

PROPOSITIONS FOR NON-FASCIST LIVING

PROPOSITIONS #6: *THE TEMPORARY INSTITUTE FOR THE CONTEMPORARY*

With contributions by 2017/2018 BAK Fellows:

Sepake Angiama, Isshaq Al-Barbary and Diego Segatto (Campus in Camps),
Matthijs de Bruijne, Luigi Coppola, Quinsy Gario, Ola Hassanain,
Otobong Nkanga, Wendelien van Oldenborgh and Pelin Tan

30.06.2018

bakonline.org

Program



Ministerie van Onderwijs, Cultuur en
Wetenschap



Gemeente Utrecht

bak

basis voor actuele kunst

Propositions #6: The Temporary Institute for the Contemporary

Propositions #6: The Temporary Institute for the Contemporary marks the culmination of a vibrant and inspiring 2017/2018 pilot year of the BAK Fellowship Program. Through conversations, readings, and performances, the BAK Fellows share insights into their respective artistic research itineraries, as well as their common “collective dictionary” project. This sixth gathering in the series *Propositions for Non-Fascist Living* (2017–2020) takes the shape of an imagined “institute for the contemporary.” As a recurring temporary public “institute” by, for, with, and beyond the learning community at BAK, it will emerge with the conclusion of each Fellowship sequence.

With contributions by BAK 2017/2018 Fellows Isshaq Al-Barbary (writer and researcher, Bethlehem) and Diego Segatto (artist and educator, Bologna) of *Campus in Camps*; Sepake Angiama (educator and curator, Kassel); Matthijs de Bruijne (artist and union organizer, Amsterdam); Luigi Coppola (artist, Brussels and Lecce); Quinsy Gario (poet, theater-maker, and artist); Ola Hassanain (artist, Utrecht and Khartoum); Otobong Nkanga (artist, Antwerp); Wendelien van Oldenborgh (artist, Rotterdam); and Pelin Tan (sociologist and art historian, Mardin).

Propositions #6 takes place within the framework of the exhibition *First Person Plural: Empathy, Intimacy, Irony, and Anger* at BAK (12 May–22 July 2018). Guests can visit this exhibition during *Propositions #6*.

A take-away dinner with delicious Ethiopian injeras prepared specially for this occasion is available between 18–22 hrs at our neighbor Restaurant Sunshine (Pauwstraat 11, € 8). Drinks are available at the bar in BAK.

The BAK Fellowship Program, inaugurated in 2017, is a site for the development of talent and critical practice that advance the notion of art as a public sphere and a political space. BAK offers a unique environment for learning, research, and art-making, which evolves in concert with its public programs. Ten research positions are offered per (academic) year to Netherlands-based and international practitioners involved in contemporary arts, theory, and activism.

The realization of this project has been made possible through financial support of the Dutch Ministry of Education, Culture and Science and the City Council, Utrecht.

BAK’s main partner in the field of education and research is HKU University of the Arts Utrecht.

Program

15.45-17.00

Housing the Ghosts of Possibilities

WENDELIE VAN OLDENBORGH

Walk, Kanaleneiland, Utrecht (start at Bakkerij de Molen, Bernadottenlaan 25)

Wendelien van Oldenborgh, together with Hanneke Oosterhof, conducts a walk in Kanaleneiland, where she proposes to speculatively experience the Utrecht neighborhood in relation to Bauhaus architect Lotte Stam-Beese's work, in particular her learning from Socialist housing in Kharkiv and her own city planning in Rotterdam. Kanaleneiland was planned by the Utrecht municipal city planning department, where Henk Eysbroek worked for two years following his time as assistant designer to Stam-Beese in Rotterdam. Stam-Beese was the head architect of Rotterdam's post-World War II housing development. For Van Oldenborgh, such architecture poses pertinent questions about what happens when the ideals of this housing meet the reality of colonial-modernist trauma; when designing for equality meets biased management and policy; and when daily livability meets the aesthetic and moral standards of dominant culture.

* Please arrive at Bakkerij de Molen, Bernadottenlaan 25, at 15.45 to facilitate a punctual start at 16.00. After the walk, the group will return to BAK with bus number 7. The cost of the ticket is €1,36.

17.10-17.40

Evolutionary Populations: Seeds of the World Waiting to Germinate

LUIGI COPPOLA

Performative installation, foyer and exhibition space

Luigi Coppola's ongoing research into "evolutionary populations" (varieties of seeds that crossbreed naturally, adapting to and being influenced by local soil and climate characteristics) began with the artist's projects in Castiglione d'Otranto in southern Italy, and draws upon the knowledge of evolutionary plant-breeding by agronomist Salvatore Ceccarelli. Through participatory seed-breeding incentives in Syria and Italy, evolutionary populations of hard and soft wheat have been cultivated, and some of these were planted by Coppola last autumn on BAK's rooftop. The successful growth of the wheat attests to the adaptability of such evolutionary populations to the local climatic conditions. During his performance, Coppola assembles the

grain-bearing ears of the wheat grown at BAK into a geometric floor installation with red clay, creating a pattern that refers to the complexity of nature. This pattern is drawn as a map, which becomes part of Sepake Angiama's installation *We Summon All Beings Here, Present, Past, & Future that can be seen for the remainder of the exhibition First Person Plural*.

17.20-18.00

Housing the Ghosts of Possibilities

WENDELIE VAN OLDENBORGH

Script-reading and screening, auditorium

The script is compiled from fragments of various texts that Wendelien van Oldenborgh has encountered during her research into the voices and ideals of architect Lotte Stam-Beese and writer, editor, and fighter for equality Hermina Huiswoud. Though they never met, both women experienced the Soviet Union in the early 1930s and ended up influencing public life in the Netherlands in the 1950s. Stam-Beese was a major influence on Dutch post-World War II housing in her role as Chief Architect for Urban Planning for the Rotterdam Department for Urban Development and Reconstruction. Huiswoud, having edited the magazine *The Negro Worker* (1928-1937) and traveled the world for the Communist International (Comintern), became an active political voice for the Caribbean-Dutch community, notably through her close connection with artists from the Harlem Renaissance (poet, social activist, and playwright Langston Hughes amongst them). Both Stam-Beese's thoughts on housing and Huiswoud's struggles for racial and class equality were approached through the ideals and early practices of communism. For both women, love and friendship had a significant role in their life trajectory. A screening of research images occurs alongside a live reading of the script by the artist and four other readers. A continuous screening of the research images is viewable in Sepake Angiama's installation *We Summon All Beings Here, Present, Past, & Future* for the remainder of the exhibition *First Person Plural*.

18.00-18.40

Palabras en Cambio: Subjective Words Within the Cuban Revolution

MATTHIJS DE BRUIJNE AND CECILIA VALLEJOS

Lecture and conversation, mezzanine

Matthijs de Bruijne and Cecilia Vallejos present excerpts of the digital publication

Palabras en Cambio together with other material telling the story of the Cuban revolution to the present day. *Palabras en Cambio* consists of short stories from "self-employed" Cubans, compiled with articles from Cuba's constitution. This booklet was conceived as a PDF in order to be distributed from person to person. During the lecture, excerpts of historical Cuban films and documentaries will be shown alongside the publication. The PDF-booklet, the films, and some texts are compiled on a memory stick, replicating the digital packages that circulate in the so-called "non-internet" society of contemporary Cuba. To give the audience access to an in-depth reading of all content usually circulated via memory stick, a link to download the entire package, and a printed version of *Palabras en Cambio* (with a partial translation in English) are available after the lecture in Sepake Angiama's installation *We Summon All Beings Here, Present, Past, & Future*.

18.10-18.50

Toward a Voluntary Exile: Unconditional Hospitality and Islands

ISSHAQ AL-BARBARY AND DIEGO SEGATTO (CAMPUS IN CAMPS) WITH PELIN TAN

Conversation, auditorium

Ishaq Al-Barbary and Diego Segatto of Campus in Camps engage Pelin Tan in a discussion about the possibilities for self-organized learning environments, wherein knowledge becomes a tool for liberation. Seeking to nourish new pedagogical forms born from "autonomous infrastructures," they discuss the following questions: Is it possible to re-orient homogenous networks in the direction of non-standardized cultural plurality? How is knowledge shaped by the social fabric? How can multi-perspectival lived experiences of exile and non-belonging help (re-)build the sociocultural "meshwork" (Campus in Camps) that constitutes the global?

18.50-19.10

Hear Me Out: Audible Demands and Political Actions

OLA HASSANAIN

Performance, auditorium

Together with three Sudanese performers (Mo Ahmed, Sulafa Eltayeb, and Sheima Suleiman), Ola Hassanain brings to life audible demands that populate the contemporary political space of her country of origin. The performers start by softly humming, dispersed throughout the common spaces of BAK,

before joining together in a collective formation. They chant and sing in both Arabic and English, projecting their own demands and aspirations into the frame of the present event. In Sudan, political actions carried out in “public space” are seen as a serious transgression of the state’s control; public space is posited as a “site of no protest.” Since 2013, demonstrations have been erupting all over Khartoum, demanding the removal of the Sudanese government; these are usually suppressed with extreme violence. *Hear Me Out* allows both tension and affinity to develop between the voices, becoming a “spatial conversation” that re-constitutes public space as a site of euphonic resistance.

18.50–19.15

...; Speaking of Borders

QUINSY GARIO

Performative conversation, mezzanine

By way of a performative conversation, together with Jörgen Gario, Gloria Holwerda-Williams, and Shaka Jean-David, Quinsy Gario points to a decolonial kinship between the Leuven student uprising of January 1968, the 1967 rebellion in Detroit, and Patrice Lumumba’s 1960 independence speech. The conversation departs from a picture taken by Ron Kroon on 18 January 1968 of the Leuven *muurkrant* [wall newspaper], in which students wrote: “Leuven moet een tweede Detroit worden!” [*Leuven must become a second Detroit!*] In addition to the identifiable lineage of student protests around Europe, the reference to the resistance of African-Americans to police brutality in Detroit places the Leuven uprising in a historical conversation that was explicitly anti-racist and against colonial violence. The Leuven uprising’s resonant international references are explored by considering language, colonial violence, religion, and the political role of archives.

With thanks to Humanity in Action The Netherlands (www.humanityinaction.nl) for the additional production support and for providing Quinsy Gario the opportunity to participate in the Humanity in Action Detroit Fellowship in 2017 which facilitated Detroit-related research for *...; Speaking Borders*

19.45–20.15

Reading Out Loud: Letter from the Future

SEPAKE ANGIAMA

Reading exercises, mezzanine

In May 2018, Sepake Angiama conducted the letter-writing workshop *Letter from the Future*, which asked the question

“what would your future self write to your current self?” On the occasion of *Propositions #6: The Temporary Institute for the Contemporary*, these letters are read out loud by workshop participants themselves. Through the public reading of letters to the self, Angiama asks us questions about who we (think we) become, and how reading collectively can transform the act of reading itself. This exercise is a development toward the transposition of a collective political imaginary in the context of Angiama’s project *We Summon All Beings Here Present, Past, & Future*—a temporary installation space for screening, reading, reflection, and conversation that is part of the current BAK exhibition *First Person Plural: Empathy, Intimacy, Irony, and Anger*.

Following Angiama’s invitation to all 2017/2018 BAK Fellows, several contribute an element of their activities on 30 June 2018 to her installation. These contributions remain in place for the rest of the exhibition.

20.30–21.15

**After First Light
A Story to Tell**

OTOBONG NKANGA

Lecture-performance, auditorium

Otobong Nkanga delves into fragments of history through the means of storytelling, objects, and voice. In this lecture-performance, specimens presented on metal plates as part of the piece *Backstage* (2015)—exhibited in the current BAK exhibition *First Person Plural: Empathy, Intimacy, Irony, and Anger*—are used as entry-points in order to reveal what goes on behind the scenes of the artist’s creative process. The mineral objects aid in excavating and unearthing existing entanglements along various historical lines, as well as in personal encounters and accounts.

21.15–22.30

**Collective Dictionary:
Entanglement**

2017/2018 BAK FELLOWS

Collective conversation, auditorium

Stemming from the recent practice of *Campus in Camps*, the Collective Dictionary is a process Isshaq Al-Barbary and Diego Segatto have introduced to the 2017/2018 BAK Fellowship Program to embody a form of collaborative knowledge springing from a collective research experience. Envisioned as a performative “entry”, the *Collective Dictionary: Entanglement* manifests

itself on this occasion as a conversation between BAK Fellows. The Fellows join the conversation on “entanglement” and as “entanglement,” to reflect on their collective practice, enacting, as it were, the different research journeys pursued throughout the 2017/2018 Fellowship year as an expression of a *first person plural*.

22.30–23.30

DJ set by Wendelien van Oldenborgh

auditorium

15.45

15.45-17.00
**Housing the Ghosts
of Possibilities**
WENDELIJEN VAN OLDENBORGH
Walk, Kanaleneiland, Utrecht (start at
Bakkerij de Molen, Bernadottelaan 25)

17.00

17.30

18.00

18.30

19.00

19.30

20.00

20.30

21.00

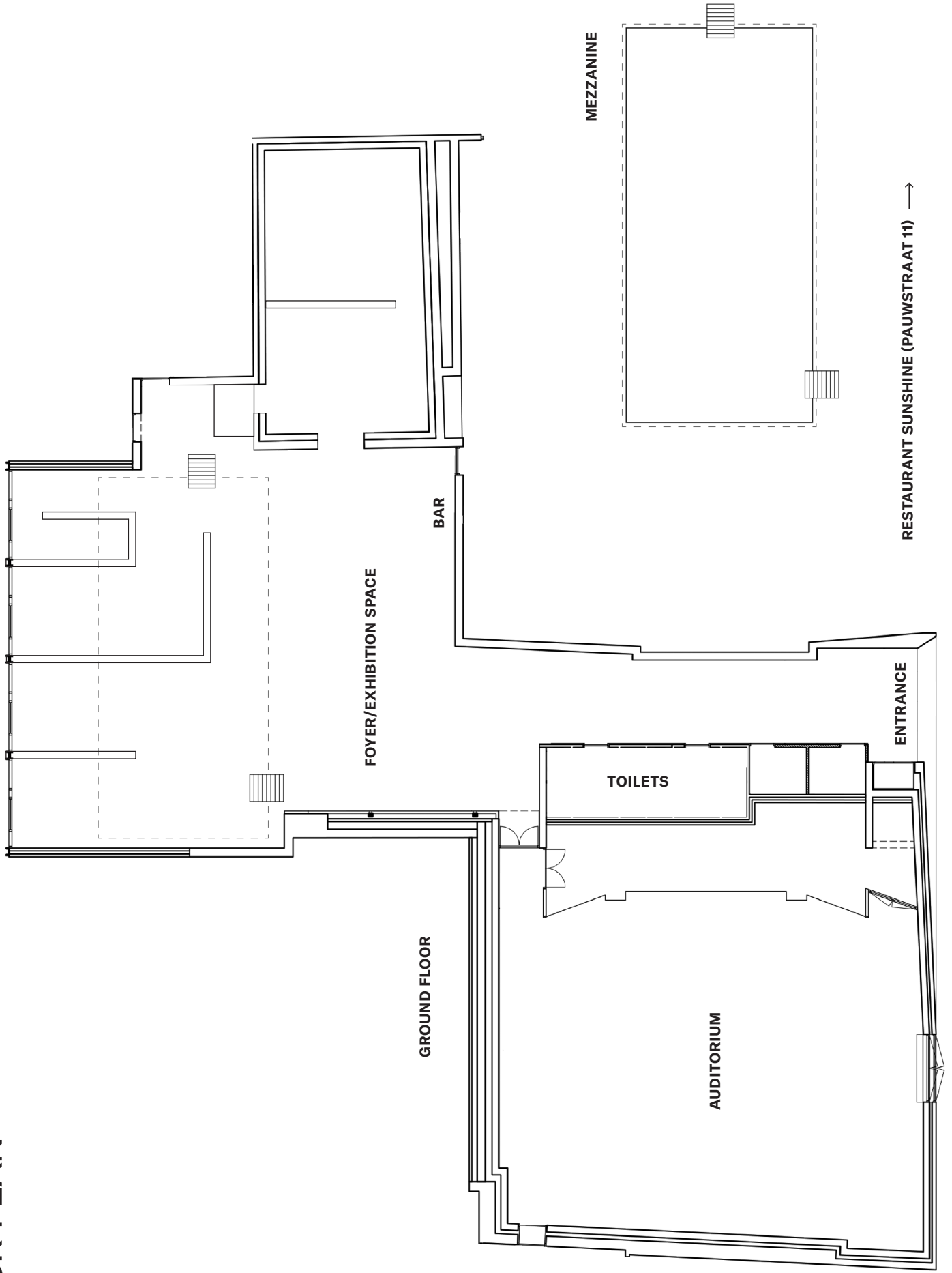
21.30

22.00

22.30

	Auditorium	Foyer	Mezzanine
		17.10-17.40 Evolutionary Populations: Seeds of the World Waiting to Germinate <i>LUIGI COPPOLA</i>	
	17.20-18.00 Housing the Ghosts of Possibilities <i>WENDELIJEN VAN OLDENBORGH</i>		
	18.10-18.50 Toward a Voluntary Exile: Unconditional Hospitality and Islands <i>ISSHAQ AL-BARBARY AND DIEGO SEGATTO (CAMPUS IN CAMPS) WITH PELIN TAN</i>		18.00-18.40 Palabras en Cambio: Subjective Words Within the Cuban Revolution <i>MATTHIJS DE BRUIJNE AND CECILIA VALLEJOS</i>
	18.50-19.10 Hear Me Out: Audible Demands and Political Actions <i>OLA HASSANAIN</i>		18.50-19.15 ...; Speaking of Borders <i>QUINSY GARIO</i>
			19.45-20.15 Reading Out Loud: Letter from the Future <i>SEPAKE ANGIAMA</i>
	20.30-21.15 After First Light A Story to Tell <i>OTOBONG NKANGA</i>		
	21.15-22.30 Collective Dictionary: Entanglement <i>2017/2018 BAK FELLOWS</i>		
	22.30-23.30 DJ set <i>WENDELIJEN VAN OLDENBORGH</i>		

FLOOR PLAN



BIOGRAPHIES

Sepake Angiama

Sepake Angiama is a curator and educator interested in discursive practices, the social framework, and how we shape and form our experiences in understanding the world. She is inspired by working with artists who disrupt or provoke the social sphere through action, design, dance, and architecture. She is the initiator of *Under the Mango Tree: Sites of Learning* in cooperation with ifa (Institut für Auslandsbeziehungen), Stuttgart. Through notions of unlearning and indigenous knowledge, artist-led project spaces, libraries, and schools interested in unfolding discourses gather to discuss and build radical education practices that destabilize the European canon. Previously, Angiama was Head of Education for documenta 14, Kassel, 2017; Director of Education for Manifesta 10, Saint Petersburg, 2014; and Curator of Public Programmes at Turner Contemporary, Margate. She has created education programs for several institutions, including Tate Modern, London, and Hayward Gallery, London. Angiama lives and works in transition.

Matthijs de Bruijne

Matthijs de Bruijne's practice is a result of being in political collaboration with trade unions and labor organizations. Working in Argentina in December 2001 in the middle of social conflict and a bankrupt state, de Bruijne learned that the artist can be more than a reflective outsider and can work within political struggles. De Bruijne often collaborates with artist and co-researcher Cecilia Vallejos, in particular with the Cleaners Union of the Netherlands Trade Union Confederation (FNV). In 2010 he was invited to work as an artist for the Dutch Union of Cleaners and Domestic Workers, creating their visual identity. An exhibition surveying the breadth of his artistic practice and political collaborations is *Matthijs de Bruijne: Compromiso Político* at BAK, basis voor actuele kunst, Utrecht, 2018. De Bruijne lives and works in Amsterdam.

Campus in Camps

Isshaq Al-Barbary and Diego Segatto are active members of Campus in Camps, an educational program that activates collective critical learning environments in Palestinian refugee camps. Founded in 2012 and active within four camps in the West Bank, it is a space for the production of knowledge grounded in the lived experience of its communities. Participant-run courses incorporate collaborations with local and international universities. In 2016, Campus in Camps

took part in the Here We Are Academy, part of the project *Unstated (or, Living Without Approval)* at BAK, basis voor actuele kunst, Utrecht.

Luigi Coppola

Luigi Coppola is an artist who works in performance, video, and public art. He researches participatory practices and politically-motivated actions, starting by analyzing specific social, political, and cultural contexts, as in *Parco Comune dei Frutti Minori* (2014—ongoing), Castiglione d'Otranto. Coppola has developed projects, performances, and exhibitions in international contexts, including: Fondazione Merz, Turin, 2018; Kumu Art Museum, Tallinn, 2017; Teatro Continuo, Milan, 2016; Parckdesign, Brussels, 2016; Athens Biennale, Athens, 2015; Teatro Valle Occupato, Rome, 2013; Kadist Art Foundation, Paris, 2012; Steirischer Herbst, Graz, 2012; and Democracy Biennale, Turin, 2009. Coppola lives and works in Brussels and Lecce.

Quinsy Gario

Quinsy Gario is a visual and performance artist from the Dutch Caribbean. His most well-known work, *Zwarte Piet Is Racisme* (2011–2012), critiqued the general knowledge surrounding the racist Dutch figure and practice of Zwarte Piet (Black Pete), later bringing into the open the governmental institutional support that keeps the figure alive in the Netherlands. He has an academic background in gender studies and postcolonial studies and is a graduate of the Master Artistic Research program at the Royal Academy of Art, The Hague. In 2017 he received a Humanity in Action Detroit Fellowship. Gario is a board member of De Appel, Keti Koti Table, and The One Minutes, a member of the pan-African artist collective State of L3, and is a recurring participant of the Black Europe Body Politics biannual conference series.

Ola Hassanain

Ola Hassanain is an artist with degrees in architecture, cultural identity, and globalization. She has an MFA with distinction from HKU University of the Arts, Utrecht. Her artwork is informed by the cultural, political, and societal position of women in Khartoum, including her own experiences and her family's diaspora. Her project *Back and Forth* (2016—ongoing) deals with the link between women, public space, and policies in Khartoum. Her involvement in the Dutch art scene has been critical for developing her work on culture-specific gender and spatial politics. Hassanain lives and works in Khartoum and Utrecht.

Otobong Nkanga

Otobong Nkanga is a visual and performance artist whose practice explores the social and topographical changes of her environment. Through performance, drawing, photography, and installation, Nkanga examines how raw minerals are transported through covert economies and transformed into desirable consumables. Acting as a cultural anthropologist, Nkanga concentrates on specific elements of our surroundings in order to portray the ongoing challenges of (re)presenting environmental conditions. Within her imaginative and emotive installations and paintings, Nkanga opens up discussion on our connections with natural materials and resources, and their stimulating accounts. Her exhibitions have been at documenta 14, Kassel, 2017; Biennale de Lyon, Lyon, 2015; Bienal de São Paulo, São Paulo, 2014; and Berlin Biennale, Berlin, 2014. Solo exhibitions include: Museum of Contemporary Art Chicago, Chicago, 2018; Kunsthal Aarhus, Aarhus, 2017; and Nottingham Contemporary, Nottingham, 2016. She received the BelgianArtPrize in 2017 and Yanghyun Prize in 2015.

Wendelien van Oldenborgh

Wendelien van Oldenborgh is an artist who has exhibited in museums and biennials internationally. Recent exhibitions include: *Cinema Olanda*, Dutch Pavilion, 57th Venice Biennale, Venice; *Cinema Olanda: Platform*, Witte de With, Rotterdam; *As for the Future*, daadgalerie, Berlin, all 2017; *From Left to Night*, The Showroom, London, 2015; and *Beauty and the Right to the Ugly*, Van Abbemuseum, Eindhoven, 2014. Van Oldenborgh lives and works in Rotterdam.

Pelin Tan

Pelin Tan is a sociologist and art historian. She was Associate Professor and Vice-Dean at the Architecture Faculty, Mardin Artuklu University, Mardin. In 2016, she was visiting Associate Professor at PolyU School of Design, Hong Kong. A member of the Artıkışler Collective and The Silent University, Tan is involved in artistic and architectural projects that focus on urban conflict, territorial politics, and conditions of labor. She participated in: Oslo Architecture Triennale, Oslo, 2016; Cyprus Pavilion, Venice Biennale of Architecture, Venice, 2016; Istanbul Biennial, Istanbul, 2015 and 2007; Biennale de Montréal, Montreal 2014; and Lisbon Architecture Triennale, Lisbon, 2013. Tan lives and works in Mardin.