

1 AREFEH RIAHI AND SHER DORUFF - *PALINDROME*

In collaboration with artist and researcher Sher Doruff, I researched the uncertainty of language, as well as its potential for resisting archival modes of communication. What do 'limitation' and 'consolidation' mean in relation to language? In what ways are borders manifested within language? In every form of language, an inclusion and exclusion process are at work. Is there such thing as a lever that exists solely to resist this process of othering, inside the structure itself?

English is native to my collaborator. I, however, adopted it later in life. In this shared tongue, we interweave traces of Farsi – my native language, unknown to my collaborator – to provoke a multifold dialogue. Hailing from different backgrounds, cultures and generations, we desire to meet in a 'verbal middle-ground'. How can we challenge the familiar – the sense of belonging embedded in language – to more freely and equally participate in a rather chaotic, scattered, yet reciprocal mode of communication? How can language be activated with the poetic quality of a secret code yet simultaneously be so open?

This research manifests itself as a constellation of coalescent components – a site-specific performance that leaves behind a residual installation, accompanied by a sound composition and a video production. While each component can be understood as its own independent work, they also act as annotations and a recollection of the collaborative process. In this regard, the works too, exist within a self-referential dialogue with one another. The performance takes place at a glass border between interior and exterior, located at the entrance of the W139 project space – a building that is situated in Amsterdam's Red-Light district. The audience of the work is thereby extended to the transient public, who can observe it from the street, through the windows.

Sher Doruff

Actively engaged in artistic research processes, Sher Doruff investigates languaging in the forms of speculative fabulation and aural perception from an entangled natureculture perspective. Her collaboration with Arefeh Riahi has afforded a long-term rhythmic practice of spoken and written word intra-actions that negotiate the porosity of social and material boundaries.

Arefeh Riahi

With a focus on the Archive in the broadest sense of the concept, Arefeh Riahi's artistic research explores non-archival and non-categorizable modes of knowledge-making and communication. Riahi has been questioning the aporia of language and the complexity of interlingual thinking and comprehension. In a collaboration with Sher Doruff, this line of thought resonates through different modes of communication, seeking to navigate and reflect upon spatial and bilingual limitations. Such modes encapsulate and converge as written correspondences, physical encounters between two bodies, and the sonic collaging of voices.

with specials thanks to Stroom - Den Haag

2 CLARA PALLI - *LATENT APPARITIONS*

Latent apparitions N°1 | video, 2min 46sec

Credits

Painting: *Still Life with a Gilt Cup*, by Willem Claesz. Heda, 1635

Camera and editing: Pounding Pictures, Jasper Masthoff

After Effects: Highscaler Studios, Chris Pieplenbosch

Film set build up: Ramon Ottenhof

Plinth: Floris Kruidenberg

Thanks to: Evelina Rajca, Pierfrancesco Gava, Arefeh Riahi, Teachers Master Artistic Research, Randhir Wanigasekara, Daniëlle de Hoog, Johan Gustavsson, 1646, Eveline de Heij, Rosa Dallevedove, Stefano Letterini, Anna Moreno, Jeroen van der Hulst and Sven van Dam.

Latent apparitions N°3, Family of liberals | video, 3min 52sec

Credits

Painting: *Dog and Cat at a Basket with Meat, Asparagus and Artichoke*, by Paul de Vos, 1620.

T-shirt: Emlyn Adrian Pork Belly T-Shirts

Shorts: alexnld.com, 3D meat print shorts.

Sleepers: HYCOOL 3D meat print flip flop

Thanks to: Randhir Wanigasekara.

Latent apparitions N°4, Fable of the dog and the prey | video, 1min 52sec

Credits

Modified painting: *Fable of the dog and the prey*, by Paul de Vos, 1636-1638.

Animation: World's First <Realistic> 3D-Printed Steak, TomoNews US

Soundtrack: Christopher Walken, 'The Lion Speech', *Poolhall junkies* 2002.

Clara Pallí

In her recent works, Clara Pallí explores her interest in European painting tradition from the seventeenth century, more specifically paintings in which no human figures are depicted. Instead, the metaphors at play in these baroque scenes from early capitalism represent and embody the implicit power relations, their weight, and the illusory way these absent figures are sustained. In this image study, Pallí reflects on the continuities, and unrevealed forces still manifested in our present domesticities.

Clara Pallí is currently engaged in the Master Artistic Research program at the Royal Academy of Art in The Hague and since 2004 is co-director and co-curator at 1646.

with specials thanks to Stroom - Den Haag

3 ELLINGTON MINGUS - *SIGNAL*

When transmission is a means to create and control our reality, what are the presiding ideologies that occupy its frequencies? How do they sublimate the experience and history of otherness? Meaning, how has the transmission of a communal concept shaped the worlds of those who live in the range of this conveyance that are systematically and institutionally denied agency?

SIGNAL, an acronym for Shadow's Imitate Gravity's Nascent Analog Language, is a series of audio-video experiments and thematic fragments drawn upon the multifaceted prism of Home. It is distributed by a system of 8 concurrent transmissions broadcasting onto reclaimed ultrahigh-frequency radio channels. The system is augmented with mobile transceivers and a spectrum analyzer that reads and displays signal modulation and phase shifts in real-time.

A work in development, *SIGNAL* is intended as a space of performative potential through transmission laid on the bedrock of collective improvisation. It is designed to carry histories, shapes, and textures of sound and light and express the multiplicity of identity through time and space. It is a search into a record of encoded narratives that is continuously reformed and replayed through ritualized spontaneity.

SIGNAL was conceived to reconcile the ubiquitous presence of my grandfather jazz icon, Charles Mingus to a haunting familial absence.

To come closer to the man and reveal the complex character and socio-political circumstances within his legacy. To unveil the sheath of lore that tends to shroud so-called "legends": favoring conflict, fractious relations, and mythicized feats of singular heroic genius.

Ellington Mingus works as a musician, filmmaker, and researcher focused on the convergences of sound and image through a performative and improvisatory practice. His recent works aim to address discounted histories and discorded memories through open and inclusive narratives that reshape the scope of inherited identities. This multidisciplinary approach is interwoven into a dynamic process that has exposed him to the forefront of experimentation in New Media, Theatre, and Music with collaborations such as George Lewis, The Living Theatre, Amiri Baraka and Anthony Brown's Asian American Jazz Orchestra.

4 PIERFRANCESCO GAVA – *PURE GESTURE*

As a partially deaf person from birth, I have developed a particular focus on the use of gestures to strengthen spoken communication. My new project is an artistic research based on the study of sign language to decode and re-interpret the use of hands as a communicative element in contemporary political speeches. The research starts from an investigation of the gestures used in Christian art. The medieval frescoes telling stories from the bible are a kind of 'primitive' version of the modern comics but without any written word as we are use to see in modern comic stories. The speech balloons were absent in the frescos and instead of the balloons the hand-gestures indicated that the characters of the story were speaking. As the speaking hands were commonly used in paintings to communicate the act of speaking or the authority of the speaker, I want to collect the different gestures used in modern political speeches and to get closer to the (un)-conscious meaning given to gestures by the speaker. I hope to create a narrative in which certain questions will be raised, such as: What kind of power gestures are used in religious representations? What kind of gestures are associated with power today?

Pierfrancesco Gava's practice is focused on the strategies with which institutions, as politics and religion, use the public contemporary media to influence public opinion. His last work explores the use of hands-gestures as a communicative element in contemporary political speeches. The research starts from an investigation of the gestures used in Christian art as a metaphor for modern political gestures, creating awareness of their use and meaning.

The work will also include a performative collaboration with a sign language expert and AI systems in order to challenge, re-invent and re-use those gestures. A video and a publication will document the collaboration and the result of the research subsequently.

5 SUSANNA SCHOENBERG – DEEP INTERVIEW

'Deep Interview' is a 30-minute-long video production and presents a conversational situation—not based on identity, but comparing different language systems. The subject of the conversation is going to emerge through questions asked from two different (complementary) contexts: one mirroring the systemic “need” for monitoring—the need for a picture of the EU borders—the other focusing on corresponding unmonitored substances, the needs and perspectives of asylum seekers. The origin of the video is in the plot of a performance lecture based on asking questions and dedicated to (machine-like) monitoring practices. The origin of the performance is a particular literary technique I have already used in the past. A suitable technique for unpleasant objects under investigation, which treats them very literally. In the so-called 'Deep Interview', we only experience the questions.

Voice 1 of 'Deep Interview' addresses questions to a hypothetical representative of Frontex, the European Border and Coast Guard Agency. Voice 2 much more addresses questions to individuals: imagined individuals working for a (German) immigration office, or even some generalized (German) citizen accidentally involved in the technical discourse of immigration regulations and asylum practices. On a more abstract level, 'Deep Interview' embodies the desire to treat (and deconstruct) the law and its argumentative, but also operational logic as an image, shaped to define phenomena and entities to be managed.

Susanna Schoenberg's media practice is focused on the idea of emergence (of reality and shapes of reality); the contingent waiving of technical and conceptual control is part of her “realistic” (image giving) strategy. Recently, she has produced work explicitly dedicated to (apparatus-like) monitoring - in particular of the monitoring of the European borders.

Susanna Schoenberg studied film, media art, political science with; Ph.D. in sociology. She gave lectures, workshops, and classes at international universities, art academies, art associations; she actually lectures on Mediated Reality & Performance at the Kunstakademie Düsseldorf.

Her works have been shown in several international film and media art festivals and group exhibitions, including the International Triennial of New Media Art Beijing, Taiwan International Video Art Exhibition, Japan Media Arts Festival, International Award for Video Art ZKM Karlsruhe, Festival Internazionale di Cinema Locarno, Torino Film Festival, Rencontres Internationales Paris, European Media Art Festival Osnabruck, Ars Electronica Linz, IFFF International Women Film Festival Cologne/Dortmund, Women Make Waves International Film Festival Taipei, Padiglione Italia Biennale di Venezia.

6 THOMAS HAWRANKE - *THE GRID, THE LIB AND THE BEST OF ALL POSSIBLE WORLDS*

The installation shows the “welten” of computer games in three synchronized videos. At the bottom is the grid, a structure-creating element on which the components of the world are aligned. At the nodes of the grid, objects from the libraries are anchored and provided with materiality. The libraries of each game categorize architectures, non-player characters, plants, animals, visible and invisible materials. When placed in the world, the objects are collaged into a landscape and on-the-fly, the game engine starts its creation of the worlds.

The space of the game editor functions as a kind of capsule. In it, different sub-worlds become visible. At the end of the video sequence, a landscape without content is shown. We fly through handles, coordinate crosses, placeholders, trigger boxes, collision checks, and over the grid of the level architecture. In this world, all connections to the content have been cut. Where once plants and trees stood, now only spheres can be seen. The materiality of the world has been exchanged by the request to replace it.

Thomas Hawranke is an artist and researcher. He received a diploma in audiovisual media from the Academy of Media Arts Cologne and a Ph.D. in media art from the Bauhaus-University in Weimar. In 2005 he joined the artist group susigames, was an artist in residence at the Center for Art and Media (ZKM) Karlsruhe and held a scholarship for artistic research in video games. In 2009 he co-founded Paidia Institute, an interdisciplinary research group operating between art, technology, and science.

7 EVELINA RAJCA in correspondence with KONRAD BOHLEY, FELIPE GONZÁLEZ and TRITICUM AESTIVUM - *CHOREOGRAPHIES OF RECURSIVE AMBIGUITIES*

The multisensory installation consists of specialized, high-tech (signal shielding) bobbinet fabric and a *smart* automatized curtain track, two-way mirrors, sensors and microcontrollers to measure the circadian rhythm responses of the wheat plant (*Triticum Aestivum*) during 24/7 hours of ultraviolet light exposure, oscillations are translated into the experimental choreographies and soundscapes in the space. The multisensory installation is combined with (un)announced interventions in the public and private domain.

Are you tired, or are you just feeling tired?

I want to believe you

How to experience (y)our experiences?

There is no one without the other?

No plan(t)s for the future?

Konrad Bohley is a filmmaker, performer, editor, and experimental composer. Together with Felipe Gonzales, he co-founded the Cabaret in Cologne, a platform for experimental performances rooted in queer cultures. The cabaret embraces intercultural and transdisciplinary approaches, inviting dancers, musicians, artists, and scientists to tell histories from different perspectives. Bohley's work - (fake) documentaries and experimental compositions - is broadcast on TV and international film and art festivals.

Felipe González started his early profession in Santiago de Chile, studying dance while collaborating with independent artists from very early in his career. He has continued his alliance with other artists from different disciplines involved in the current contemporary movements in Germany. Experiments in writing crystallized in a first book of poetry: *Sobre comas, y puntos* (2011) followed by the collections 2013: *Cuaderno blanco, azul y rojo*; *Area de manejo*; *De venir* the fifth collection titled *La quinta familia*. He is active as an educator, a dancer and a theatre-maker, and cofounded the Cabaret in Cologne with Konrad Bohley.

Evelina Rajca explores the echoes generated by technologies on *our* nature, particularly in the field of perception and the production of (counterfactual) imaginations. She is interested in the diverse ways information is processed, exploring limitations and (un)known potentials of perception and senses. Deeply interrelated are questions of how to regulate and care for the resources that embed and process this information, both within the human and non-human boundaries. Here, the genealogies of experience and data, and the instruments created for organizing, classifying, and harvesting information to (de)construct meaning, rhythms, and decision-making processes play a crucial role.

with specials thanks to Stroom - Den Haag, Bauhaus Research School

8 LILLIAN ROSA, GUDRUN SCHOPPE IN COLLABORATION WITH SAMER MAKAREM - "WHATDOYOUFIGHTFOR?"

"What empowers people to be the heartbeat of a civil society that drives the change we need in the world?"

This is the key theme of the long-term interdisciplinary artwork "WhatDoYouFightFor?" by Lillian Rosa and Gudrun Schoppe. Following up the documentary short (R) EVOLUTION and a series of events in Berlin, they use their Artist in Residency in Amsterdam as the starting point for developing a series of film portraits with citizens worldwide who engage in action around democracy, sustainability and civil rights. The aim is to create spaces and formats that capture and trigger highly personal motives of a civic culture that drives the change they want to see in the world.

Their installation at the exhibition space of W139 is realized in cooperation with Lebanese activist Samer Makarem and focusses on the particular situation of the civil society in Beirut after almost two years of revolution and an enduring mismanagement, corruption, and inaction of the political class which lead to a gigantic economic crisis and the August 4th explosion in 2020 which destroyed large parts of the city.

Samer Makarem and his network are engaged in leading a civil alliance for reconstructing and building a civil state in Lebanon without corruption but with civil rights and democracy. On June 1st, 2021, they officially founded the political party *Minteshreen* to bring real change to the political system.

Lillian Rosa is a Berlin-based writer, director, producer, and activist whose award-winning work focuses on documentaries and bringing socio-political projects to life.

Gudrun Schoppe is a Berlin-based psychologist, activist, and organizer of cultural events; she, e.g., initiated '1000 GESTALTEN', a mass art performance at the G20 summit in 2017, which went viral in leading media around the world.