



## Marly Pierre-Louis, Tracian Meikle, en Tobi Balogun

### The Wild

2021

bookstore

The Wild is a series of pop-up bookstores and art experiences inspired by the tradition and history of black fugitives, maroons, refugees and exiles. The Wild is a meeting ground for Black togetherness that seeks to cultivate an intimate and liberated space for Black people through the curation of books and events.

The community experience centers readers interested in a deep engagement with books and the ideas within them, a space to sit with books and each other. The Wild seeks to be an otherwise space where art serves as a wayfinder to liberation. The books and art in this space are accounts, renditions, annotations, messages from/on this wild space and the characters both real and imagined who occupy it.

The Wild contends that conversations that claim to bridge polarities often function as ways to silence Blackness, in service of the neatness, quiet and order of whiteness. The WILD exists outside of polarity and gestures of solidarity. We assert our right to opacity. This iteration of the Wild replicates the intimacy of an African auntie's living room— an emblematic space of Black family, intimacy and community.

Marly Pierre-Louis is a writer, strategist and community cultivator originally from Brooklyn. Marly's work seeks to create intentional space for Black thought, imagination and togetherness. She is the co-founder of Netherlands Black Women collective — a collective of diasporic Black women chasing their dreams through Europe and co-editor and strategist for Versal, a community centered publishing press in Amsterdam. She is a first generation Haitian-American, a mother, a big sister and a Taurus through and through.

Tracian Meikle is a lover and facilitator of imaginative community building, seeking to celebrate and fortify the transformative energy of Black togetherness and creativity. Hailing from Jamaica, she has called Amsterdam home for over seven years. She is a researcher and practitioner in the arts and is presently the co-coordinator of the Unsettling Program, a program for radical inclusivity at the art institutions - Rietveld Academie and Sandberg Instituut.

Tobi Balogun is a designer and artist working primarily in new media and video installations. In his work, he reflects on a wide range of topics from contemporary African identity to cultural and social influences of emerging technologies. A Nigerian born, Canadian-native currently residing in Amsterdam, he draws inspiration from personal experiences migrating through these places.



# Hilda Moucharrafiéh and Dina Mohamed

Tracing Erased Memories

2018 - 2021 multimedia guided walk

Tracing Erased Memories is a site-specific multimedia guided walk, that aims to connect Amsterdam and Cairo through their harboured memories of resistance against state violence. Throughout the walk, participants experience the changing image of both Amsterdam and Cairo in relation to recent socio-political turning points. The walk is layered with testimonies from people who were directly involved in the 2011 Egyptian revolution and the students' and squatters' protests of 2015 in Amsterdam. This period forms a pivotal moment in the political climate of both cities, as waves of resistance rose against austerity measures and authoritative regimes. Through a choreographed roadmap, visitors walk through the city center in Amsterdam with headphones and a tablet. Whilst seeing Amsterdam ahead of them, the road of Cairo starts unfolding. Sounds of car honks in Cairo juxtapose with bicycles; a building in Amsterdam starts to dissolve into a burned down political party headquarters in Cairo. This experience of mixed up and intertwined realities echoes that of Moucharrafiéh and Mohamed when they first moved to Amsterdam trying to make sense of this seemingly untroubled city. Through casual conversations with the guides, who bring in their own stories and perspectives, all these different layers connect towards a collective voice of resistance.

**This interactive performance takes the form of a guided walk for one or two people at a time and will take place during scheduled time slots that visitors can sign up for.**

Hilda Moucharrafiéh (The NarrativeCollective) is a multimedia artist based in Amsterdam. Through her artistic research practice, she investigates our contemporary social condition through the lens of political history, with a particular focus on economic and political influences in the shaping of public spaces. In her recent autonomous and collaborative projects, she has worked on issues of gentrification and exclusion of dissident voices from the public sphere, capitalist extraction of natural resources in the South Globe, and the impact of self-learning algorithms used by life insurance companies on assessing life value in a neoliberal market economy. Her work often takes form as intimate discursive setups and audience participatory installations both in public space as well as non-conventional spaces.

Dina A. Mohamed is an artist and social thinker with a cross-disciplinary background who works through the different mediums of video, performance, and writing. Her research and artistic practice are concerned with understanding the political despondency caused by the complex intertwining structures of economics, politics, and information technology. She is busy with the question of how individuals and groups can regain political agency under the deterministic logic of technology and the overflow of information. More importantly, how can such information be turned into knowledge?



# Fabulous Future

scenography and exhibition design

Fabulous Future is a collective and an ongoing project. Through process-led research and production, they explore, question and give space to alternative methods of engaged collective work and collaborative working structures. Value is not inherently placed in the final outcome, but rather what is learned through the process, with care and friendship playing an important role in their collectivity.

Such exploration is supported by their cross-disciplinary foundation that exists beyond their educational training. Thus, they recognize the importance and potential of each individual practice, perspective, and experience within the collective framework. Coming together within an Interior Architecture program, they all share a practice of making space, however they vary in their wide array of back-grounds, capabilities, and interests.

Their experience and training include: fine arts, design, architecture, scenography, cooking, woodworking, writing, gardening, sound, video, performance, etc. They believe that their different approaches stemming from this cross-disciplinarity are vital to their collective practice and challenge both social and spatial relationships.



# Veronika Babayan

●  
Sour Counterfeits  
2020  
site specific installation

●●  
Dear Mother: Fluid Mechanism of Belonging  
2020  
publication

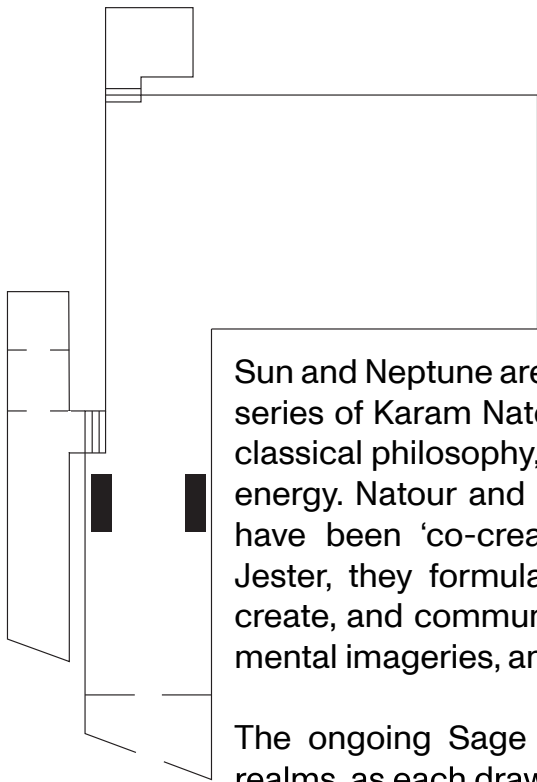
Sour Counterfeits is a mobile forgery lab, where fruit leather documents are produced. Using the maternal Armenian tradition of fruit leather making as a mnemonic device for cultural preservation, Sour Counterfeits pulls from a larger collective memory, serving as a vessel through which deracinated testimonials of trans-generational trauma circulate beyond territory, language and citizenship. The act of making the new pieces of fruit leather will be a performative intervention in the space. ●

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Taking the form of a passport, this meta-autobiographical memoir, is an internalized investigation of the concept of collective trauma and motherhood. The questions addressed throughout are: How can we allow future generations to devictimize the transnational identity and to create a new, fluid mechanism of belonging? What are the alternative frames of collective memory preservation among diasporic communities who are detached from a nationalized historical identity? And how does maternal care as a mnemonic device affect a child's identity formation? It emphasizes how maternal nurturance and storytelling affects a child's transnational identity formation and revolves around a fictional transgenerational interchange between mother and child. ● ●

Veronika Babayan is an artist, writer and educator, who is interested in pedagogies and practices that affect the perpetual production of a national identity. Babayan works with collective memories that offer alternative accounts to those of mainstream histories. Using and animating traditional women's practices, she emphasizes the role of feminism in undermining hegemonic authority in patriotic memory. Babayan looks for ways in which antagonistic histories such as the Armenian-Turkish interact with each other transnationally by borrowing existing cultural elements, signs and symbols to create new spaces for interterritorial belonging.

In his practice, Karam Natour works like a shaman, using his art as a tool for spiritual communication. Since 2014, Natour 'co-creates' with different entities channeled via his own physical body. Through mysticism, spirituality, and surrealism, his projects critically delve into the cultural and lingual multiplicities around which he grew up.



# Karam Natour

Sun, Neptune (Sage Series)

2018-2019

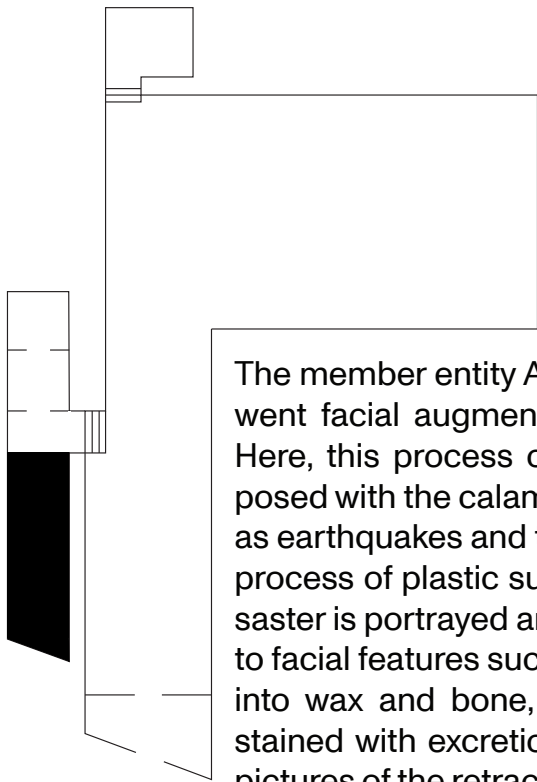
digital drawing on plexiglass

Sun and Neptune are two out of six digital drawings from the Sage series of Karam Natour. Sage is a muse entity who, according to classical philosophy, is someone who signifies peaceful and wise energy. Natour and Sage met back in 2017 and since then they have been 'co-creators'. Together with another entity named Jester, they formulate a collective consciousness. They meet, create, and communicate in the inner world through sensations, mental imageries, and esoteric sounds.

The ongoing Sage series is driven by astrology and celestial realms, as each drawing simulates a different planet. They consist of various symbols and hieroglyphs inspired by ancient Egyptian and Greek mythologies. The Sun drawing marks the source of light and the genesis of language. The Arabic letters K -ك, R -ر, and M -م are a deconstruction of the word Karam كرم, the artist's personal name, whereas the lion represents his astrological sign. The sun god character in the centre of the drawing is protected by both The Eye of Ra and a golden Scarab amulet in the form of a dung beetle.

Neptune, on the other hand, is the god of sweet water and the sea in Roman religion and he's the equivalent of the Greek Poseidon. Early depictions show him being pulled across the sea in a chariot with horses, however, here he's depicted remounting an eagle which, in mythology, is often attributed to the gods of the sky such as Zeus. The rest of the symbols and the Arabic writing suggest a Neptune sky chart in relation to multiple life domains including good and evil, freedom and time, amongst others.

In contrast with other works by Natour, the Sage series is visually distinct with its colourfulness and universalist approach, and its departure from centering body depictions. The drawings function as a kind of star map or an archaeological record that not only tells stories of the past but can also be contemplated as a contemporary reincarnation of ancient mythologies.



# PHILTH HAUS

ANDRA: Recovery

2021 installation, UV glass portrait, 2-channel video

The member entity ANDRA of the collective PHILTH HAUS underwent facial augmentation surgery upon their skeletal structure. Here, this process of modifying the bone of their face is juxtaposed with the calamity caused by tectonic natural disasters such as earthquakes and tsunamis. Morality narratives surrounding the process of plastic surgery and of the manner in which natural disaster is portrayed are intermingled, likening the crust of the Earth to facial features such as the brow bone and nose. Concrete flows into wax and bone, crowbars don medical compression tights stained with excretions, and glass portraits show intra-operative pictures of the retracted forehead. Televisions flash cinematic portrayals of natural disaster recovery. ANDRA: Recovery states an impossible vow: I promise I will get better.

**The installation is the final work in the collective's ongoing performance ANDRA'S ANGEL FEMINIZATION FUNDRAISER.**

PHILTH HAUS is a collective of 6 trans entities who channel through its founder, ANDRA. It is a material activation of the immaterial, a process of transubstantiation. Each entity guides ANDRA to produce installation, performance, and sonics which ephemerally embody one or, less frequently, multiple entities. It is thus to give sanctity to materials, objects, and systems as capable of holding intelligences and energies. Recent materials have included estrogenic algae, tectonic transducers, AI programs, personal blood, and sound. Considering how this is a process of refining embodiment, each entity is rooted in an essential trans experience.

This decentralized set of egos refuse the title of personae or characters in that each iteration of an entity is a process of discovery for ANDRA, not one of omniscience. The excavating experience of PHILTH HAUS is the essential goal of each entity-based project.

This trans process, amongst others, is meant to advance narratives of body augmentation for radical self-individuation as opposed to restrictive homogenization. Considering the rapid advancement of technologies allowing for myriad ways to embody, it is essential that we look to this ethos of transness to avoid an explosive fascist eugenics alternative. Seeing the ego as a collective of immaterial energies which guide and form it is meant to dismantle possibilities of this alternative. It is a defensive cloak relying on lack of internal self-knowledge and encoded occlusion.



# Philipp Gufler

●  
Lana Kaiser  
2020  
video installation, 13', HD, colour, sound

●●  
Quilt #37 (Elisarion)  
2020  
silkscreen print on fabric and PVC

In 2002, Lana Kaiser became well known in the first season of the German version of the Idol television franchise. She was born in 1985 and went by her birth name Daniel Küblböck. At only 17 years old she polarised the audience with her androgynous appearance and open bisexuality. On September 9th 2018, Lana disappeared from a cruise ship on her way to North America. Most media outlets and the majority of the public didn't consider calling her by her chosen name, Lana Kaiser. This short film is a personal portrait of the singer and entertainer. ●

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Since 2013, Philipp Gufler has been working on the series "Quilt" —a homage to people, social spaces and communities. In these textile sculptures Gufler began by layering different fabrics to portray a deceased person or a place. Each textile layer of the quilt represents a different layer of their history or identity. Through his choices of fabric he looks for a sensibility which can transform the subject character into materiality. Quilt #37 is dedicated to the artist, anthologist and poet Elisarion, born as Elisar von Kupffer (1872 – 1942). In the 1920s he transformed his villa in Minusio, near Lake Maggiore in Switzerland, into an opulent collection of art, the Sanctuarium Artis Elisarion, and founded the new religion Klarist Elisarion Community. For his villa in Minusio he painted the panoramic painting "Klarwelt der Seligen". ● ●

Philipp Gufler is an artist working with performance, text, video installation, artist books, and silkscreen prints. In his journey researching sexual politics, gender identity, and sociability he talks with contemporary witnesses and looks into unexpected sources. Gufler is based in Amsterdam.

Guy Briller is a multidisciplinary artist who creates in various and tangent mediums—performance, video, photography, live broad-casts, sculpture, installation and print—in the multifaceted aspects of public art with an emphasis on action, documentation, and ori-entation. Briller's works take place over changing urban and geographical spaces.

# Guy Briller

Some testimonies on the short life and death of Alter-J in Jerulin

2014 - 2021

silk prints, video

A selection of silk-screen prints depicts Alter-J—the 'other self' of its maker, artist Guy Briller. Accompanying these prints are hashtags that explain excerpts from Alter-J's story. The character is inspired by the artist's own identity as a Jewish descendant, being born in Israel and choosing to move to Germany, which has implicit and explicit relations and tensions within Jewish history. Between Jerusalem and Berlin, Alter-J finds himself dealing with politically charged intersectional histories; a reality that leads him to create a fictional state called Jerulin.

In many aspects, Alter-J simulates the character of the Wandering Jew<sup>1</sup> as he's similarly wandering in Jerulin. His (hi)story is related to Zionism and to violence of varied sorts—that which was committed against him in Europe during the Nazi regime, and that which he committed against Palestinians with the tyrant occupation of what he believes to be *The Old New Land*.<sup>2</sup>

Through Alter-J, Briller is contemplating his own reality and identity as someone who's in-between. The Alter-J in Jerulin hence becomes a kind of self-reflection that's constantly asking moral questions and living a state of confusion. His wondering is often expressed through citation, for instance, he manifests as a Texican, someone who is half Texan and half American Indian, or he appears in the outfit of Theodor Herzl, the father of the Zionist movement. His existence and inquiries are substantially related to the making of a nation-state, as appearing in the print of the two Bismarcks confronting each other. These two depictions simulate the teacher and the taught—two similar entities in a super complex system of relations, the first violates the second, and in consequence, the second learns how to violate others.

Whereas Alter-J appears in print committing a self-suicide, his manifestation through the work of Guy Briller in this exhibition is a self-reincarnation. Briller and Alter-J accordingly exchange playful relations in which they ask questions and contemplate a complex socio-political reality concretized within the fictitious space of Jerulin.

<sup>1</sup> The wandering Jew is a mythical immortal man whose legend is associated with migration and violence.

<sup>2</sup> *The Old New Land* is a utopian novel published by Theodor Herzl in 1902, which had substantial influence on the creation of the Zionist movement.



EMIRHAKIN is an artist working with text, performance, and video art. He investigates the Self as an illusion that is armed by a constellation of characters given by others to answer the question: who is EMIRHAKIN?

# EMIRHAKIN

Who's going to die, if I kill my self?

2020 performance, video, publication

WHO'S GOING TO DIE IF I KILL MY SELF? is a video, performance, and sculptural installation inspired by EMIRHAKIN's experience in, and in hindsight of, the Turkish military. Using his own experience of compulsory military service as his point of reflection, in relation to his queer identity, this installation and performance makes visible the oppressive structures that he had to endure and the acts of social camouflage that he had to engage in. The work, which takes a new site-specific form, will be presented as a permanent installation which will be activated through a series of looping performances in which EMIRHAKIN recites, re-enacts, and re-encounters the institutional and social boundaries that were placed on him. These performances, which will take place seven times during the exhibition period, are vital to the work as it takes on added, and layered, meaning when mediated through the artist's body. In this new iteration of the performance, which builds on the original, EMIRHAKIN will be engaging with the intersection between death rituals in Islam and the mystic expression of the Islamic faith, Sufism, and how it frames '*dying before you die*'.

**Trigger Warning for the performance: Explicit Content. Physical Violence / Pornography which some viewers may find disturbing. It is intended for mature audiences. Viewer discretion.**

## CREDITS

Costumes by GmbH

Performers: Mylan Hoezen and Felix Keslassy

Stage by Mylan Hoezen

Sound Design by Yara Said a.k.a noisediva

Facecasting by Sanne Visscher and Lawrence Kelatow

Screenprint by Brent Dahl

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# Sarah Naqvi

●  
Gastronomical Essays  
2020-2021  
single-channel video, 10'01"

●●  
Habitat of dissent  
2021  
back scratcher, hand-fan

Gastronomical Essays is a stop motion video work, mimicking the routine consumption of fabricated news in Indian households, installed in a domestic environment. The materiality and techniques in the work are at play to create familiarity with the viewer. Using satire, whimsical props, and a cooking show style, the spectator is made to believe something joyous awaits. Once these thematics are established and make the viewer comfortable, the visuals are then layered with brutal truths scripted based on prominent socio-political developments in Naqvi's home country. ●

The third work that Naqvi presents in this exhibition is a mechanical work titled Habitat of dissent—a rotating back-scratcher that is holding a hand-fan from Naqvi's home city, Aligarh. Memories of home are tied together with the presence of erasure as Naqvi recalls their elders using these hand-held fans to cool the children down during severe heat waves and power outages. The work refers to the fatigue and exhaustion accompanying familial care, which is a tool to sustain frequent forms of dissent in a collapsing democracy. Summoning home and memories of care and their attribution to resistance relate to current occurrences in India as the ruling right-wing government is erasing city names, such as Aligarh, by changing them into Hindu-nationalistic appropriate ones. ● ●

During the course of this exhibition, the artist will be adding and editing works in their exhibition space—referring to their constantly changing domestic environments.

\* The work will be, or has been, installed on the 26th of October.



# Ludmila Rodrigues

## Thick

2021

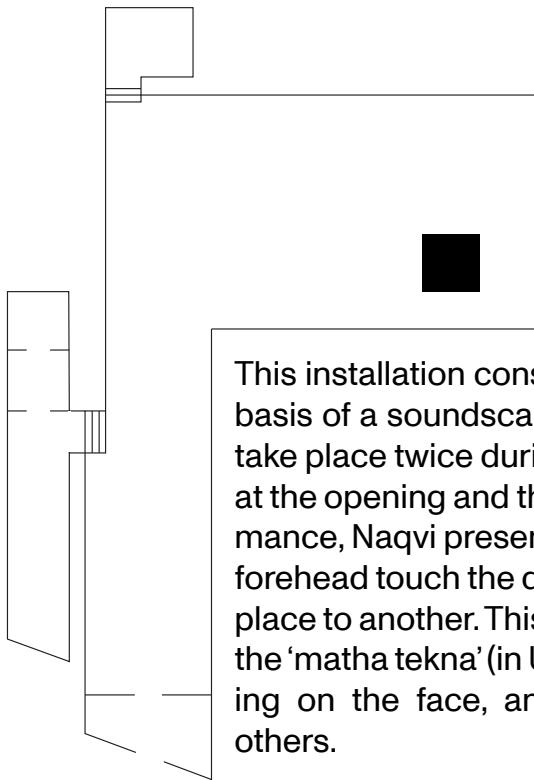
a very intimate space

Thick invites visitors for a full body embrace. In a stretched position, the participant is gently compressed by the mass of air all around the body. This process creates a controlled pressure that promotes a soothing sensation and the release of oxytocin—a hormone known for enhancing the sense of connection and comfort. The work is a tongue-in-cheek embrace of the in-between. Coming towards what, we hope, is the tail end of the pandemic, this work allows for the experience of touch after a collective deprivation of it.

**Note about installation:** To experience Thick, please ask one of our hosts for guidance. The experience takes approximately 8 minutes, but you are invited to stay longer in its embrace. You're kindly asked to remove your shoes.

The work of Ludmila Rodrigues revolves around the body of the audience, weaving physical, mental, and emotional responses. Originally from Rio de Janeiro, Rodrigues operates as an artist, scenographer, educator and sometimes performer, at the intersection of architecture, dance, and ritual. Her choreographic objects and spatial interventions become an interface to activate the senses and explore relations of vulnerability and agency. Through these performative situations she interrogates how art can create a place beyond the conscious domain, engendering affective and social transformation.

The work of Sarah Naqvi is engaged with narratives themed around religious and societal polarisation. Their practice centers art as the tool for activism and amplifies the fight against existing realities. They work with performance, textile, and puppetry-making, amongst other mediums that challenge the limited visibility of 'domestic' arts.



## Sarah Naqvi

When a name is laid to rest by force,  
where lies its burial ground?

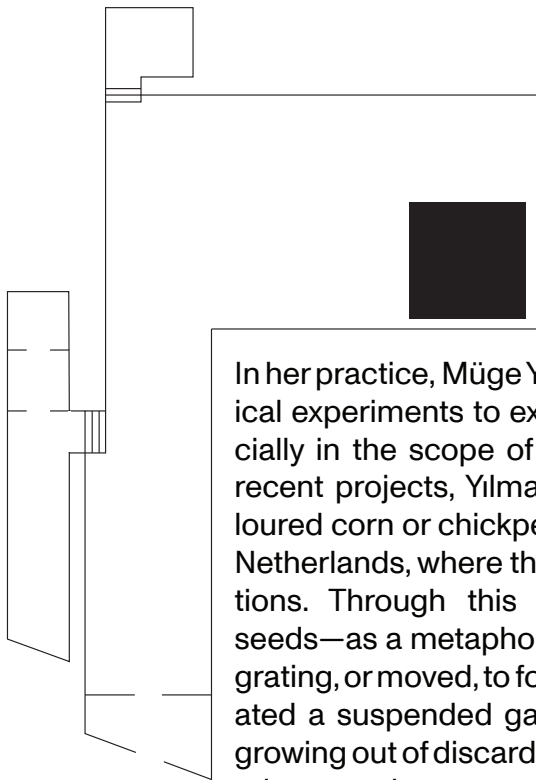
2021

sand, performance, sound

This installation consists of sand, dust, and dirt that constitute the basis of a soundscape and a performative intervention which will take place twice during the duration of the exhibition: the first time at the opening and the second during its vernissage. In this performance, Naqvi presents simple movements as their oiled body and forehead touch the dusty ground, thus mobilizing the dirt from one place to another. This movement simulates the 'sajda' (in Arabic) or the 'matha tekna' (in Urdu)—that is prostrating by kneeling and falling on the face, an act common in Islamic prayers, amongst others.

Citing symbolic gestures drawn from their faith, the artist is referring to a reality of forced submission in a context where oppressed people have no other way but to yield to the power of their oppressor. The choreographic appearance, with the combination of sweat and dust, indicates labour, fatigue, and exhaustion, through which Naqvi examines otherness that is specific to their country's own politics. The title, 'When a name is laid to rest by force, where lies its burial ground?', alludes to the current reality in India, as the right-wing government is constantly attempting to deprive cities and towns of their Islamic-related names by altering them into Hindu ones, thus obliterating their cultural memory and societal identity.

Alongside the choreography, the work includes a soundscape: a script in Urdu, as well as English, performed by Naqvi and composed in collaboration with artist Neda Ruzheva - soma. The text explores the relationship of the body to forces that enable systems of oppression. Its tenor isolates the body from its politics by extracting it from the centre of the sang narrative. Instead, through the motions of displaced dust and sweat, the work aims to emphasize the bodily responses to plight and calamities. Through the lens of poetry and voice, this performance looks at autocratic developments of tyrant systems and their consequences on aggrieved bodies.



# Müge Yılmaz

Tuğba

2021

installation

In her practice, Müge Yılmaz uses the medium of plants, land and botanical experiments to explore speculative narratives of the future, especially in the scope of transformation and ecological changes. In her recent projects, Yılmaz has been collecting seeds for plants like coloured corn or chickpeas, and experimenting with planting them in the Netherlands, where the weather isn't naturally suitable for such cultivations. Through this process, Yılmaz questions what happens to seeds—as a metaphor towards other living beings—when they are migrating, or moved, to foreign geographies. For this exhibition, Yılmaz created a suspended garden with climbing beans reaching for the sky, growing out of discarded plastic buckets—and with the Tuğba, an inverted tree, at its centre. The inverted tree appears in the Quran, as the threshold between earthly heaven and the sky. It is said that the fruits of this tree never run out. Manifesting across cultures, the Tuğba appears in Kabbalistic imagery, representing spiritual growth, as well as the human nervous system, and in the Vedic Bhagavad Gita, as an imperishable form with its roots above and its branches below. The suspended garden is an experiment, and an exercise, in weightlessness—letting go of grounding factors and a change in our view of the world. The feeling of being 'in-between' resonates in the unknowingness, the forced suspension, of our current moment. The tree can be seen as an overall symbol of a change in perspective, a voluntary or necessary pause to reconsider things.

In her work, Müge Yılmaz examines the paradoxes around the concept of protection with a focus on community, survival, and belief (faith). Through performances, photographs, and installations, she creates immersive atmospheres inspired by feminist science-fiction. Following the concept of three ecologies for observing the mental (subjective), societal, and environmental developments in a parallel method, she uses image and performance as tools for envisioning potential futures. By keeping protection as a common denominator, her research creates speculations on preservation and scarcity. She constantly looks for trigger points in the shape of visual manifestations that provoke subconscious reactions and reflexes.



# CHRIS KORE

AIMNESIA

2019 2-channel video installation, 14'31", HD, colour, sound

The concept of human hybrid memory, which can be augmented, influenced, and modified by AI, takes shape in Chris Kore's AIMNESIA project. AIMNESIA consists of a speculative video installation about the machine processing of human memories, exploring the speculative space between humans and machines within our contemporary digital environments. Through the experience of this absurd video installation about hybrid memory creation—made by using a pre-trained BigGAN model, the Ganbreeder app, and a reverse Google image search—Kore intends to prompt a discussion of evolving algorithms that can be trained on our online photos and can fill in memory gaps by creating fake memories that are plausible enough to be perceived as real. The project is also framed and contextualised on the AIMNESIA website, which has three-phase interviews with machine learning researchers, inventors, artists, and educators.

Chris Kore is a digital dreamer, multidisciplinary artist, and designer. Currently based in Lviv, she works as a freelance digital designer for clients as well as an autonomous new media artist developing non-commercial projects. Chris creates projects that vary from memorable media art installations to freaky designed websites, from abstract net art pieces to 3D animations, from typographical experiments to creative video art. Her personal works touch the philosophical and psychological sides of our technological nature, questioning the expanding development of Artificial Intelligence, mixed realities, and digital traces.

Salim Bayri is an artist born and raised in Casablanca and based in Amsterdam.

# Salim Bayri

Sad Ali / Take Me Home Tonight

2021

site-specific intervention

Sad Ali, an abbreviation of 'Sad Alien', is a cartoon-like character with a translucent body and no guts—he explores but is not a participant, she is an 'outsider' without a clear sense of home. Floating between scenes, observing the world like a lazy computer virus, he is granted a fluidity that cannot be pinned down. Sad Ali is Bayri's alter ego that he surrounds himself with, appearing on snippets on social media, sketches, and abandoned corners of the online space. To preserve Sad Ali's elusive presence, she will appear in the form of soap throughout the exhibition space and facilities—potentially ending up under your dirty nails.