

NOVEL
COLLABORATION WITH
VALÉRIE BELIN

Page 5

“WE DON’T SEEM
TO LIVE ON THE
SAME PLANET”

Page 2

CHIRPING
WAKE UP CALLS
AND PINK FLOYD

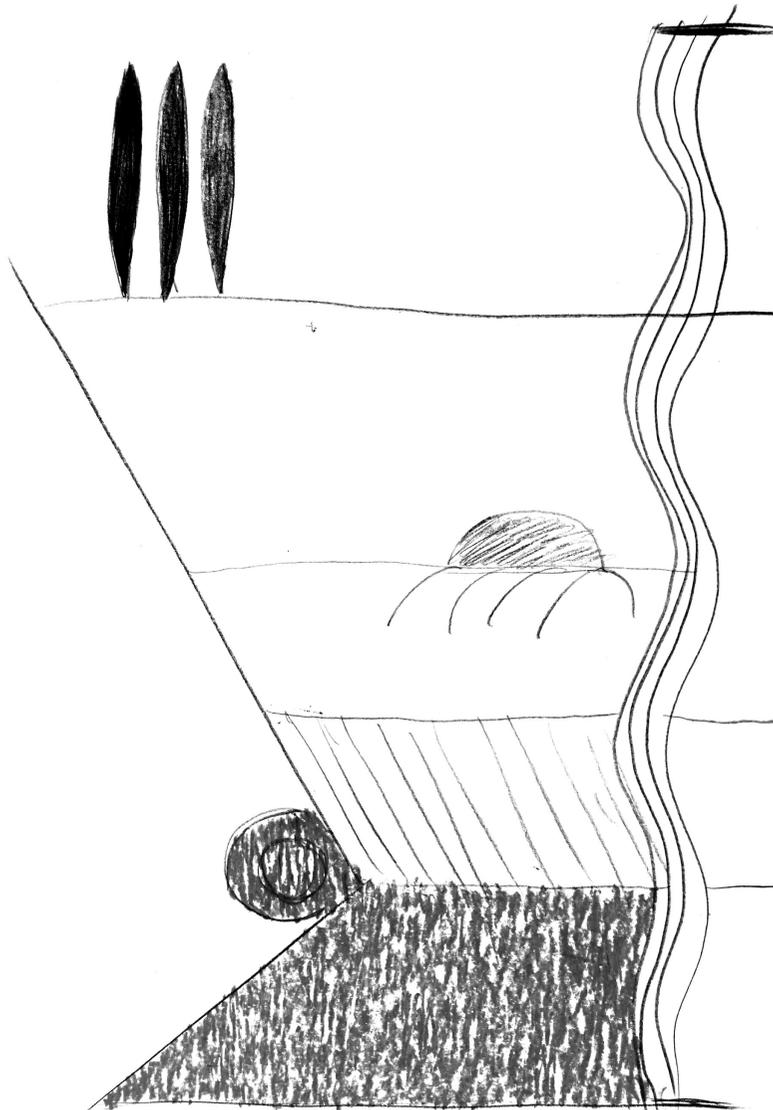
Page 8

FLATLAND JOURNAL

AMSTERDAM

EDITION EIGHT - EARTH

December 2020



^ Cocktail drawing for FLATLAND by Stelios Karamanolis, December 2020

A COCKTAIL FOR EVERYONE!

It's a cocktail full of life; with clear water from one of the private wells of the gods; it is an anti poison to methane, sulfur hexafluoride et cetera; it is rich with phytoplankton and needs sun to transform; it is a miniature aquatic ecosystem that

exists beyond our ontological senses. It is your imaginary cocktail and it will love you forever. The creator of your and our cocktail is Greek artist Stelios Karamanolis (1977, Athens) who loves to unfold in his raw canvases a world

different than the reality we seem to belong to. And we need another world... We need to be creative. Look for the prokaryote in this journal; prokaryote comes from Greek πρό ('before') and κάρυον ('nut').

In our last journal during the ‘first lockdown’ in May/June 2020 we focused on “building – back – better” (a plan that was invented in 2015 by the Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) and which became recently the centre of Joe Biden’s speeches on his economic recovery plan.)

Building-back-better is about choosing policies and actions that protect nature – so that nature can help to protect us. Still, we feel perhaps disoriented. Since the question of how to build a habitable planet is impossible to tackle, we might need to turn to fiction to come up with a possible way out.

“WE DON’T SEEM TO LIVE ON THE SAME PLANET”

Fiona van Schendel (Director Flatland) and Josephine van Schendel

In 2018 the rebellious climate philosopher Bruno Latour wrote the paper “We don’t seem to live on the same planet” —A Fictional Planetarium.

In this article he wrote “In recent years we have shifted from questions of ecology—nature remaining outside the social order—to questions of existential subsistence on threatened territories. Nature is no longer outside us but under our feet, and it shakes the ground.”

Because Latour questions our engrained societal ideas how to build for a habitable planet, he invented a planetarium of seven fictional planets to tackle the serious geopolitics of today. And just like good planets do in our solar system, they all act on one another. It means that every one of our issues today—whether we wish to build something, design a situation, make a plan, settle a controversy—is pushed and pulled, divided and influenced by the overlapping, contradictory, still-unsettled fields of attraction of these seven bodies.

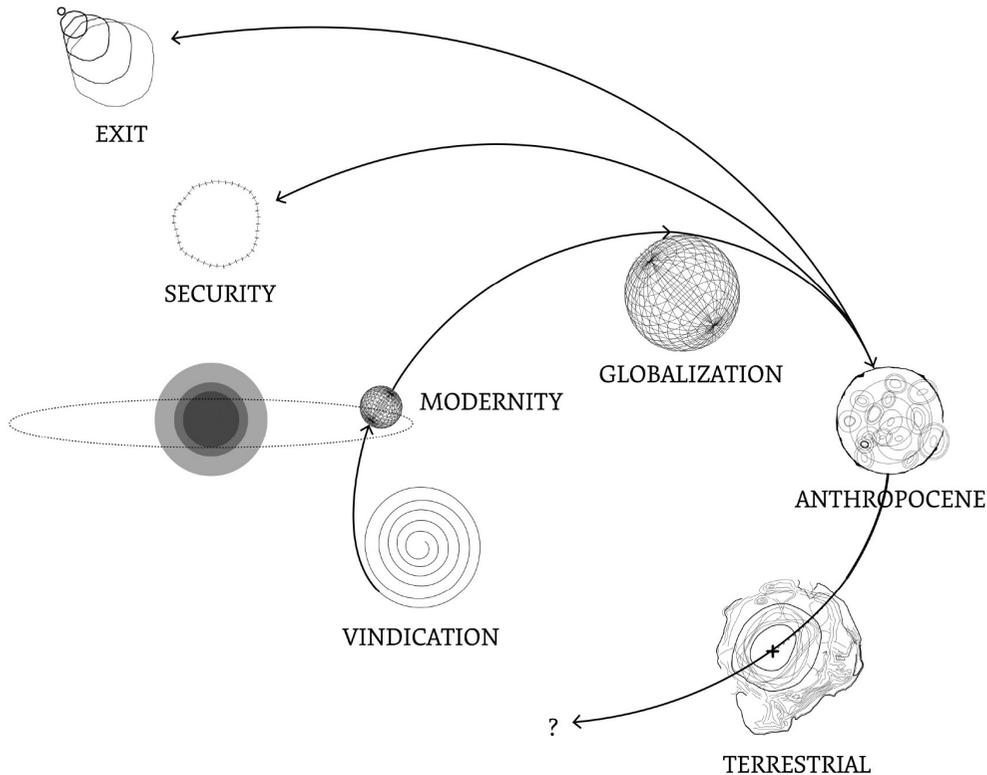
Reading him we learn that we are not divided in two, but at least in seven worlds!

It is a necessary way to make sense of the fundamental dilemmas derived from climate change:

nature is no longer an inert background from which resources are extracted for human activities. On the contrary. It has reclaimed its role as an active agent in the fate of the planet. These seven hypothetical planets will influence the way you feel, the way you behave, and especially the way you predict your destiny.

FLATLAND especially loves Latour’s planet TERRESTRIAL. It stands for the idea that we as humans do not comprise the ‘centre’ of nature anymore; rather, we are in constant interaction with other beings. Thus freedom as we know it, is not reserved for human life forms only. There are so many other life forms, each having its own laws. The planet TERRESTRIAL overlays all strange shape of territories. It means that each human activity has to be considered along with the impact it will have on the planet.

Coincidentally, FLATLAND comes from the title of the book *Flatland: A Romance of Many Dimensions* by Abbott, about the possible existence of more than three dimensions. We hope you agree and wish you Happy Holidays.



^ Diagram of the spatial configuration of the seven imaginary planets proposed by Bruno Latour, drawing by Alexandra Arènes, 2018. Source: “We don’t seem to live on the same planet...” —a fictional planetarium for the catalogue edited by Kathryn B. Hiesinger & Michelle Millar Designs for Different Futures, Philadelphia Museum of Art & The Art History of Chicago (initially given as the Loeb Lecture, Harvard, GSD) 2019, pp: 193-199. Reprinted in Latour, Bruno, and Peter Weibel. *Critical Zones - The Science and Politics of Landing on Earth*. Cambridge, Mass: MIT Press, 2020.

ON RADICAL ECOLOGY AND TENDER GARDENING

Johan Grimonprez
A New Order, A New Earth
 Garage Rotterdam

21 November 2020 – 17 January 2021

International acclaimed artist Johan Grimonprez (1962, Roeselaere, Belgium) created an impressive, associative vlog of video works that examine ideas of ecology and sustainability from a broader, social angle entitled: *On Radical Ecology and Tender Gardening*.

This database full of videos and archive material is currently being exhibited at Garage Rotterdam, in the exhibition *A New Order, A New Earth*. It serves as an informative instrument on one of the biggest challenges society faces today: the wellbeing of the earth. With that, the work, made in 2012, becomes more relevant than ever.

Grimonprez's critically acclaimed work dances on the borders of practice and theory, art and cinema, documentary and fiction, demanding a double take on the part of the viewer. Grimonprez achieved international acclaim with his film essay, *Dial H-I-S-T-O-R-Y* that premiered in 1997 at Centre Pompidou and Documenta 10 in Kassel. Grimonprez's curatorial projects have been exhibited at museums worldwide, such as the Hammer Museum (LA); the Pinakothek der Moderne (Munich); the MoMA (NY); Pinakothek der Moderne in Munich; the Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Gent; the Whitney Museum in New York and the Tate Modern in London. In 2022 the prestigious ZKM, Zentrum für Kunst und Medien, Karlsruhe is hosting a solo exhibition of Grimonprez.

On Radical Ecology and Tender Gardening

01. biotecture/02. guerrilla gardening/03. singing forests/04. biopiracy/05. transition world/06. the future of money/07. recycling revisited/08. climate/09. off the grid/10. education

Extracts from an interview with Johan Grimonprez by Belgian artist Pieterjan Gijs on *Radical Ecology and Tender Gardening* (2012) **Pieterjan Gijs (P.G.): Where does the term 'radical' fit in? The videos and the solutions they present aren't especially radical in themselves. Although they are certainly inventive, creative and often strikingly simple.**

J.G.: The term 'radical' has multiple layers. It refers to the fact that overconsumption and the pursuit of profits have brought our biotope to a radical state. Things are completely back-to-front.



^ *Radical Lawn*, Johan Grimonprez, video still from *On Radical Ecology and Tender Gardening* (2012)

Look at how policy toward seeds is dominated by companies like Monsanto and by the lobbying industry; and how they're making it almost illegal to grow your own vegetable garden. Or the way Barbara Van Dyck was sacked from her research job at a Belgian university for criticizing BASF's illegal practices in the Flemish potato sector. Critical dialogue is precisely what a university should be offering, yet faculties are increasingly acting like an adjunct to big business. (...)

P.G.: Tell me more about the way you choose the clips: how selective are you about your categories and whether or not to include something in the vlog?

J.G.: It has a lot to do with conceiving an ecology for the 'information dystopia' that dominates the net. The overload of information traps you right back into that pattern of overconsumption. A lot of thought goes into selecting the videos. For each one that's picked, ten or twenty were considered. But things tend to surface at a given moment, like the tip of an iceberg. (...)

P.G.: What's your take on this alternative? You mentioned a paradigm shift: is it something political?

J.G.: I drew a lot of inspiration from recent research into empathy in disciplines like economics, psychology and cognitive sciences. In *The Age of Empathy*, the primatologist Frans de Waal argues that society has been ruined by the ideology of unfettered competition and greed celebrated by Thatcher and Reagan in the 1980s. You hear a lot about 'survival of the fittest' in social Darwinism; but that's actually a distortion of Darwin dating back to Herbert Spencer, who used it to justify British imperialism. Darwin himself argued that cooperative behaviour is as essential to evolution: survival goes hand in hand with cooperation.

A new paradigm is emerging, which focuses on empathy and conflict resolution rather than greed and selfishness. Empathy in the sense of solidarity: how can we work together? What is it that unites us? Who is the 'we' in our society? We have to dig deeper – hence 'radicalis' – if we're going to redefine the current paradigm.

P.G.: Many of the videos in the vlog offer concrete solutions that really could bring about immediate change. How come so few innovative ideas find their way into practice?

J.G.: They often don't work in a profit-driven climate as they clash with the interests of big corporations. A typical example is Paul Stamets, who uses fungi to break down radioactivity and oil. His technique could have been deployed to tackle the spill in the Gulf of Mexico. But the Halliburton lobby cornered the clean-up rights and made profit by spraying the oil slick with extra toxic chemicals. Stamets' technique could also have been applied to clean up the nuclear disaster at Fukushima. Or there's Akinori Ito's recycling machine, which recycles plastic back into gasoline. If it were produced on a large scale, the unit price would fall enough to make it economically viable. Or take the small-scale character of permaculture that is at odds with the commercial imperatives of agribusiness, merely fixated on profit-driven monoculture. One-dimensional solutions are insufficient. Perhaps we should follow Bhutan's example and adopt Gross National Happiness as our yardstick, instead of GNP, which is grafted onto an economic model.

On Radical Ecology and Tender Gardening is on view at Garage Rotterdam until January 17th, 2021. The exhibition also includes work by Pinar&Viola and Viola Renate. The exhibition highlights posthumanist theories and the fundamental change in our view on nature.

▼ Kim Boske, *Snow* (2015), C-print mounted in artist frame, 153 x 103 cm



Deep ecology and Boske's clandestine landscapes

by Josephine van Schendel (1996, Amsterdam)
Designer and researcher

Arne Naess (1912-2009) is a Norwegian philosopher who coined the term Deep Ecology in 1973 in his famously written article *The Shallow and the Deep, Long-Range Ecology Movement*, published by the University of Oslo. It made him one of the most important intellectual and inspirational figures within the environmental movement in the twentieth century. Naess brought to life the concept of shallow and deep ecology movements. Whereas the Shallow Ecology movement fights against pollution and the limitless of health care resources for people in the developed countries, the Deep Ecology movement rejects the idea of anthropocentrism*, and the separation of human and the environment, as a whole (* the belief that human beings are the most important entity in the universe).

Reading Naess, I have come to see Kim Boske's work in a different light.

For example, in Kim Boske's *Snow* (2015), layers of clandestine branches are placed on top of each other in an audacious landscape. These

multitude of layers can be interpreted as a play with ecological ideas of diversity and symbiosis. The so-called struggle of natural life, and survival of the fittest, should be interpreted in the sense of the ability to coexist and cooperate with complex relationships, rather than the ability to exploit and suppress. This serene thought of togetherness pops up in my mind when I hypnotizingly look at the shapeshifting landscape of Boske's layered photoworks. She seems to be a master of highlighting the multiplicity of forms of life. In her oeuvre, nature is at the forefront of associations, but the specifics often are unclear: we can look at streams of water, branches of trees or morphological clouds. This does not seem to matter. In the serenity of her works, what intuitively becomes clear is the equal right for all natural being to live and blossom. In that sense, her work is deeply related to Arne Naess' proposal of deep ecology: both reject human-in-environment narratives and embrace a bio spherical net of intrinsic relations.

The last few years Kim Boske has been working in Japan and has been influenced by the Shintoistic regards of nature. After *Amagoi no taki*, a tangled study of the Japanese waterfall dyed in natural indigo in Kamiyama, Kim Boske has centered her attention to the *Akui Gawa* river in

Tokushima, Japan. Prone to rapid rises and drops in water level, the river and the aquatic ecosystems are very closely linked to human life and culture. Positioned vertically, her new photobased work *Akui Gawa* demonstrates several vanishing points in the river to differentiate scenes and to suggest heavy streams of water, disappearing amidst whitish irregular areas, only to reappear as effervescent currents. With this large photography-based work of 282 cm height and 94 cm width Kim Boske has completed something that shapeshifts the soil under our feet.

Kim Boske studied at the Royal Academy of Art in The Hague, from which she received her BA in 2005. In 2019 her work was exhibited in the exhibition *Notre Jardin* at the Centre Photographique Rouen, France. Other exhibitions were held at FOAM Fotografiemuseum, Amsterdam (Netherlands, 2009); Museum Moscow House of Photography (Moscow, 2013); Shanghai Himalayas Museum (China, 2015); Nizhny Novgorod State Art Museum (Russia, 2013); Museum Hilversum (Hilversum, the Netherlands, 2014); Nederlands Fotomuseum (Rotterdam, 2005, 2008, 2010, 2015, 2016); Three Shadows Photography Art Centre (Beijing, 2015); Singapore International Photography Festival (Singapore, 2008).

NOVEL COLLABORATION WITH VALÉRIE BELIN

FLATLAND is proud to commence working together with Valérie Belin (1964, Boulogne-Billancourt) who is one of the most celebrated French photographers of today. In presenting her work in The Netherlands, FLATLAND will work closely with the esteemed gallery Nathalie Obadia in Paris who has been working with her for years. The first context in which FLATLAND presents the meticulously crafted imagery of Valérie Belin, is in the duo-exhibition *Transcendence – outside time*, with Dutch artist Kim Boske. Both artists approach photography as a material, rather than a medium, placing subjects out of context and time. The exhibition *Transcendence-Outside Time* was visited by many during AmsterdamArt and can still be visited until January 16, 2021. In the Spring of 2021 FLATLAND is looking forward to the solo show of Valérie Belin which will be held from 06 March, 2021 – 3 April, 2021.

Valérie Belin received three solo exhibitions at the Centre Pompidou in Paris and a couple of times her work was exhibited in the MoMA, New York. A selection from her significant other solo exhibitions include *Reflection* at the Victoria & Albert Museum (UK, 2019); *Painted Ladies* at the 50th edition of les Rencontres d'Arles (France, 2019); *Hungry Eyes* at the FoMu in Antwerp (Belgium, 2011); *Valérie Belin: Correspondances* at the Musée d'Orsay in Paris (France, 2008). Other solo shows include the Musée de l'Élysée in Lausanne (Switzerland, 2008); the Maison Européenne de Photographie in Paris (France, 2008) and Huis Marseille (The Netherlands, 2007). In 2017 she received the honour of becoming Officier de l'ordre des Arts et des Lettres, Ministry of Culture and Communication.

China Girls

Whether they feature faces, bodies, or objects, whether in black-and-white or colour, Valérie Belin's large-format photos do more than arrest the gaze: they disconcert it by introducing doubt into representation. This is also the case with the *China Girls*, now on view at FLATLAND, Amsterdam and depicted here. The perfect facial features in *China Girls* prompt us to look but not find superlative terms for idealness. The very recognisable beauty is dissolved into a plasticity accentuated by the size of the prints, by the expressionless gaze, the overly smooth skin. What emerges is the false, the cold and even the morbid. Looking closer, they are surrounded by various oddities. Antique glasses, antiquities, bowls filled with flowers and fruit and even a mix of pixelated Roy Lichtenstein-like cut outs of cartoon characters. The unreal beauty (no life) meets her objects (life).

Extract from an essay by Clément Chéroux*, 'That which disturbs', in the catalogue, *Valérie Belin, The Unquiet Images* for Centre Pompidou, 2015.

...The uncanny at work in Valérie Belin's work resides in the world of images in the postmodern moment. Its locale of predilection is the stereotype. ...The society of hyper consumption in which we live strives to sell us a "desire for change," which in fact simply makes us conform with the canons of traditional Western culture: to become white when we are black, to be perfectly smooth, look strong, keep one's pose, resemble a magazine image, and so forth. Ultra-capitalism engenders what can only be called an alter-utopia: the fantasy of being another. A large part of Valérie Belin's work is an insidious critique of

this mercenary illusion. Through her effects of motion blur, the artist alters the model. She places the image at a distance, and thus brings forth the false, vain, grotesque or morbid aspects it can contain. It is precisely that which disturbs... Hence, we arrive at what constitutes the terrain of Valérie Belin's experiments and the world of her artistic ideas: light, matter and the "body" of things and beings in general, as well as their transformations and representations.

Clément Chéroux* is the newly appointed Joel and Anne Ehrenkranz Chief Curator of Photography at The Museum of Modern Art, New York. Prior to this Chéroux was Chief Curator of Photography at the Centre Pompidou in Paris.



^ Valérie Belin, *Bohemian Glass Cup, China Girls* (2018), Pigment print, 173 x 130 cm, Courtesy Valérie Belin, Galerie Nathalie Obadia, Paris and FLATLAND, Amsterdam

BEIRUT BLAST

Beirut, the Mediterranean port that for centuries has been a cultural crossroad of the Middle East, was devastated on 4th of August by one of the most powerful non-nuclear explosions in history. A warehouse near the port packed with 2.750 tonnes of ammonium nitrate housed at the Beirut port for more than seven years exploded. (The nitrate was originally designated for manufacturing explosives for mining companies in Mozambique). Preliminary estimate from the University of Sheffield says the blast was one-twentieth the size of that unleashed by the nuclear bomb dropped on Hiroshima. The blast was felt in Turkey, Syria, Israel, Palestine and parts of Europe. Over 200 people died; there were over 7000 people wounded and more than 300.000 people have been left without homes.

Prime Minister Hassan Diab and its entire cabinet have resigned on 10 August 2020 following anger over negligence. Investigation is on its way. In the meantime, the city and its people are showing an energy that is unimaginable.

Since not only half of the wholesale, retail and hospitality establishments in the blast's vicinity were destroyed; but as of now, unemployment has surpassed 30%, with 70,000 more made jobless by the blast and 200,000 expected to be unemployed by the end of the year, and "that's only looking at the formal sector". (source Forbes). Inflation arrived too. A coronavirus test is priced at \$100.

For artist and former war photographer Jeroen Robert Kramer (who had a solo exhibition at Huis Marseille in 2016) the blast to Beirut was a huge shock. Kramer: "Beirut! Beirut! This is a city that is so contemporary. You can have cocktails in gay bars, there are bohemian bars, fine restaurants, intoxicating buzz of people spilling onto the street, rich, diverse and beautiful. All gone in an instant." Beirut is a city with a huge cultural background; it has an Ottoman and Christian heritage and you can find buildings dating from the French colonial Époque. Yet especially near the port where the explosion took place, buildings were completely levelled.

Situated a mere 800 meters from the explosion site for example, the Sursock Museum – that houses modern and contemporary Lebanese art – endured colossal damage. Most of the building's structural elements turned into rubble; its ceiling collapsed and all wooden and fireproof metallic doors were dislodged. But also the Arab Image

Foundation, a huge digital archive of some 500.000 photographs belonging to the Lebanese people, on Gouraud Street in the Gemmayzeh area sustained substantial damage. The actual photographs and negatives survived; but the huge digitalisation of the archive took a hit. And then the Sursock Palace, long noted for its painted walls and Ottoman influence, is also in shambles along with so much of the heart of this extraordinary city.



^ Niké Dolman, *Mont Blanc* (2020)

CHANGE A CHARITY EXHIBITION

To benefit the
For the Art Association, Beirut
Curated by Lavinia Schimmelpenninck
21 JANUARY – 6 FEBRUARY at FLATLAND

LIST OF ARTISTS WHO DONATE WORKS

Ana Karkar, Arnaud Lajeunie, Asli Turker,
Carlijn Jacobs, David Luraschi,
Dymph de Gooijer, Eva Bartels, Floris Felix,
Jeroen Robert Kramer, Joseph Kadow,
Leonardo Scotti, Margherita Chiarva,
Niké Dolman, Osmar Harvilahi, Pat Martin,
Romain Laprade, Sophie van der Perre

In the wake of the explosion in Beirut on August 4, many organisations have raised funds to help rebuild the city and to provide medical aid to the people of Beirut. A small but important NGO in Beirut is For the Art Association set up by two young woman Rouane Wakim and Yasmina Wakim in 2015. For the Art Association is a not-for-profit organization that aims at providing art therapy to children, teenagers and adults who require immediate aid or long term recovery. They work closely with two other Lebanese organisations Beit El Baraka and Astharte. Yasmina Wakim: "Rouane and I started in 2015

with the idea of bringing talented Swiss and Lebanese artists together, since we partly live and work in Geneva and Beirut. We wanted to build a bridge between the cities through artistic programs. But it became hard. We do not only have the economic problems in Lebanon, but we had the revolution too, than Covid and than the Blast.

And then the For The Art organisation evolved slowly in a program to help children and teenagers who suffer from trauma (e.g. war trauma, domestic violence, refugees etc through Art Therapy. That includes dance, music and art.

We received a lot of help from Beit al Baraka and Astharte, two NGO's in Beirut who bring in valuable expertise. Together we built a centre of our own. After the blast, the windows of our new centre were shattered. But the building was ok and our staff and most of the volunteers were not injured. We just acted. When you live only in Beirut, when you are in the middle of the problem, you are in the epicenter of crisis and solutions are hard to find. But by working and living in both cities we can do more."

When Lavinia Schimmelpenninck, former head of communication at Mugler, met Yasmina and Rouane Wakim, she started organizing the charity exhibition *CHANGE*. Through her network, she managed to invite 17 internationally acclaimed artists, most of them photographers, to donate work(s) for the exhibition *CHANGE*.

The works in the exhibition *CHANGE* can already be viewed and purchased online on the Instagram account @CHANGEFORBEIRUT. They will be exhibited at FLATLAND, Amsterdam from Thursday January 21 until Saturday February 6, 2021.

All proceeds are donated for 100% directly to the account of For The Art Association in favour of The Art Therapy Centre Nafas in Beirut. The production of the works was sponsored by fine art printer Eyes on PhotoArt and framer Frame Products, both in Amsterdam. For more information please visit: www.forthartassoc.com

Opening hours:

Thursday January 21 - Sunday January 24
from 12 - 6pm

Wednesday January 27 - Saturday January 30
from 12 - 6pm

Wednesday February 3 - Saturday February 6
from 12 - 6pm

Poster exhibition with image by
Niké Dolman, *Shimmering Horse* (2020) >

January 21-February 6, 2021

Change

An exhibition to benefit
the For The Art
Association in Beirut

Curated by
Lavinia Schimmelpenninck
Hosted by
FLATLAND Amsterdam

OP AFSpraak

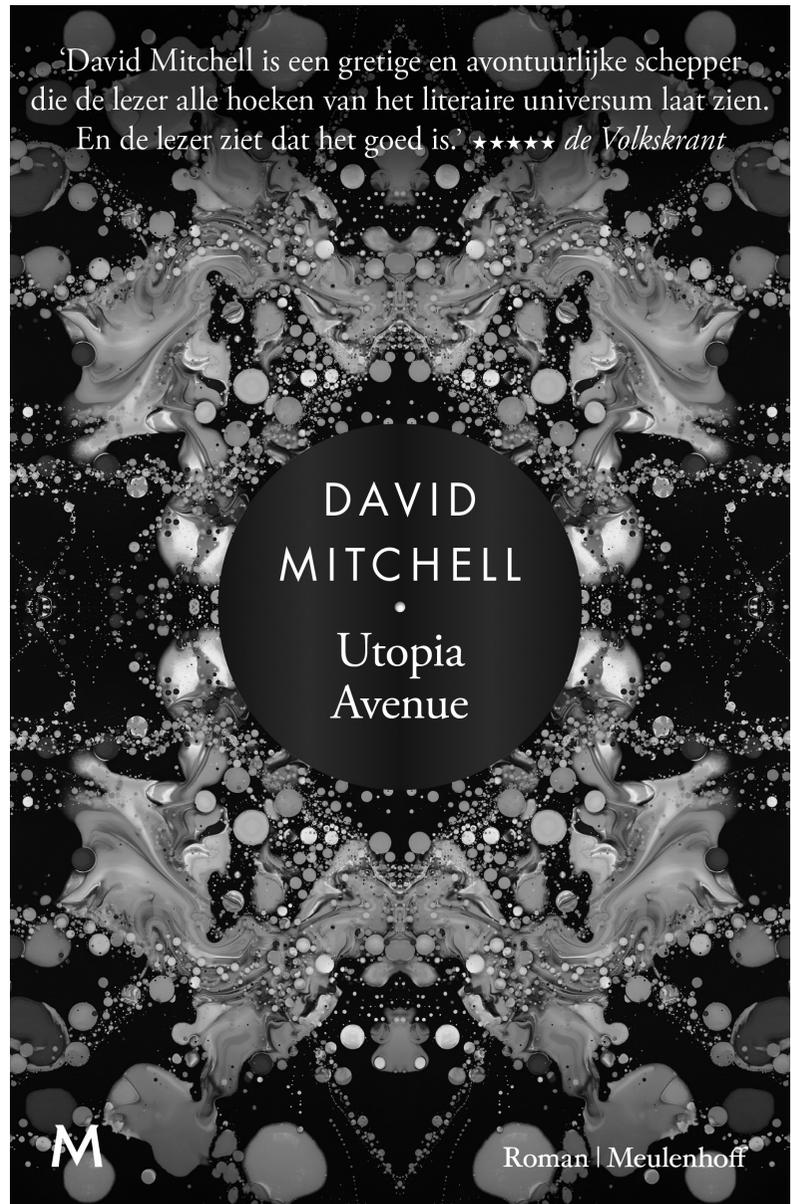
Het is eind november, zo'n echte november dag, guur, met dichte mist, zo'n dag dat je het gevoel hebt dat het geen dag wordt, want even later is het alweer donker en is de dag bijna voorbij. Een fijn moment om, terwijl we aan het werk zijn in de galerie even aan andere dingen te denken. Welk boek gaan we lezen in de kerstperiode. Op dat moment komt Martin Rogge altijd op dreef.

Rogge: "Het boek voor nu moet het nieuwe boek zijn van David Mitchell: *Utopia Avenue*. Een verhaal over een Britse band in het bijzondere jaar 1968. De tijd van bands als The Who en Pink Floyd. Sommige komen voor in het boek, maar, voor wie al meer heeft gelezen van Mitchell komen er veel meer bekende namen voor. Mitchell is voor vele bekend van *De niet verhoorde gebeden van Jacob de Zoet* over Deshima en *Cloud Atlas*, een nogal gecompliceerd verhaal met verschuivende tijdslijnen en personen. Ik heb *Utopia Avenue* nog niet gelezen, maar ben ervan overtuigd dat het weer een enorm leesplezier zal opleveren. En het is een mooi vervolg op het getipte boek uit de vorige editie van de Journal van Geert Buelens, over de cultuurgeschiedenis van de jaren zestig.

En op naar een ander Utopia:

"Niet de meest controversiële muziek en zeker minder controversieel dan het gedachtengoed van zijn vader Rupert, maar wel origineel, heel inspirerend en op een eigen wijze meeslepend is het album van Cosmo Sheldrake: *Wake up calls*. Perfect gesampelde vogel geluiden verwerkt tot fijne melodieën, alle instrumenten gespeeld door Cosmo. De vogels blijken met uitsterven bedreigde soorten te zijn zodat dit als het ware een historisch document voor de toekomst zou kunnen zijn. De *Wake up calls* zijn dus meerledig op te vatten. Hij werkte in het verleden ook samen met Bernie Krause voor een expositie in de Fondation Cartier in Paris: *The Great Animal Orchestra*. Het is uitstekende muziek of als je wil, een environmental soundscape om de druilerige mistigheid te verdrijven en met een warm gevoel van de natuur te genieten, ook al komt deze tot ons vanuit de speakers. Onze galerie honden reageerden op Cosmo's sound in ieder geval met gespitsde oren".

En er zijn meer boeken die we kunnen lezen in de kerstperiode. Fiona van Schendel: "Mijn tip voor deze Kerst, nou ja, Kerst, gewoon voor altijd, is het boek van Jonathan Coe; *Middle England*, mooi vertaald als 'Klein Engeland'; want er staat eigenlijk 'klein burgerlijk Engeland', het is de middenklasse die hij uitgesponnen omschrijft.



Het is geen homogene groep, dat is het leuke. Van een pseudo-intellectuele vijftiger die al dertig jaar aan zijn boek schrijft, tot een Guardian columnist die in Chelsey woont, tot een uiterst slim en progressief meisje die emotioneel iets van Bridget Jones heeft. Het legt het Engeland bloot dat ook in Nederland bestaat. Het realistische, rauwe, volgebouwde, liefdeloze. Het echte? Of is dat een kwestie hoe je in de wereld staat....Kwade burgers, bang om hun (witte) Engeland kwijt te raken, maar ook het hele kleine in familieverband. Het speelt zich allemaal af tegen de achtergrond van de opkomst van de Brexit. Coe heeft ook *The*

David Mitchell, *Utopia Avenue*. Uitgever: J.M. Meulenhoff, 656 pagina's, ISBN: 9789029092968

Rotters Club geschreven, dat helemaal top schijnt te zijn, over jongeren die in Birmingham de schoolkrant maken. En onlangs is zijn nieuwste boek uit, *Mr. Wilder & Me*, dat speelt zich af in de laatste jaren van de Oostenrijkse/Amerikaanse regisseur Billy Wilder, en schijnt te floepen van Hollywood, tot Griekenland en Londen, met natuurlijk in de achtergrond Jonathan Coe's vlijmscherpe tekening van het Europese 20ste eeuwse sociale politieke landschap. Je raadt het al. Ik heb de schrijver van Martin door gekregen."

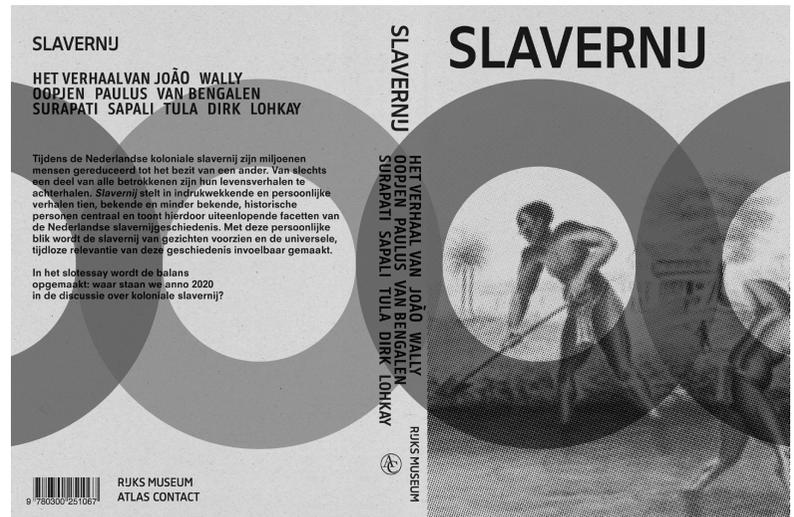
SLAVERY

Rijksmuseum Amsterdam
12 February 2021 until 30 May 2021

In February 2021 The Rijksmuseum, the Netherlands's national museum of art and history, is opening a major slavery exhibition spanning four continents and three centuries. 4 Curators have been working on this sensitive important part of the Dutch past: Eveline Sint Nicolaas, Valika Smeulders, Maria Holtrop and Stephanie Archangel. Because during colonial slavery, millions of people were reduced to merely 'objects' (the possession of another), the exhibition is on purpose focussing on the lives of 10 persons; closely and personally we will be introduced to the smallest of details that hide the largest of pain.

For Dutch artist Jasper de Beijer the alienated idea of colonialism has been incredibly closely knit within his oeuvre. „Ever since he graduated at the Amsterdam School of the Arts, Jasper de Beijer has been concerned with the question of representation, with the image as an essential element in the construction of history and as a vector for mythology and cliché”, writes curator Raphaëlle Stopin in *Jeu de Paume*, Magazine.

In for example his series *Buitenpost* (Dutch East Indies), *The Devil Drives* (based on the narration by the explorer Richard Burton in the 1860s in Africa) or *The Riveted Kingdom* (evoking the great age of industrial invention in United Kingdom), De Beijer choose subjects for its strong visual mythology, be it that of the colonial farmer, the white explorer or the Japanese warrior. Every time De Beijer, who mixes photography,



drawing, digital drawings and sculpture, loves to respond in his works on how we (media and society) maintain a sort of colonial age with its romantic clichés.

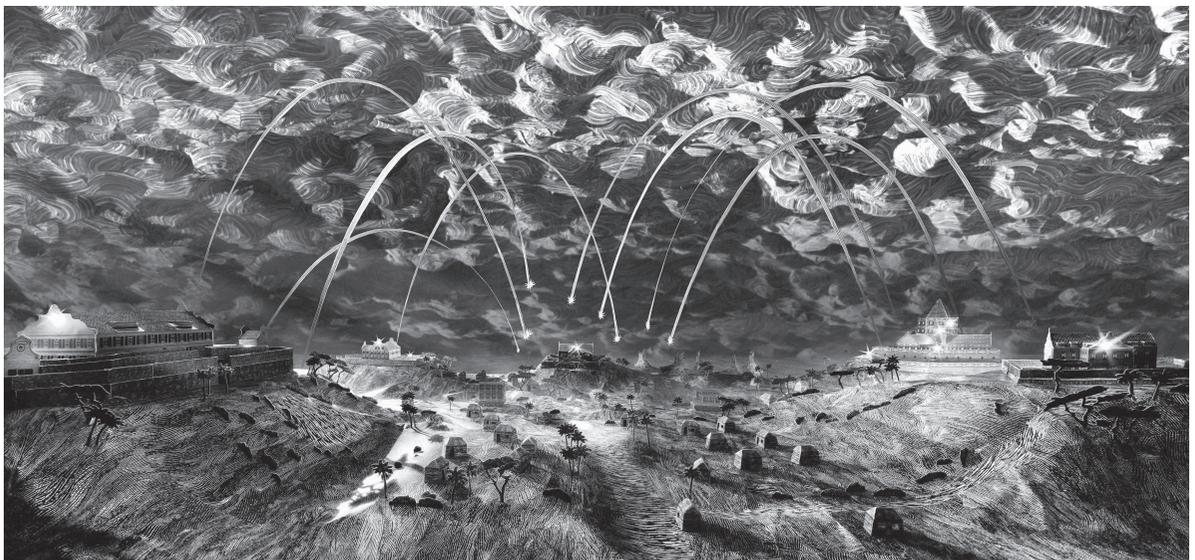
One of his most recent works comes from his series *The Admiral's Headache*. Doing research on Curaçao in 2019, De Beijer was startled how meticulously mechanised the Dutch colonial system operated in order to impose order and profit. Remnants of Dutch 17th century architecture of the Dutch, still standing on landmark sites, show off their bright colours. The architecture is of a typical Dutch mansion, like ornamented bunkers overseeing the former plantations, where the African people held in slavery were working.

^ *Slavernij*, Stephanie Archangel het verhaal van João, Wally, Oopjen, Paulus, Van Bengalen, Surapati, Sapali, Tula, Dirk, Lohkay, 368 pagina's

“The interior of these Curaçao-mansions were a copy of typical Dutch farm interiors; as if they locked up the Dutch culture inside the walls, like a cultural hub or cocoon”, says De Beijer.

De Beijer imagined the whole colonial system as an alien invasion on the island. In the final images of *The Admiral's Headache* the colonialists become hidden players, only present behind their facades, their empty uniform costumes in the museums in Curaçao or inside the Dutch forts attacking invisible ships of different European origin.

∨ *Jasper de Beijer*, *The Admiral's Headache - Bastion*, 2020, 180 x 84 cm, c-print (with frame 187,0 x 91,2 cm)





^ James Mollison, *Infected Tree, Spongano, Puglia (2020)*

PUGLIA'S GHOST TREES: JAMES MOLLISON PHOTOGRAPHS THE DYING OLIVE GROVES

Financial Times, FT Magazine
August 15, 2020
Written by James Mollison
Extracts from the article

“Sixteen years ago, a neighbour in Venice told me about some olive groves for sale in Salento, southern Puglia. I visited the region that July, and the groves were magical.

They had a patchwork nature: huge groves owned by olive-oil producers were mixed with many small groves, which had been divided into smaller and smaller plots as they passed down the generations. Meticulously neat groves bordered those where wildflowers burst out around trees.

I bought a grove on a slope dotted with 116 old trees. A few months later, I met Amber and we had a house built, inspired by the pajare (shelters)

erected centuries ago for those who tended the olive trees. The house was finished the day before our wedding, and we return to it every spring and summer and sometimes in winter.

In 2014, we heard about a disease called *Xylella fastidiosa*, which stops water reaching a tree's branches and causes them to die. The bacterium has ravaged vineyards and citrus groves in the Americas, where it's endemic. Once in Puglia, it jumped to olive trees among others. When we asked how we might protect our grove, we encountered a wave of contradictory advice and conspiracy theories. Some men in the local bar were convinced the disease had been engineered by agribusiness to make money, while environmentalists blamed the use of chemicals.”

“This year, Puglia was the perfect place to be in quarantine — instead of being cooped up in a flat in Venice, our sons had an olive grove to play in — but our trees were dying before our eyes. We watched the grove turn from a soft green to a ghostly grey.”

James Mollison (born in Kenya, 1973) studied Art and Design at Oxford Brookes University, and later film and photography at Newport School of Art and Design. He works and lives in Venice. His photographic series are based on original and honest concepts referring to international, human, social and environmental subjects. His work has been featured widely in such publications as The New York Times, The Paris Review, The Guardian, Metropolis Magazine, Daily Mail, Slate, Huffington Post, The New Yorker, Architectural Digest, Telegraph, Juxtapoz, NRC, Trouw, the Independent, Vrij Nederland, ABC News, The Morning News, El Pais and many others. He has also published several books, among them *James and Other Apes* (2004), *The Disciples* (2008), *Where Children Sleep* (2010) and *Playground* (2015).

Numerous exhibitions have been held that included his work. In 2021 his work *Where Children Sleep* will be exhibited at the Edwin Scharff Museums in Neu-Ulm, Germany.

INVENTING VAN GOGH RUUD VAN EMPEL – PORTRAITS WITHOUT A FACE

21 maart t/m 27 juni 2021 (onder voorbehoud)
Vincent van GoghHuis, Zundert

On 8 April 1877, Vincent wrote to his brother :
"Zaterdag avond vertrok ik met den laatsten trein uit Dordrecht naar den Oudenbosch en wandelde van daar naar Zundert. Daar in de hei was het zoo mooi, al was het donker kon men toch onderscheiden hoe die heivlakte en mastboschen en moerassen zich heinde en ver uitstrekten, het deed mij denken aan die plaat van Bodmer die op Pa's studeerkamer hangt. De lucht was graauw maar de avondster scheen tusschen de wolken door en nu en dan zag men ook andere sterren. Het was nog zeer vroeg toen ik te Zundert op het kerkhof kwam waar het zoo stil was, ik ging nog eens zien naar al de oude plekken en paadjes en wachtte het opgaan van de zon af. Gij kent het verhaal van de Opstanding, alles herinnerde mij daar dezen morgen aan op dat stille kerkhof".

"On Saturday evening I left on the last train from Dordrecht to Oudenbosch and walked from there to Zundert. It was so beautiful there on the heath, even though it was dark one could make out the heath and the pine-woods and the marshes stretching far and wide, it reminded me of that illustration by Bodmer that's hanging in Pa's study. The sky was grey but the evening star shone through the clouds, and now and then other stars were visible too. It was still very early when I arrived at the cemetery in Zundert, where it was so quiet, I went to have a look at all the old places and paths and waited for the sun to rise. You know the story of the Resurrection, everything there reminded me of it in that quiet cemetery this morning." (Source / Bron: Vangoghletters.org)

Amidst open fields, farmlands, ploughing horses and wheat fields stands the Vincent van GoghHuis in Zundert. It is the birth place of Vincent van Gogh, who grew up in mid 19th century. Van Gogh loved to walk and take in the display of colour, form, and texture of this multicolourfull area. In summer it offered a palette of green with pops of muted colour; in winter it showed its heavy tapestry of golden brown and black chunks of clay and soil.

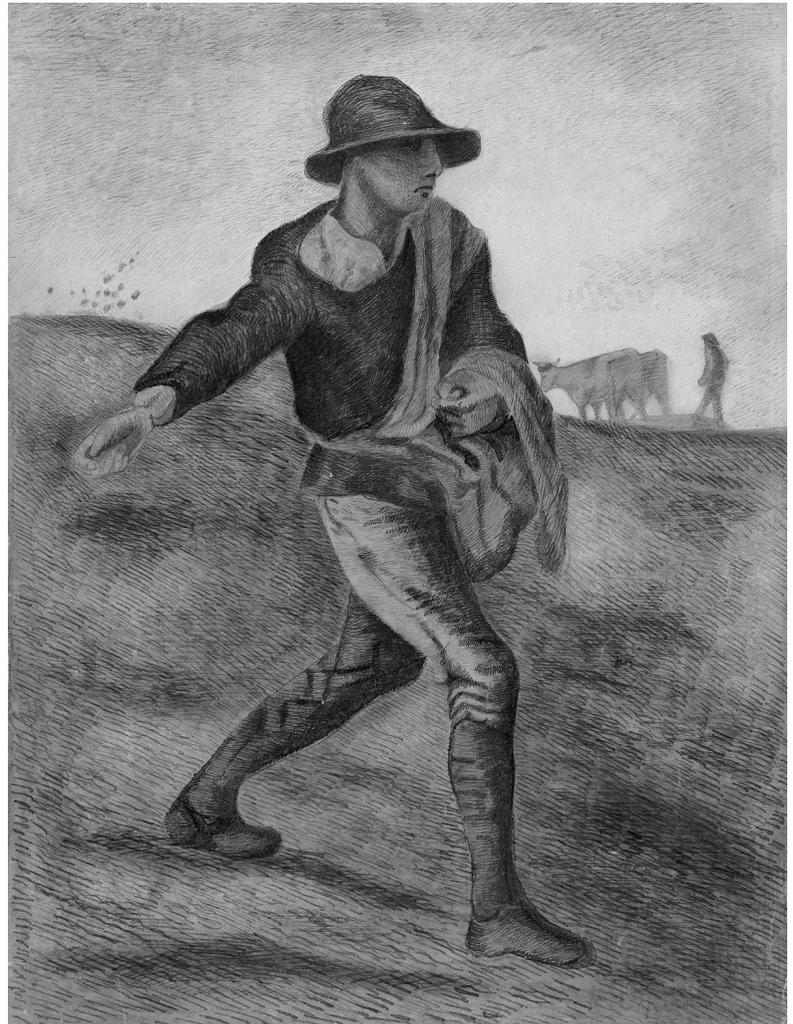
From 21 March until 27 June 2021 the Vincent van GoghHuis will exhibit *INVENTING VAN GOGH – Portraits without a face*. For this exhibition Dutch artist Ruud van Empel (Breda 1958) was asked to create eight portraits of Vincent van

Gogh. Or rather eight photographic compositions since Van Empel is known for his digital collages made from fragments of hundreds of photographs. Ruud van Empel grew up in the same area as Van Gogh in West-Brabant; an area that proved for both artists a source of inspiration.

Since it is not clear how Van Gogh really looked like (his self-portraits do not necessary represent reality), so too shall the portraits by Van Empel be imaginary and even include references to Van Gogh paintings. Van Empel also investigated Van Gogh's painting technique to weave this knowledge in the layering of his photographic material. The final portraits by Van Empel of the famous painter will be molded, cut, shaped and colored. Just as imaginary as the landscapes by Van Gogh.

The work of Dutch artist Ruud van Empel's (Breda, 1958) is applauded internationally for his created landscapes and portraits, at the same time idyllic as unsettling. Graduated from the Academy of Fine Arts Sint Joost in Breda, in 1981, Van Empel, was awarded the St. Joost prize as early as in 1981 which was followed by the prestigious Charlotte Köhlerprize in 1993 and the H.N. Werkmanprize in 2001. Among the major series that Van Empel made are his famous series *World*, in which he created an extraordinary hallucinatory world with often wide-eyed black children who pose amid lush settings of greenery. His newest series, *Collage*, is depicting among others birch trees and cacti. Here, Van Empel shows what he has mastered over the years: he searches the natural boundaries of a photograph.

∨ *De zaaier (naar Millet) Vincent van Gogh (1853 - 1890), Etten, april 1881, potlood, pen en penseel in inkt, waterverf, op papier, 48,1 cm x 36,7 cm. Courtesy Van Gogh Museum, Amsterdam (Vincent van Gogh Stichting)*



EXHIBITION AGENDA 2021

FLATLAND

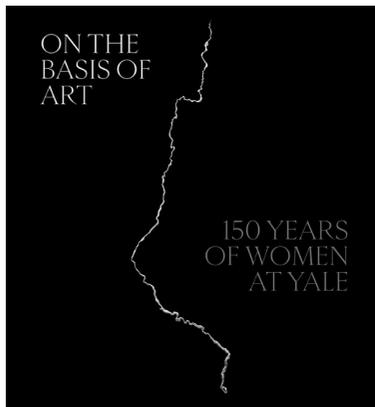
CHANGE, charity exhibition for the For the Art Foundation, Beirut
Curated by Lavinia Schimmelpenninck
January 21 – February 6, 2021

Jasper de Beijer, Capsule Presentation,
The Admiral's Headache
February 13 – February 27, 2021

Valérie Belin, solo exhibition
6 March – 3 April, 2021

Kim Boske, solo exhibition
10 April – 15 May, 2021

Stelios Karamanolis, solo exhibition
22 May – 26 June, 2021



SELECTED EXHIBITIONS

Alice Browne, *Double Jeu*, Galerie Liusa Wang, Paris, duo exhibition
October 17, 2020 – January 9, 2021

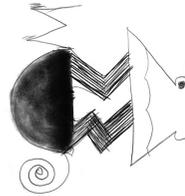
Ruud van Empel, *#CUTE, INSELN DER GLÜCKSELIGKEIT?*, NRW-Forum, Düsseldorf, group exhibition
October 8, 2020 – January 10, 2021

Guy Yanai, *High Voltage*, Nassima-Landau Project, Tel Aviv, Israel, group exhibition
November 24, 2020 – January 16, 2021

Johan Grimontprez, *A New order, A New Earth*, Garage Rotterdam, group exhibition
November 11, 2020 – 17 January, 2021

Guy Yanai, *Constructing an Imaginary*, Badr El Jundi, Marbella, group exhibition
December 1, 2020 – 21 February, 2021

Jocelyn Lee, *Julia in Greenery* (2005), Archival pigment print, 50 x 60 and 76,2 x 101,6 cm >



^ Cocktail drawing for FLATLAND by Stelios Karamanolis, December 2020

Ruud van Empel, *Masters of Photography from the Garner Collection*, San Diego Museum of Art, San Diego, USA, group exhibition
November 14, 2020 – March 14, 2021

James Mollison, *Where Children Sleep*, the Edwin Scharff Museums, Neu-Ulm, Germany, solo exhibition
July 2021

Ruud van Empel, *Inventing Van Gogh*, Vincent van Gogh Huis, solo exhibition
21 March – 27 June, 2021

Jasper de Beijer, Museum Rijswijk, (Agnes van den Brandeler Museum Prize 2020), solo exhibition, 2021

Jocelyn Lee, *On the Basis of Art: 150 Years of Women at Yale*, Yale University, New Haven, Ct, USA, Group exhibition
September 10 – January 9, 2022

Johan Grimontprez, ZKM, Zentrum für Kunst und Medien, Karlsruhe, solo exhibition, 2022

ART FAIRS

Art Rotterdam, Van Nelle Fabriek, 04 February - 07 February, 2021

Amsterdam Art Weekend
15 April - 18 April, 2021

Art Brussels, Tours & Taxi, Brussels
22 April – 25 April 2021



ON THE BASIS OF ART: 150 YEARS OF WOMEN AT YALE

September 10, 2021 – January 9, 2022
Jocelyn Lee
Yale University

On the Basis of Art: 150 Years of Women at Yale showcases and celebrates the remarkable achievements of an impressive roster of women artists who have graduated from Yale University. The first women students at the University came to study at the Yale School of the Fine Arts when it opened in 1869.

American contemporary artist and photographer Jocelyn Lee (born in Naples Italy) received her B.A. in philosophy and visual arts from Yale University in 1986 and a few years later her M.F.A. in photography from Hunter College. In 2013 she received a NYFA Fellowship, and in 2001 she received a Guggenheim Fellowship. Jocelyn Lee's work will be exhibited with the work of nearly 80 artist-graduates, including Emma Bacon, Certificate of Completion 1885; Audrey Flack, B.F.A. 1952; Eva Hesse, B.F.A. 1959; Roni Horn, M.F.A. 1978; Mickalene Thomas, M.F.A. 2002; Njideka Akunyili Crosby, M.F.A. 2011; and many others.

The title of the exhibition references the phrase used in the landmark 1972 U.S. federal law Title IX—which declared that no one could be discriminated against “on the basis of sex” in any education program receiving federal financial assistance, and which forced the School of Art to hire full-time female faculty beginning that year. Amid the rise of feminist movements—from women's suffrage at the turn of the 20th century, to the ERA movement of the mid-20th century, to the #MeToo movement of today—this exhibition asserts the crucial role that women have played in pushing creative boundaries at Yale, and in the art world at large.

COLOPHON

Chief Editor: Fiona van Schendel
Contributing editors: Bruno Latour
Martin Rogge
Fiona van Schendel
Josephine van Schendel
Design: Josephine van Schendel
Print: robstolk®, Amsterdam
Publisher: Martin Rogge,
FLATLAND
(Amsterdam)