ship were a folding of the sea.*
2018, single-channel colour
video with sound, 18:25 mins



Baha Görkem Yalım

*The inside which is merely the
fold of the outside, as if the
ship were a folding of the sea.*
2018, single-channel colour
video with sound, 18:25 mins



Zheng Mahler

b. 1983, Melbourne
Currently lives in Hong Kong

Zheng Mahler are an artist (Royce Ng) and anthropologist (Daisy Bisenieks) duo working together on research intensive, community based, site-specific projects often utilising digital media, performances and installation to explore relationships between art and research practice. Drawing from each other's respective backgrounds, they examine the limits as well as the methods and strategies of expanding both their familiar disciplines while experimenting with new interdisciplinary possibilities or cross pollinations, where anthropological approaches are applied to art practice and artistic methodologies are utilised as research exercises in the studies of anthropology. Together they have exhibited, performed and participated in numerous art spaces, institutions and residencies, working alongside various communities in Australia, Asia, Africa, Europe and the US.



Zheng Mahler

N, N-Dimethyltryptamine
2018, inkjet print on paper,
42 x 30 cm

Zheng Mahler's work *N, N-Dimethyltryptamine* is an exploration of insomnia in early parenthood and naturally induced psychedelic experiences as possible sources of creativity. DMT is an endogenous molecule produced by the pineal gland, spine and lungs in human beings and all mammals, and is responsible for dreams, spiritual experiences and drug induced psychedelic states. It is also released at birth, the moment of death and in near-death experiences, and has been used for its therapeutic and psychological healing properties in indigenous medicine. In Zheng Mahler's work for *Sleeping with a Vengeance, Dreaming of a Life* the artists will explore the creative potential of their own sleep deprived states following the birth of their daughter by creating a digital 'exquisite corpse' sketch in the small hours of the night, between feeds and diaper changes. DMT is produced during rapid eye movement (REM) sleep and is responsible for the lucid dream states experienced in the deepest hours of sleep. Being forcibly awoken during these hours presents the possibility of waking dream-like states that can be harnessed for creative purposes. Using VR sketching programs they will present the culmination of several nights sketching as a small print.



Sleeping with a Vengeance, Dreaming of a Life

Curated by Ruth Noack

October 7 –
November 1, 2018

Institute for Provocation
Heizhima Hutong 13
Dongcheng District
Beijing
China

Florencia Almirón
Clara Amaral
Alaa Abu Asad
Ibon Aranberri
Zbyněk Baladrán
Matthijs de Bruijne
Livio Casanova
Ulufer Çelik
Agata Cieślak
Chris Curreri
Anna Dacqué
Danica Dakić
Anna Daučíková
Teresa Distelberger
Ines Doujak
Nikos Doulos
Gangart
Tina Gverović
Dominique Hurth
Hu Wei
Luis Jacob
Sanne Kabalt
Gülsün Karamustafa
Nabuqi
Alejandra Riera
Annette Ruenzler
Jürgen Stollhans
Isabelle Sully
Leeron Tur-Kaspa
Simon Wachsmuth
Xie Nanxing
Xie Qi
Baha Görkem Yalım
Zheng Mahler

This catalogue supplement was published on the occasion of the third iteration of *Sleeping with a Vengeance, Dreaming of a Life* at Institute for Provocation, Beijing. *Sleeping with a Vengeance, Dreaming of a Life* is a series of exhibition sketches looking at the contemporary politics of sleep.

Co-edited by Ruth Noack
and Isabelle Sully
Designed by Matt Hinkley
Translations by Hu Wei

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The curator would like to thank the artists, Hu Wei, Matt Hinkley, Isabelle Sully, Ingrid Klenner, Clemens Treter and Kasimir Noack.



Sleeping with a
Vengeance, Dreaming
of a Life

Curated by Ruth Noack

August 31 –
September 28, 2018

lítost
Přívozní 1054/2
Holešovice
Prague
Czech Republic

Florencia Almirón
Clara Amaral
Alaa Abu Asad
Ibon Aranberri
Zbyněk Baladrán
Matthijs de Bruijne
Livio Casanova
Ulufer Çelik
Agata Cieślak
Chris Curreri
Danica Dakić
Anna Daučíková
Teresa Distelberger
Ines Doujak
Nikos Doulos
Gangart
Tina Gverović
Dominique Hurth
Luis Jacob
Sanne Kabalt
Gülsün Karamustafa
Alejandra Riera
Annette Ruenzler
Jürgen Stollhans
Isabelle Sully
Leeron Tur-Kaspa
Simon Wachsmuth
Baha Görkem Yalım
Zheng Mahler

This catalogue supplement was published on the occasion of the second iteration of *Sleeping with a Vengeance, Dreaming of a Life* at lítost, Prague. *Sleeping with a Vengeance, Dreaming of a Life* is a series of exhibition sketches looking at the contemporary politics of sleep.

Co-edited by Ruth Noack and Isabelle Sully
Designed by Matt Hinkley
Translations by Petra Mandová
Exhibition documentation by Lenka Glisníková
Preview documentation by Svetlana Lopato

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The curator would like to thank the artists, Matt Hinkley, Gabriëlle Schleijsen, Miloslav Vorliček and Kasimir Noack.



Sleeping with a
Vengeance, Dreaming
of a Life

Curated by Ruth Noack

June 1–2, 2018

Yellow Brick
7 Eptapirgiou Str.
Nea Ionia
142 31
Athens
Greece

Florencia Almirón
Clara Amaral
Alaa Abu Asad
Matthijs de Bruijne
Livio Casanova
Ulfer Çelik
Agata Cieślak
Anna Daučíková
Teresa Distelberger
Ines Doujak
Nikos Doulos
Gangart
Tina Gverović
Sanne Kabalt
Alejandra Riera
Annette Ruenzler
Jürgen Stollhans
Isabelle Sully
Leeron Tur-Kaspa
Simon Wachsmuth
Baha Görkem Yalım

This version of the catalogue was published on the occasion of the first iteration of *Sleeping with a Vengeance, Dreaming of a Life* at Yellow Brick, Athens. *Sleeping with a Vengeance, Dreaming of a Life* is a series of exhibition sketches looking at the contemporary politics of sleep.

Co-edited by Ruth Noack and Isabelle Sully
Designed by Matt Hinkley
Exhibition documentation by Sanne Kabalt

Printed at Publication
Studio Rotterdam
Edition of 300
Published June 2018

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Auslandsbeziehungen

