

where widowed objects meet orphaned ideas



*with Sara Bachour, Anais Chabeur,
Emile Hermans, Kornel Janczy, Rokko Miyoshi,
Ingel Vaikla and Julita Wójcik*

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In typography, ‘widows’ and ‘orphans’ are the lines standing alone at the top or bottom of a page, separated from the core paragraph. Here, they function as an analogy for other entities that have been purposely or accidentally detached from their context and whose meanings become subject to renegotiation. On the other hand, they reflect the ability of an exhibition device to, by means of recontextualisation, turn any object into a widow or an orphan.

It seems natural that with time, the bond between things and their original meaning weakens. Despite commemorative efforts of some and to the satisfaction of others, forgetting holds the past in its ever-tightening grip, confusing dates and erasing biographies. Entangled in this struggle of temporality and power, ‘widows and orphans’ are vulnerable to all sorts of manipulation. This is where politics meets memory and ethics faces aesthetics.

Especially today, when the old sentiments disguised as new premises enter our hyper-mediated public sphere, it is important that we critically reflect on the origin of the objects and ideas in circulation. The processes of remembrance, interpretation, and contestation are all elements of political agency that enable us to take meaningful or even meaning-making decisions every day anew.

The domain of art is where those proverbial widows and orphans can gather and where new and old interpretations can be generated, challenged, and debated. This exhibition brings forward different artistic positions coming into dialogue with one another, the exceptional, symbolically-charged space of CIAP Kunstverein. The seven artists have taken different objects — from personal mementos and everyday items to landmarks of power — as a starting point and imbued them with alternative meanings, personal memories, and symbolic significance.

Alicja Melzacka

The following publication presents the texts written for, with, and by the artists, dealing with, among others, orientalism, post-war architecture, curatorial work, estrangement, and sentimentality. Besides addressing the works on show, this variety of formats and subject matters is meant to provide insight into the respective artistic practices and set the exhibition in the broader context.

Sara Bachour

When you are away from home for a long time, you start to look at it with detachment and notice the details that have been silently accompanying your life—like a theatre backdrop you can only really see when the actors have left the stage. One of the things I have started to notice for the first time, were the lions on the front door of my childhood home. There are two lion-shaped door knockers and two anthropomorphic lion heads with key holes as mouths. You know that phenomenon where if you become aware of something, you feel like you are seeing it everywhere? Well, I was seeing lions all over the city; drawn on palazzo's walls, carved in stone, and painted in such a caricatural, inaccurate way, like only the idea of something you have never seen can be. Those artisans probably had only a second-hand testimony as a reference for their works; I have never seen a real lion either.

The lion is such a common symbol that it has been used by nations, dynasties, sports clubs, banks, and car factories everywhere—and even by the panther-sounding Pantene brand, promoting a vigorous Samsonian mane for humans. Is it because lions don't have predators in nature that we want to associate ourselves with them? Or is it just an idea that has been handed down since the time of Chauvet cave paintings—also to that artisan who had given form to my door knocker—and of which framing became so entrenched that we will keep on transmitting it on and on, without ever questioning why?

SB

Belgium is a lion
The Netherlands is a lion
Luxembourg is a lion
Denmark is a lion
The United Kingdom is a lion
Sweden is a lion
Norway is a lion
Finland is a lion
Czechia is a lion
Bulgaria is a lion
Morocco is a lion
Chad is a lion
Ethiopia is a lion
Kenya is a lion
Senegal is a lion
Gambia Is a lion
Cameroon is a lion
Sierra leone is a lion
Togo is a lion
The Republic of Congo is a lion
Burundi is a lion
Malawi is a lion
Eswatini is a lion
Armenia is a lion
Georgia is a lion
Iran is a lion
Afghanistan is a lion
India is a lion
Sri lanka is a lion
Burma is a lion
Bermuda is a lion
Paraguay is a lion
Singapore is a lion
is a lion

According to a theory in alternative Egyptology, the alignment of the pyramids of Giza corresponds to the relative positions of the three stars in Orion's Belt. The significance of this correlation remains unclear, as does the manner in which such precision could have been achieved. What for some is an embodiment of autocracy, for others is a proof of extraterrestrial involvement. Emile Hermans believes it is within the realm of arts that such theories can exert their best efforts. In his work *Templates* (2017), he draws up a pattern linking an exhibition space to ancient heritage and to astrology, through a series of bold but methodical associations.

The titular template, established by the three sister stars, governs every element of the installation. It is reproduced on the two-dimensional map, and it dictates the spatial distribution of the three-dimensional objects — the exact, scaled-down replicas of the Giza pyramids. The artist characteristically incorporates pedestals into his work, thereby blurring the boundary between an art object and its *mise-en-scene*. This multilayered alignment of *Templates* functions as a literal illustration of an ancient hermetic aphorism 'as above so below' which, in brief, portrays the microcosm as a reflection of the macrocosm.

The installation functions in fact as a self-referential, enclosed system, independent from any spatial context. Each object refers to another and, at the same time, corresponds to the astral principle, providing a universal grid that overrules any circumstantial plans. In order to accurately position the work, Hermans has developed a method deploying a set of wooden guides (or, again, 'templates') and a compass. The diligence and almost mathematical precision in the execution of the work is striking, especially in contrast with the para-scientific theory *Templates* originates from. This holds true also for the original pyramids, which are as much a technological wonder as an esoteric phenomenon.

Already in his earlier works — most remarkably *The Sustainable Life* (2015) — Hermans problematised the entrenched dichotomy of science and spiritualism and showed how the two are already reconciled in human construction of knowledge, involving not only systematic processes but also personal experience and intuition. In *Templates*, he lets the pattern found in the sky dictate the infrastructure of the exhibition — almost as if taking the responsibility off of himself — in this way, taking the idea of artistic autonomy to its (super) natural conclusion.

AM

Kornel Janczy in conversation with the curator

AM Could you tell us more about the genesis of your work, the *Map of the Sky*?

KJ The work was created in 2015 for the exhibition *Mocne Stapanie po Ziemi (Keep Both Feet on the Ground)* in BWA Katowice, which presented different artistic approaches to landscape. The *Map (of the Sky)* is a continuation of my earlier interest in scientific motifs, especially those deriving from astronomy and cosmic phenomena. I used to create objects that never related to a concrete thing but functioned more as pseudo-scientific models and meta-objects, through which I played with the language of visualisation and the methods of mediating science to non-professional audience. They were mostly based on the illustrations of different cosmic phenomena I found on the internet or in popular science books, and they were further reworked by combining the scientific with the imaginary.

The *Map*, in turn, takes as a starting point a specific object, namely the famous *Ultra Deep Hubble Field* photograph, depicting the observable universe. This photograph, and especially the way in which it has been appropriated by popular culture, has fascinated me for a while now. So, this concept has been quickly formulated, and it just had to be materialised.

AM About that materialisation — I have read that the forms of individual pieces derive from the repertoire of your other realised- and unrealised works.

KJ That's true; those forms refer back to the more abstract cosmic objects I mentioned before, some of which remained in the sketch phase. At the same time, I drew inspiration from the design of the 50s and 60s, the Space Race age, when the craze for space exploration strongly influenced the appearance of everyday objects, from cars to furniture. I have seen a lot of those prototypes and they had strongly influenced this work.

In this way, I wanted to achieve the contrast between those imagined, phantasmagoric shapes and the realism of Hubble photograph, considered a piece of scientific information.

AM At this moment, there are around 50 elements of this fractured universe, which are usually exhibited all together. What do you think might happen to the work when this aspect of multiplicity is no longer there?

KJ I have been curious myself about the effect of this 'experiment'... I am sure it will make a difference but not necessarily a radical one; surely more attention will be drawn to the fragments of the Map as individual objects. Already earlier, I had been considering exhibiting this work in a different manner. I have always imagined it to be a 'flexible' piece, with the ability to adapt to the exhibition space, so I am excited about presenting it in a new way. To me, this work has the potential to expand infinitely, like the Universe itself — from time to time, a new element emerges and another disappears.

AM I would like to go back and further discuss your approach to landscape. In many of your works, there is an observable reduction or compression of landscape to geometric figures...

KJ I have always been fascinated by the phenomenon of popular science and by maps in particular. They operate with language that, on the one hand, is abstract and based on certain convention and, on the other hand, remains comprehensible to almost everyone. What I found interesting about scientific illustrations is that, like maps, they function as symbolic representations or visualisations that teach us how to think about space. The outer space in principle is so vast, we need to conceptualise it in order to make any sense of it. My own spatial imagination is indebted to this form of reasoning. This goes back again to that attempt at mediating, or 'translating' scientificity into something non-scientific. This process is of importance for scientists, who depend to a great extent on public opinion.

Following the Apollo expeditions, which famously put a man on the Moon, the unmanned research mission of Voyager did not appeal so strongly to people. In order to gain more public attention, the scientists equipped the spacecraft with two *Golden Records* — a form of time capsule designed to preserve and transmit information about humans of that time — in this way turning the 1977 launch into a media event. This example clearly shows the

Ingel Vaikla in conversation with the curator

AM *The House Guard* is set in contemporary Tallinn, but the film's location brings us back in time. Could you tell more about the Linnahall building and your relation with it?

IV The official name of the building was the V.I. Lenin Palace of Culture and Sports, and I think, in a way, it already says everything. It was completed in 1980, for the 22nd Moscow Summer Olympic Games and featured an ice rink with 3000- and a concert hall with 5000 seats — which might give you an idea of the scale. After the collapse of the Soviet Union, Linnahall was still functioning. I used to go there with my school, so the building became a natural part of my childhood. This is where I had my first public performance, during a tap dance class with my sister. However, when it was closed in 2009, I didn't actively think about being sad; I thought it was a natural order of things. Aside from the official economic discourse around it, I think there were more unconscious, emotional reasons underlying that decision. The government wanted to move the cultural and leisure centre to a more contemporary building that would represent the direction in which Estonia wants to go.

To me, this building has fascinating architectural features. Of course, it represents a very distinct, so-called 'socialist modernist' or 'brutalist' style; when you look at it, you can immediately tell what era it belongs to. This is where it gets interesting because architecture becomes a physical manifestation of a particular time. While memories are often vague or abstract, architecture is solid and concrete, and it functions as a constant reminder of something. Because of the older generation, traumatised by history, Soviet architecture has become stigmatised, and it is hard to blame them. But then, there is also a younger generation — me including — who grew up in the independent Estonia, and for us, this architecture becomes something almost exotic.

AM As a younger generation, we often experience the combination of fascination and detachment with respect to this heritage. In your work, how do you deal with this spectre of exoticism?

entanglement of science and politics.

AM When thinking in terms of these two modes of transmitting the information, the scientific and the symbolic, where would you localise your work?

KJ In my works, I like to combine certain beliefs, even superstitions, with scientific facts. We live in times when science has evolved so much, it became incomprehensible to many people, who have to take the experts' words for it. So, contemporary science is based to a great extent on faith and, therefore, starts to function almost parallel to religion. This is why, in the wake of conspiracy theories such as the Flat-Earth, science faces a lot of distrust. I have become recently convinced that people prefer the mysterious to the factual, and that the more you explain a thing, the less appealing it becomes.

There is also a sense of romanticism that permeates my work. On the one hand, it draws on traditional romantic landscape painting and, on the other hand, it uses exaggeration and sometimes becoming almost sappy. I enjoy playing with those conventions, and with the *Map* I attempted, in the first place, to create a work that would be visually appealing. Seeing how astrophotography becomes an object of aesthetic admiration, I wanted to reenact this process in my work, and further explore the potential of scientific information to evoke aesthetic experiences.

IV Somehow, it also might have a positive impact because it is important to take a distance and try to observe such a charged context from a kind of neutral ground. At the same time, it can lead to the romanticisation of the post-soviet aesthetics. Especially looking from Belgium towards the Eastern Europe, it becomes the ‘Other’ or ‘different’, and people often expect this kind of exoticism of the East to be a natural part of my work. That’s something to be careful about, answering to people’s expectations and figuring out your own interest. I’m trying to question my reasons for working with a specific context and to have an honest dialogue with myself and the audience. I guess in this case happened what often happens once you’re away from home — you start to find the ‘usual things’ really interesting.

AM In many of your works you attempt to capture relationship between humans and their built environment. How did it feel to document this particular case?

IV In broader perspective, it’s not architecture itself that interests me, but people and their shared and personal memories. Architecture has just become a format with which I really enjoy working. There is something endlessly intriguing about the human need to leave behind physical traces of their ideas or political views. In this particular context, from the very beginning, there were two protagonists: the building and Peeter, the guard. The combination of the two is exceptional — neither of them would be who they are without the other. Peeter managed to open the building up for me. It was really wonderful to see how deeply he cares about it. Peeter and other three guards of Linnahall work 24-hours-long shifts, one after another. As he says in the film, the schedule is prepared one year in advance, but it could well be made until the end of times.

If you just spend enough time somewhere, it becomes a part of your life. Gathering material for this work took me a year. In December, I stayed in Tallinn; I remember the whole city was empty and we spent Christmas Eve together in Linnahall, eating food from Peeter’s mother. When starting this project, I was thinking that maybe by the end, a solution would be found, waking the building up from the ‘coma’ and providing a kind of plot twist. But now that I have finished, it seems very naïve; nothing has changed, Peeter still works there,

and everything is the same.

AM Linnahall represents certain architecture of excess which finds no justification in contemporaneity. Do you think that your work might have become a way of coping with this kind of contested heritage?

IV This has not been my initial aim, but I think it happened in the process. I do think my film helped some people to connect or reconnect with this heritage. After it had been shown on Estonian television (ETV, February 2015), I received many letters and emails thanking me for providing a chance to enter this deserted building again.

Me and you, we belong to the generation who grew up hearing all these stories about Soviet times from our parents or grandparents. But the next generation might be the first one to grow up in the cityscape filled with the physical traces of history but devoid of those personal stories. I am curious about how this kind of inherited memory might be preserved and how it will evolve in the future.

AM How would you position your practice in relation to the documentary tradition in filmmaking and photography, especially in connection with architecture?

IV On the one hand, the popular image of architecture is indebted to the documentary genre. To me, this notion is quite problematic; for one thing — photography and film are never objective. They might convey this false image of an unbiased document, while in fact remaining really powerful, subjective media. I think every filmmaker has to handle this material with great care and think about the impact it might have on its viewers. On the other hand, there is a danger resulting from the increased popularity of the, so called, ‘ruin porn’. There is something so romantic, dangerous, and sexy about ruins that they often end up as this kind of glamorised product. I don’t have a direct answer to your question, but I am aware of both of those extremes and I am trying to balance softly.

To me, film is such an amazing medium because it takes the audience to the spaces and people they would not meet otherwise. Friends from Tallinn sometimes still text me saying ‘I saw Peeter at the gas station and wanted to talk to him because I felt like I knew him so well, but I realised he would have no idea who I am’.

Anaïs Chabeur

An Understanding of Care

I learned much later that when a body is cremated, the metal prostheses are gathered for recycling, transformed, and repurposed. As her body was being burned and those metal pieces once again freed, I was driving away from Santiago, Chile where my brother lives. At that time, a forest fire had started nearby and a crushing heat took over. When I received the message letting me know it was happening, a rain of ashes was falling on us. Everything became white and grey, light shadows petrified together. Strangely, it wasn't the first rain of ashes I experienced. I knew its way of burning your eyes and irritating your throat. The warm and abrasive dust that doesn't dissolve in water, but stagnates and persists. I knew the beautiful orange light piercing through the cloud chasing us. The thrilling feeling of being part of a catastrophe. Back then, the ashes had changed my plans and I had to take a new path. But now, they brought me closer to the experience I was missing. The house is now empty. It once had been built according to the furniture it would shelter. Without it, its shape seems odd and meaningless. Her armchair ended up in my own room, a place that was not ready nor made to host it but somehow, it fits well as I learn the care and attention it needs. The furniture in the room followed her all her life. I see her, putting her make-up on in the morning, before the house is fully awake. She has her own way of sitting, one leg stretched on the side of the table and her pink towel laying on it. She is holding her round mirror in one hand as she applies a light blue eyeshadow with the other. Her stretched leg revealing a fragile ankle, marked with many cuts and bruises. Her skin was so thin, every time she bumped into something, it cracked open. The stone floor always reminded me of her skin. It was warm and marbled in shades of pink, like veins spreading across the house. Upstairs there was a beige carpet, she had a special device to clean it. As far as I can remember, that mechanic tool was there. She tried to keep everything functioning for as long as she could. Repairing, changing parts, reassembling. She cared for each object. She too, had been repaired and parts of herself had been changed. When she dropped me off at the airport, she couldn't pass through the metal detector and waved from the departures room to wish me goodbye. The fact that she had a bionic body made me laugh and feel special (I loved to tell my friends about it), but I also felt sad and scared to be left alone as I moved towards the plane, which too is made of metal parts assembled together.

AC

* *An Understanding of Care* was formerly presented as a sound installation during the solo exhibition *A computer does not hesitate (2018)* at *Botanique*, and published in *Quelle beauté, quel calme. J'ai vu les nuages et, au loin, leur ombre légère*, a publication conceived by *Wilfried Huet* for *HISK*.

Rokko Miyoshi in conversation with the curator

AM Could you tell me about your installation in terms of its individual elements as well as them working together?

RM I decided to combine *Rulers*(2017) and *Histogram* (2017) because they both deal in a way with authoritarianism; etymologically speaking, ‘rulers’ are those who govern, who control. In a figurative sense, ‘to rule’ can also mean ‘to move in a straight line’. Both works also have a similar genesis; it has all started with me collecting dozens of objects found, among others, on the Brussels’ flea market. A few years ago, I noticed that all the rulers I have collected had slightly different length, despite nominally measuring one meter. I guess this led me to questioning how ideologies normalise certain values and behaviours, and how we as individuals tend to take those things for granted.

The *Histogram* in turn shows the present-day power struggle, as played out by the three objects, or what I call ‘power elements’. All of them are, just like rulers, somehow connected to the action of measuring: the self-contained voting booth is used to cast and count votes, and the coin counter, naturally, counts money. With the vase, this connection is a bit more associative, but for me, it represents the idea that ideologies always come in circles. It is a kind of reminder that fascism always can, and usually does, come back.

Of course, the symbolic hierarchy established by the *Histogram* is the result of my personal point of view on current affairs, but I do believe that some phenomena I try to touch upon in my work are widely observed. I guess this is also a bit of tongue-in-cheek attitude, to ‘play’ given object high or low.

When thinking about a histogram, we usually visualise a two-dimensional type of bar chart, but I thought of showing it in three dimensions, using different pedestals aligned in the space. In this sense, the work provides also a commentary on the conventional authority of museum displays.

AM I wanted to ask you about the *Continuous Vessel*, representing, on the one hand, Mussolini’s negative silhouette and, on the other hand, a kind of ornamental interior-design item. I was wondering why you have

decided for such a symbolically- and historically charged image, and what led you to mirroring it.

RM My father was always politically engaged; back in the 1920s, he actually belonged to Blackshirts in Italy and later on, went to fight against the Axis Powers with the Royal Air Force. I inherited from him this this second-hand experience of the Second World War and a curiosity for politics and art, so naturally, I became interested in the propaganda images. I went back to Mussolini because I was fascinated by how well the fascist party understood and used the power of propaganda to disseminate his image all over Italy. Fascism and design have always gone hand in hand; because of its strong character, totalitarian aesthetics has been able to appeal to the masses.

I looked at dozens of different representations of Mussolini, and the one that would always come back was Bertelli’s *Profilo Continuo*, a sculpture created in 1933 and mass reproduced ever since. Based on the measurements I took in the Imperial War Museum in London, I generated a digital image and reworked it further in a series of photographs (*Replicate, Reflect, Repeat*). To create the vase, I turned negative space into positive space, based on the principle close to traditional moulding technique. So far, I have made three versions of this object, using different techniques; the one on show in CIAP has been 3D-printed. When experimenting with different ways of mirroring and reproducing this iconic image, I wanted to always achieve the same outcome — the image that could be printed either in negative or in positive and still fulfil the basic propaganda principle of being easily recognisable.

It’s interesting that you mentioned the vase looked quite decorative; a lot of people told me the same thing, even though it wasn’t my initial intention. But even if what they notice at first is a robust vase, once they recognise the silhouette, they cannot ‘unsee’ it.

AM In your studio I have seen piles of second-hand objects — from decorative newel posts to wooden door wedges. Could you elaborate more on your collecting passion and how it relates to your artistic practice?

RM I collect different object; most recently, my interest in images and history found an outlet in amassing old press photographs. I am not interested exclusively in old objects, but

admittedly, the stories they carry would be hard to replicate. In most of my works, I try to avoid simulacra; I'm more interested in the real. The same applies to the photographs — I could print them out myself, but a reproduction wouldn't carry the same weight as an original, which has endured the hardness of time.

If placed in the right context — in a different space, time, or next to another object — all of those collectibles have the potential to become art objects. And this is also the reason why I gather them, not just for the sake of it, but to present them as a new work. To that end, I feel like I'm doing more of a curatorial job, assembling pieces together, or sometimes highlighting a single piece. I try to be reductive in how I work. I like this idea of simple gestures because they are usually the most effective ones.

AM Let's go back to what you said about your work providing a commentary on the museum display. How you deal with exhibition furniture and scenographic conventions in your practice?

RM I used to face this internal conflict when working with display devices because we all know they are not neutral. Initially, I tried to avoid any use of pedestals, frames etc., but that was too easy a way out. Rather than 'tackling' the problem, I wanted to try to embrace it and make it a part of the work, without overwhelming the art object. While working with the pedestals, for example, I usually alter them in subtle ways, to react on the architectural context. This time, the pedestal's dimensions refer to a prop I found in the exhibition space and reused.

This interest in presentation devices has been expanding and, recently, I became less concerned with producing new artworks and more with displaying what I already have or what I find intriguing.

30 Years of the People's Republic of Poland was a name of an existing housing estate in Gniewino, Northern Poland. It was built in the 1980s to accommodate the workers of the soon-to-be-launched nuclear plant in the nearby city of Zarnowiec and to propagate the image of efficiency and progress. Following first, the catastrophe of Chernobyl and secondly, the economic crisis and political transformation, the plant's construction was brought to a halt by a local referendum. Because of the fiasco of this utopian cold-war project, the inhabitants of the remote housing estate in Gniewino had to struggle with isolation and unemployment.

Until now, the socio-political situation of Gniewino has not drastically improved, but in 2016, nine years after Wójcik had completed her work, the local council accomplished what they considered a symbolic victory. In the decades following the demise of the Soviet Union and satellite communist states, intense decommunisation strategies have been implemented in the countries of the former Eastern Bloc. In Poland, many street- and building names would be changed in an attempt to avoid the propagation of communism or other totalitarian system. On that account, on the first of April 2016, the name of the housing estate was finally changed to Kashubian Estate.

From this perspective, Julita Wójcik's work becomes a commentary on how memory discourse is constantly appropriated by the authorities and used as a placeholder for other pressing socio-political issues. Taking into account the history of the housing estate, the selection of medium could not be without significance; while the large housing estates from that time were infamously built with a lick and a promise, knitting characteristically requires a lot of time and patience. The flexible material softens the rigid character of prefab architecture and the distortions introduced during knitting grant each 'building' individuality.

The materiality of the artwork, therefore, functions here as the physical manifestation of not only labour but also care, turning this example of contested heritage into an invaluable object. The reduction of the oppressive scale further softens the aura of this architecture. On the figurative level, those formal processes reflect the movement from architecture as a collective symbol to it being mediated through personal activities and Wójcik is known for her ability to incorporate everyday life into the sphere of art, at the same time demystifying the latter. Upon further investigation, those ordinary objects often disclose a wealth of conflicted meanings.

The same holds true for the estate. Yet, what in one place is considered ordinary, in another might seem unusual. Even the architecture reworked by Wójcik feels familiar only in a specific context; in contrast with the quaint landscape of Flanders, it appears rather out-of-ordinary, as an archipelago of little, dystopian islands.

At the same time, the work pertains to the universal social function of architecture, which is to provide shelter and security, and shows how it is inherently entangled with memory work and identity shaping.

AM

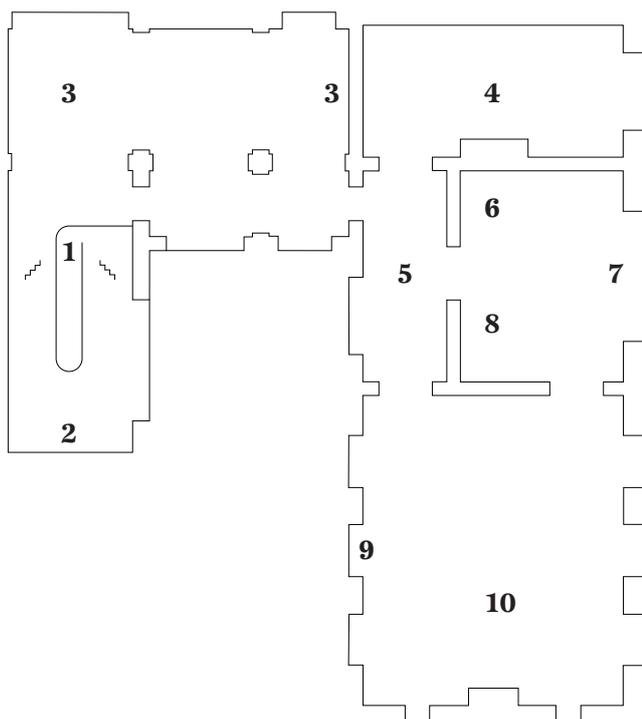
Did we not go too far in negating Poland's communist reality post-1989? Did we not abandon, in the process, positive social change brought about by post-war emancipation and modernization that have since become part of our identity? Why do we allow others to undermine our faith in the myth of modernity? Have we cast away the goal of building an egalitarian society as embodied, for example, in modernist architecture [...]?

Julita Wójcik in *Sunday Afternoon*, 2018, PGS, Sopot.

List of works

- 1 Sara Bachour, *Leon Passant II*, 2018, eight attitudes of heraldic lions according to Wikipedia, paint on textile.
- 2 Sara Bachour, *Right Romance*, 2013, audio collages of rhetorical expressions and metaphors cut out of four political speeches.
- 3 Emile Hermans, *Templates*, 2017, wooden pedestals, plexiglass, brass screws.
- 4 Ingel Vaikla, *The House Guard*, 2015, video HD, 26'.
- 5 Kornel Janczy, *The Map of the Sky*, 2015-2018, *Ultra Deep Hubble Field* photograph on paper.
- 6 Rokko Miyoshi, *Histogram*, 2017, wooden pedestals, 2001 Florida collapsible voting booth, painted 3D-printed vase, coin stack tray.
- 7 Anaïs Chabeur, *The Auction*, 2018, video HD, 36'03".
- 8 Rokko Miyoshi, *Rulers*, 2017, wood, plastic and aluminium rulers.
- 9 Rokko Miyoshi, *Untitled*, 2018, press photograph, wood.
- 10 Julita Wójcik, *30 Years of the People's Republic of Poland Housing Estate*, 2007, starched twine and yarn, work in the regional collection of the Zacheta Contemporary Art Association in Szczecin.

* Anaïs Chabeur, *An Understanding of Care*, 2018, printed text in the exhibition booklet.



Colophon

The following artists took part in the exhibition and contributed to the publication:

Sara Bachour (1988, IT) — living and working in Maastricht. She has recently obtained her Master degree in Fine Arts at MAFAD, Maastricht. **Anaïs Chabeur** (1992, FR) — graduated from the Urban Space Department (MA) of La Cambre, Brussels. She is currently following the postgraduate programme at HISK, Gent. **Emile Hermans** (1988, NL) — currently based in Maastricht, studied Fine Arts (MA) at LUCA, Brussels. He is a member of an artist-run initiative Nowhere Collective. **Kornel Janczy** (1984, PL) — lives and works in Krakow, where in 2010, he graduated from the Fine Art Academy. He is currently working on his PhD at the Fine Arts department of the Pedagogical University in Krakow. **Rokko Miyoshi** (1980, BE/JP) — a graduate in Fine Arts (MA) from LUCA, Brussels. He lives in Brussels, where he recently founded an artist-run project and studio space SB34. **Ingel Vaikla** (1992, EE) — studied photography at the Estonian Academy of Arts (BA) and film at the Royal Academy of Fine Arts in Gent (MA). She is currently following the postgraduate programme at HISK, Gent. **Julita Wójcik** (1971, PL) — an established visual and performance artist based in Gdansk. In 1997, she graduated from the Faculty of Sculpture at the Art Academy in Gdansk. Her works are part of several public collections.

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