

SMART Papers *I Know the World*

12/01 – 01/03/2008

I Know the World

'I Know the World' is a series of exhibitions and talks initiated by Sparwasser HQ in Berlin in 2007. The series focused on the issue of travel for artists and the way in which the works they create are influenced by experiences abroad. For SMART Project Space, Sparwasser HQ has developed a fourth exhibition and a day of talks. These particularly focus on works and artistic practices informed by encounters with another local context, in most cases resulting from participation in international residencies. As with previous editions, this exhibition is closely related to issues of internationalism, mobility and cultural politics, but especially aims to take a closer look at the art works themselves. The works are based on research, sensibility and insight gained by the artists on location and some include presumptions and personal artistic strategies which function as useful obstacles when encountering the host country (a foreign context).

3

Artist duo J&K bring forth ideas of the Orient framed by their own culture and mix them with what they actually observe and discover in their host country. The result is a work that brings to life a futuristic fiction where religions fuse and new world orders unfold before our eyes. The question is raised as to whether the artists produce a fantasy, a prediction, or a portrait of an existing hybrid world culture. Søren Lose's work comments on the heritage of Danish culture by juxtaposing the classical icons of so called Danish national romanticism with his own photographs and found tourist snap-shots. The work also reflects on how a country succeeds in bringing home an international artist when he gains foreign recognition and questions how his work is inscribed into national art history, canonising not only the artist, but a genre. Travelling in time/space stimulates Tamar Guimaraes' work. Historical research provides narrative material, allowing representations of the past to reveal their connections with the 'here and now' – ghosts of long buried colonial times, the remnants of racism and national 'expansion' still haunting our present. Her work 'Jan Leton and the Archive' uses footage of an outdoor theatre play, re-enacting a historical situation in the dunes of North Denmark. Brazilian born Guimaraes' research on a former slave, Jan Leton, is listed and performed, and as such the present is also experienced as déjà vu. Working with collective projects which aim to create a common space of remarks and expressions in an interdisciplinary manner, Tanja Nellemann Poulsen & Grete Aagaard challenge and debate current social and political issues. *Today, please stay home! Please stay home today stay home stay home home home home* is a quote from a digital running text display that is part of their installation 'Set Up Tours ...'. With this work the artists take the dream of travelling into consideration. Not only is travelling traditionally seen as a tool for education, but it is also a privilege, something often equated with total

freedom. The artists express a critical voice towards these clichés of the travel and 'life style industry' images. Daniëlle van Zuijlen's work represents 'hosting' as a model of research. She is currently finishing a five-year residency in the provincial Dutch town of Hoorn. In this kind of inverted residency, she stays in her 'own' country and hosts visitors from abroad. Within this rhizomatic international community she situates working relationships and facilitates circulation among the visiting artists, her own practise and the town as such. Her contribution to 'I Know the World' is a text about the inverted residency. 'Hosting' in a slightly different sense is also introduced by the artist duo Nienke Terpsma & Rob Hamelijncx. Through their participation in residencies the artists produced and published issues of the magazine 'Fucking Good Art' collaborating with artists in the host cities. In the case of the Copenhagen and Berlin, the issues also provide the cities themselves with an important source of information by offering a portrait of the activist art scene.

Fucking Good Art (Nienke Terpsma & Rob Hamelijncx)

Fucking Good Art, #6 (Munich), Oct/Nov 2004; #12 (Berlin), March 2006; #13 (Dresden), May 2006; #16 (Copenhagen), March 2007
Magazines

When talking about artists who developed works from the foreign local context which they visit or temporarily inhabit, FGA is a brilliant example. Heavily involved in the community, Nienke Terpsma and Rob Hamelijncx manage to connect and move within local social networks during their residencies. While creating their 'local' magazine, they involve and host locals, inviting people to present themselves in the printed space of their magazine. The artists also criticize the context and what they see, that being exhibitions, citizens' involvement in local matters, how law and authority is prosecuted and so on. One obvious approach that the artists take in their work is that they look for and map people and projects who are like they are themselves, i.e. non-academic freestylers with a do-it-yourself attitude, platform and space makers working for and within a specific local context, knowledge producers and obviously also good artists. In the cities they visit they map participatory strategies such as artist-run spaces. Terpsma and Hamelijncx find personalities with whom they would like to work, and around whom they build up their subjective cartography, finding and describing existential territories. Finally, what comes out is a carefully carried out portrait, beautifully printed in a pink magazine, which makes one think more about conceptual dada literature or agit prop than an average art magazine.

5



Tamar Guimarães

Jan Leton and the Archive, 2006

Slide projection with sound, 20:00 min

Slides from Skagen local history archive and 'Egnspil' members

Listed Entries on Jan Leton born 1771? in the West Indies died 1827 in Skagen. Collected from written sources and oral accounts (1827 – 2006) in chronological order, 2006

Black and white poster (120 cm x 200 cm) and sound

6

In the early 19th century, Jan Leton was given as a gift to the bailiff of Skagen and lived there, as the bailiff's slave, until his death in 1827. Born in the West Indies, Leton's death record is the only official document in which his presence in Skagen is marked in writing during his 'lifetime.' Apart from his death record, Leton is mentioned periodically in local newspapers and local history accounts from 1877 onwards. A document in fiction form, 'Jan Leton and the Archive' is a narrative in which a researcher attempts to find out more about a man who had arrived as a slave but was perhaps later freed, who had been buried in the forest but was perhaps later dug up and reburied in the church grounds. In an attempt to unpack the archive and produce a critical document, the narrative tries to articulate the uncertainties of historical projects in general, as well as the particular incoherency of historical narratives concerning marginal figures and subaltern groups. The slides are reproductions from Skagen's local history archive collection and were taken in 1989 during a performance of the local theatre group (Egnspil) re-enacting Jan Leton's arrival in Skagen. 'Listed Entries' is an index, or a dictionary with missing letters, listing the sometimes disparate ways Jan Leton's presence in Skagen has been formulated orally and in print. The entries were collected from primary sources such as Skagen's death register, from newspapers archived in Skagen's local history museum and from conversations with local people. The sources span a period of 178 years, from 1827, the year of Leton's death, to 2006, when the information was compiled.



7



J&K

Egyptomaniacs, 2006/2007

Installation consisting of three-dimensional collages, photographs, collage figures, diorama boxes

8 From the basis of a 2 month residency in Cairo J&K (Janne Schäfer and Kristine Agergaard) researched and developed the installation 'Egyptomaniacs'. Creating a narrative around Egypt, J&K stage and photograph themselves in an array of performative interventions. While miming anthropological research, analyzing the touristic view, the economic situation, the religious and the historical, the artists let their fantasies about the foreign and exotic go wild. The backdrop is real enough, though the artists create their own imagined Egypt and ride along predictions of new age religions and future world orders... where former colonists are trapped in tourist resorts and prophets meet witches from inner Africa and a holy hip-hopper from Cairo, even ninjas and a figure referring to the statue of Liberty occur in the final 3D collage. By using diorama display techniques the work makes references to natural history museum exhibitions, complete with text labels and dramatically lit installations: scenes in the diorama boxes have a life-size 3D version for the audience to walk through, composing a theatrical space of photo collage figures. The installation reflects J&K's interpretation of the complexity of a culture inspired by travelling, religion, mythology, rituals and psychedelia.

Based on photographic material J&K have created a pre-apocalyptic scenario, where scientific references intersect with visual expressions as we know them from MTV and experimental music video clips. J&K suggest a world where social changes are bound to happen, where new forms and hybrid cultures might be closer to an everyday reality than the inflexible models of identification which are produced by our national departments for cultural heritage.



Søren Lose

'Ud! Ude! Hjem!' (*Outward Bound! Abroad! Homeward!*), fragment from the exhibition in Thorvaldsens Museum, Copenhagen, 2006

10 Søren Lose is a Berlin-based artist working with photography, video and installation. His project *'Ud! Ude! Hjem!'*, a part of which is shown in *'I Know the World'*, was originally developed for the Thorvaldsens Museum in Copenhagen. According to the website of the museum, artist Bertel Thorvaldsen "could be considered Danish visitor to Rome par excellence. He spent over 40 years (1797-1838) in the city, and when he returned to Copenhagen he brought with him (...) an impressive collection of paintings with motifs from Rome, (...) the museum today stands as a cultural exposition, a monument to Thorvaldsen and the Greek and Roman influence on Danish culture – a grandiose collection of Roman souvenirs."

On a residency in 2004, Lose followed the beaten track of Danish artists travelling to Rome in the beginning of the 19th century, taking the classical Grand Tour to Rome as a starting point for the work. Ironically many of these Grand Tour destinations are exactly the same locations that modern tourists commonly visit today, albeit in a different context. By juxtaposing found holiday snapshots, postcards and his own photographs, Lose's project discusses the meaning of place and representation in a historical as well as contemporary perspective. It questions how it is possible to work with a super-mediated and overloaded place like Rome as a contemporary artist today, bearing in mind countless historical representations and 10.000 tourist snap-shots taken every day. In what way does mass tourism as a phenomenon and the massive accumulation of representations that follow along with it, change the way we emotionally and physically experience a certain place? Can we, in this context, talk about a visual 'exhaustion', or does the desire to travel and see simply become stronger due to our omnipresence and the unlimited visual access offered by the internet?



Tanja Nellemann Poulsen & Grete Aagaard

SET UP TOURS - navigations in the periphery of freedom, 2007/2008
installation with poster, paper airplanes, shelf/ light box, chair,
carpet, digital photo album, various objects

Since 2005 Tanja Nellemann Poulsen & Grete Aagaard have collaborated on the project 'Set Up Tolerance' which consists of 'Speak Up! - The Magazine for manifold remarks and unlike identities' and the organization of workshops. During a residency in Berlin at Sparwasser HQ in autumn 2007, they produced a series of short videos and conducted research for the third issue of the 'Speak Up!' magazine. The residency also resulted in the installation: 'SET UP TOURS - navigations in the periphery of freedom' for Sparwasser's front window. The installation presents alternative ways to navigate the current (and expanding) 'travel and life style industry', and comments critically and humorously on concepts such as exotic holiday destinations, the free cosmopolitan life, the ability to navigate in any city - without daily commitments. For SMART Project Space the artists have recreated their installation into a hybrid domestic situation/ travel agency in the exhibition space. They drag the travel industry and tourist/resident experience into the (semi) private realm, where the viewer becomes the arm chair traveller.

11



Daniëlle van Zuijlen

The Inverted Residency, 2007

Pamphlet (to be taken by visitors), designed by Hans Gremmen

12 'I Know the World'. There is some irony in taking part in an exhibition carrying such a title, when what you present is based on five years of work in a provincial town. To know the world – curiosity is a good catalyst for such a thing. Curiosity was my reason, as an artist, to start an artist in residence centre: to create a place where collaboration with other artists would be possible, through a programme of group residencies and exhibitions.

When living in Glasgow (Scotland) while working towards my M.A., I was invited to Hoorn, the aforementioned Dutch town, for an exhibition and invited 10 other artists to come along. I also brought a couple of luring pigeons across the Channel and built a home for them. 'Luring' is a local Glaswegian pigeon sport, in which the birds are sent out to lure mates from the 'enemy' (another person keeping luring pigeons) and bring them back into their dovecot. This metaphorical project got a bit out of hand when I returned to Hoorn a year later, rented a large house and continued to invite other artists to the place that was named Hotel Mariakapel from then on.

The world came to Hoorn and for five years I brought artists from everywhere in contact with one another through collaborative projects, taking place in a former orphanage and a monumental chapel. In the publication 'The Inverted Residency', my contribution to 'I Know the World', I talk more extensively about the tendency to invite others to a place where you are a mere guest yourself; about the inversion of roles between guest and host, between artist and curator, when being a host is part of your own art practice. After more than 40 projects with over 150 artists and a long, bendy road to financial stability, I am leaving Hotel Mariakapel behind in January 2008. I already feel a stranger again in this small town, that has never become my own, as though a five year residency is coming to an end. Two new, young artist/curators will take on the responsibility for Hotel Mariakapel in their own way. They will continue to bring the world to Hoorn and it will be noteworthy! As for me, it is time again for the unknown.



13



Biographies

Fucking Good Art (Rob Hamelijncx & Nienke Terpsma, live and work in Rotterdam), first issue published December 2003. Exhibitions include *Railroad Rock Stars*, Gele Rijder (CBKG), Arnhem 2008; *Be One Get Three*, project space Cluster, Berlin 2007; *Matilde*, organised by Showroom and CCA, Riga 2007; *Where do you Belong? – 5 projects in public space*, organised by Publik Copenhagen (FGA#16) spring 2007. Upcoming projects include *Shifting Identities - [Swiss] Art Today*, Kunsthau Zürich 2008; *Fucking Good Art (The Swiss Issue)* as part of a residency at Binz39 in Zürich.

14

Tamar Guimarães (b. Belo Horizonte, Brazil) lives and works in Copenhagen and New York. Exhibitions and screenings include *Nada Art Fair*, Miami 2007; *CPH DOX* international documentary film festival, Copenhagen 2007; *Crosskick*, Hannover Kunsthalle, Hannover 2007; *Fair Play Award*, Play Gallery, Berlin 2007; *HOMEWORKS*, PS122 Gallery, New York 2007; *LOOP*, Film Festival, Barcelona 2007; *G. A.*, Seoul, Korea, 2007. She's currently attending the Whitney Independent Program in New York.

J&K (Janne Schäfer, b. Darmstadt, Germany 1976 & Kristine Agergaard, b. Copenhagen, Denmark, 1975) live and work in Copenhagen and Berlin and work in collaboration since 1999. Solo shows include *Egyptomaniacs*, Overgaden, Copenhagen 2007; *Talking Babylon*, Uqbar, Berlin 2007. Group exhibitions include: *I Know The World 3*, Sparwasser HQ, Berlin 2007; *Match Race*, Nordjyllands Kunstmuseum, Ålborg 2007. J&K have had residencies at Townhouse Gallery, Cairo (NIFCA 2006) and CAIC/Ars Baltica Triennial of Photographic Art, Vilnius 2007.

Søren Lose (b. 1972 in Nykøbing F., Denmark) lives and works in Berlin. Solo exhibitions include *Ud!, Ude., Hjem!*, Thorvaldsens Museum, Copenhagen 2006. Group exhibitions include *New Adventures*, Sejul Gallery, Seoul 2007; *Looking the Other Way*, The Drake Hotel, Toronto 2007; *Scandinavian Photography 2*, Houston Fotofest, Houston 2007. Søren Lose has had residencies at Accademia di Danimarca, Rome 2004, the Danish Arts Council, Istanbul 2007, and Künstlerhaus Bethanien, Berlin 2008.

Tanja Nellemann Poulsen (b.1971 Copenhagen, Denmark) & **Grete Aagaard** (b.Silkeborg, Denmark) live and work in Denmark. In collaboration since 2005 they produce *Speak Up! The magazine for manifold remarks and unlike identities*. Residency in Berlin (Berlinaut) 2007. Exhibitions and publications include *I Know the World 2*, Sparwasser HQ, Berlin 2007; *Speak UP!* Den Frie Udstillingsbygning, Copenhagen 2006; *ÅMX*, Rooseum, Malmø 2006. They contributed to MULTITUDES documenta12 issue, Magazine, 2007. Upcoming projects include *Locked In-the Image of Humanity in the Age of Intrusion*, Casino Luxembourg, Luxembourg 2008.

Lise Nellemann/ Sparwasser HQ (b. Aalborg, Denmark) lives in Berlin. Sparwasser HQ, Offensive für zeitgenössische Kunst und Kommunikation in Berlin is her curatorial project since 2000. She is responsible for its exhibition program and policy making. Sparwasser HQ's projects outside of Berlin

include *How To Engage/Writing History*, 72-13, Singapore 2006; *SparwasserHQ in Trafo Galeria*, Budapest 2005; *Situation: Collaborations, collectives and artist networks from Sydney, Singapore and Berlin*, MCA, Sydney 2004; *Sparwasser HQ in Platform*, Istanbul 2004. Website: www.sparwasserhq.de

Daniëlle van Zuijlen (b. Tegelen, the Netherlands, 1974) lives and works in Ghent, Belgium. Van Zuijlen is a visual artist and the initiating director of artist-run residency/ exhibition space Hotel Mariakapel in Hoorn. Curated projects for Hotel Mariakapel include *Saze on Tour*, Orgacom with 5 Albanian artists, 2006; *Chief*, Bjarte Gismarvik and Kathrin Höhne, 2005; *Siege Counter Siege*, Something Haptic, 2004. Public commissions and exhibitions include *Pieces of yesterday*, IBB Curacao, Willemstad 2007; *Hotel de Ville*, City Hall, Hoorn 2006. She is a board member of TransArtists and of Art Space 1646 in The Hague. SMART Papers is published in conjunction with exhibitions organised by SMART Project Space.

This edition accompanies the exhibition
I Know the World

Supported by:

Mondriaan Stichting
Gemeente Amsterdam
Bureau Broedplaats
Prins Bernhard Cultuurfonds
Stichting Doen
Filmfonds
VSBfonds
Danish Arts Agency

With thanks to all the artists,
A special thanks to Drukkerij Raddraaier.

Texts:

I Know the World: by Lise Nellemann
Fucking Good Art: by Lise Nellemann
Tamar Guimarães: by Tamar Guimarães
J&K: by Lise Nellemann
Søren Lose: by Søren Lose
Tanja Nellemann Poulsen & Grete Aagaard: by
Tanja Nellemann Poulsen & Grete Aagaard
Daniëlle van Zuijlen: by Daniëlle van Zuijlen

Image credits:

Fucking Good Art #12, cover of the magazine, 2006; *Happy Underground*, remake photo Pist Protta (Jesper Fabricius, Ase Eg Jorgensen and Jesper Rasmussen), Copenhagen.
Tamar Guimarães: *Jan Leton and the Archive*, slide from Skagen local history archive and 'Egnsfil' members, 2006; *Jan Leton and the Archive*, installation view from Overgaden, 2006.

J&K, *The Giza Pact*, photo collage, variable size, 2006/2007; *Horus and Anubis in Islamic Cairo*, photo, 42 x 28 cm, 2006/2007. Courtesy of the artists.

Søren Lose, *photo of the artist in the Sabine Mountains*, C-print, 54 x 71 cm, 2004; *From Palatine Hill*, C-print, 63 x 45 cm, 2006. Courtesy of the artist.

Daniëlle van Zuijlen: *Book Hotel Maria 2006-2003*, photograph: Huig Bartels; *Hotel Mariakapel garden view: chapel and residency*. Photograph: Tilmann Meyer-Faje.

Editing: Hilde de Bruijn and Lise Nellemann
Editorial assistant: Kate Gentzke
Design: Sanne Beeren
Layout & Print: Drukkerij Raddraaier B.V.

SMART Papers is a publication of SMART Project Space Foundation
Arie Biemondstraat 105-113
NL-1054 PD Amsterdam
Phone: +31 20 427 59 51
E-mail: info@smartprojectspace.net
Web: www.smartprojectspace.net

All rights reserved.
Reproduction in whole or in part without written permission is strictly prohibited

ISSN 1381-5822

SMART Project Space Amsterdam