

PROPOSITIONS #8:

I Wanna Be Adored

(the Non-Fascist Remix)

A culmination of the BAK 2018/2019 Research Fellowship
post-academic program with performance, music,
installations, hosted space, dancing, bites,
and celebration

PROGRAM / ENGLISH
22 June 2019

***Propositions #8:
I Wanna Be Adored
(the Non-Fascist Remix)***

A culmination of the post-academic BAK Fellowship program with performance, music, installations, hosted space, dancing, bites, and celebration

The BAK 2018/2019 Fellows:

Jessica de Abreu,
Haseeb Ahmed,
Katayoun Arian,
Yasmine Eid-Sabbagh,
Jeanne van Heeswijk,
Patricia Kaersenhout,
Charl Landvreugd,
Lukáš Likavčan,
Thiago de Paula Souza,
and Mick Wilson

22 June 2019 19–00 hrs

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BAK, basis voor actuele kunst in Utrecht proudly presents *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)*, an evening program of performances, music, installations, hosted space, dancing, bites, and celebration with the BAK 2018/2019 Research Fellows. The program is the culmination of the post-academic BAK 2018/2019 Fellowship Program, in which the Fellows individually and collectively developed their research dealing with the pressing issues of the contemporary, including—in concert with BAK’s main research focus *Propositions for Non-Fascist Living*—the resurfacing undercurrent of fascisms. *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)* synthesizes the research and learning trajectory of the past ten months, and addresses it through a celebratory spatial experience of a party *otherwise*.

As crises of the contemporary compound, society demands our bodies and minds stay productive while simultaneously processing anxiety, violence, and trauma. Through the real risks of social change work and building practices toward liberation, there is a need for collective experiences that can deal with the urgencies of our times while allowing and fostering joy, generosity, celebration, hospitality, and togetherness. *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)* takes cues from alternative ways of coming together, whether through collective organizing, artistic practice, study groups, or the dance floor, and is inspired by legacies of club and night culture in which less traditional sites of knowledge production, such as the body, the party, the collective experience, sonic environments, and dance, are key. Spaces that center embodied celebration and enjoyment along with communal knowledges and negotiations can offer tangible tools, imaginaries, and possibilities for fostering joyful and critical acknowledgement, release, healing, conviviality, artistic practice, and expression—modeling practices for being together otherwise. The title of the event is inspired by Madchester band The Stone Roses’ song “I Wanna Be Adored,” taking a facetious spin to the sometimes superficial and isolating position of “the artist” and “the club,” and proposing a “non-fascist remix.” This event is premised on a love for (more than) humanity without sorting according to social “types” or rigorous zones of exclusion for categories of people, while also intentionally facilitating space for those who feel the brunts and violences of structural oppressions.

BAK Fellowship

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

Throughout the ten-month BAK 2018/2019 Fellowship Program, the ten Fellows have addressed, thought around, and experimented through a number of topics of the contemporary, including collective practices, conceptions of violence, colonial legacies, modeling, embodiment, instituting otherwise, and care, through their artistic practice, individual and collective research, and with exceptional guests.

Entry hall

Central Space

Studio

Auditorium

19.00	19-21 hrs Welcoming, label making, raffle tickets	19-20 hrs DJ Jes and DJ RUR, food, drinks		
19.30				
20.00		20-20.10 hrs Welcome		
20.30		20.10-21.15 hrs Narges Mohammadi DJs		
21.00		21-21.15 hrs Audio Interventions		20.30-21 hrs Performance by Patricia Kaersenhout and Lukáš Likavčan
21.30		21.15-22.30 hrs Runway and Costuming with BAK Fellows and Fazole Shairmahomed		
22.00			22-22.40 hrs DJ discourse (Katayoun Arian)	
22.30				
23.00			22.40-00 Sky Deep DJs	
23.30		23.30-00 hrs Final Runway and Raffle		
00.00				

Mezzanine

Room 1

Room 2

Room 3

Room 4

19-00 hrs

**Video and Audio
installations,
continuous**

19-00 hrs

**Video installation,
continuous**

19-00 hrs

**Video installation,
continuous**

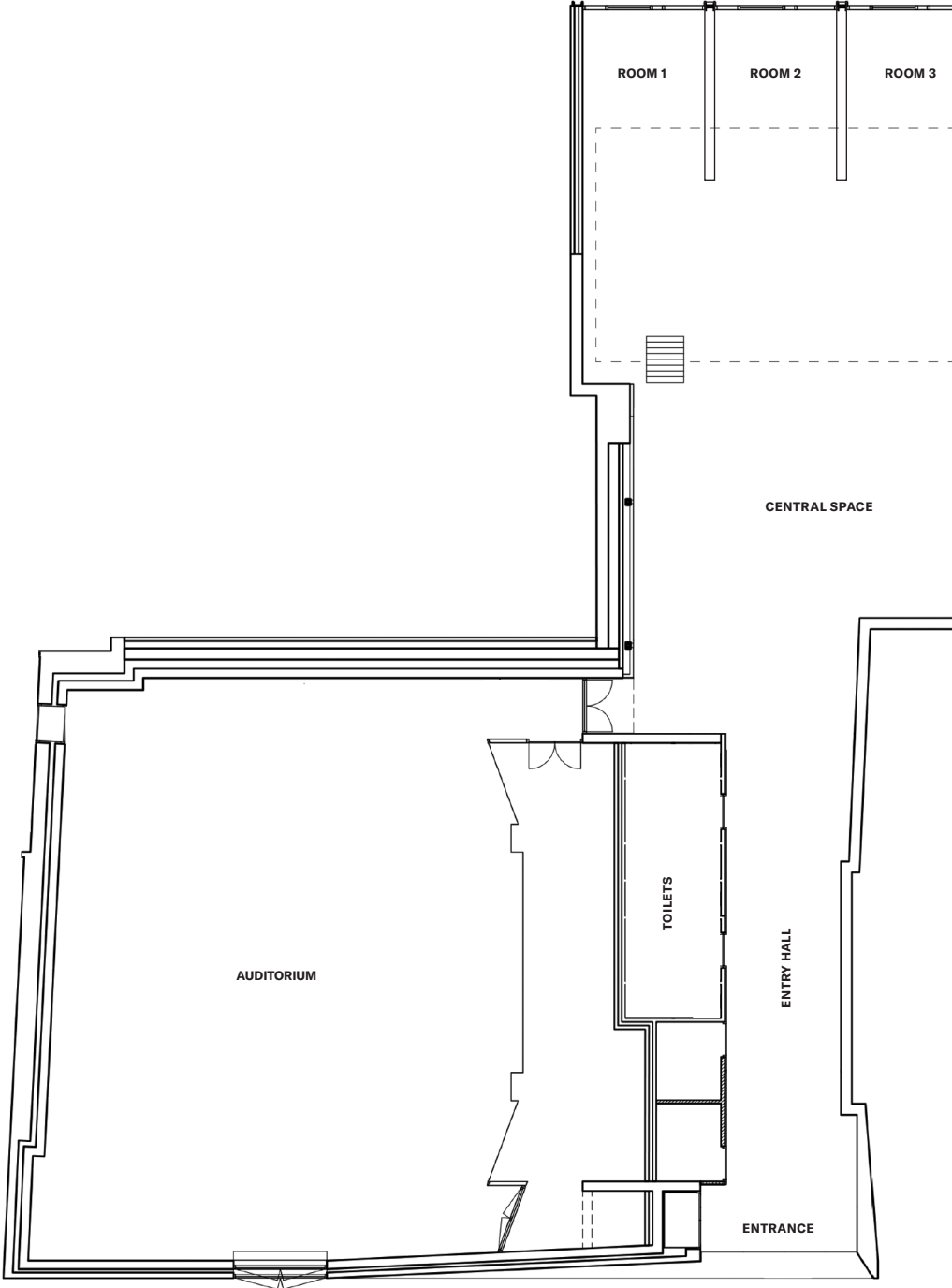
19-00 hrs

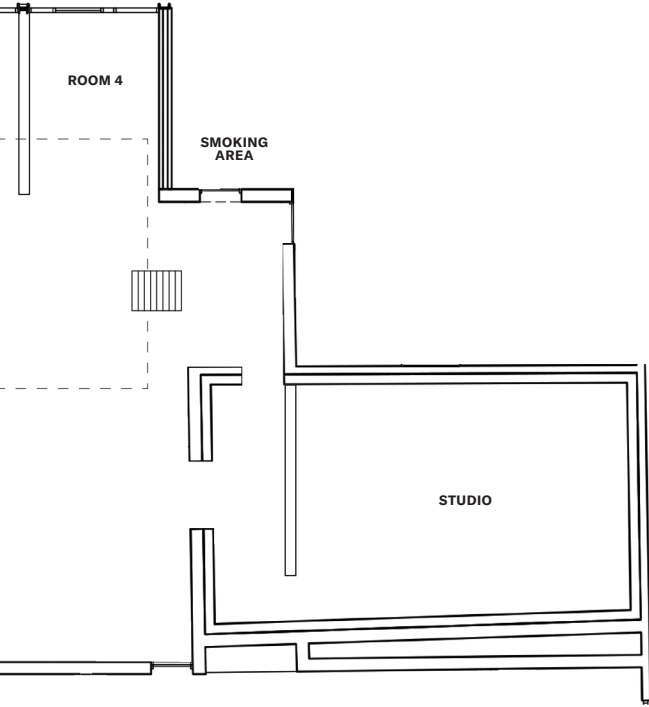
DIY space

19-00 hrs

Dressing area

FLOOR PLAN





MEZZANINE



PROGRAM

With Contributions by
BAK 2018/2019 Fellows

Jessica de Abreu,
Haseeb Ahmed,
Katayoun Arian,
Yasmine Eid-Sabbagh,
Jeanne van Heeswijk,
Patricia Kaersenhout,
Charl Landvreugd,
Lukáš Likavčan,
Thiago de Paula Souza,
and Mick Wilson;

as well as Pelumi Adejumo,
Denise Ferreira da Silva,
Frente 3 de Fevereiro,
Laced Up Project,
Narges Mohammadi,
Charm Mone,
Arjuna Neuman,
Fazle Shairmahomed,
Sky Deep,
and Yallah Sabaya

Apoca & Futuro

CHARM MONE

2019, AUDIO FILES 20:05 MIN. AND 50:05 MIN.

Mezzanine

Apoca & Futuro is comprised of two audio files composed as experience enhancers, developed to support and guide imagining through the ideas of apocalypse and future. These tracks were created by artist Charm Mone to accompany a reading performance by artist Jota Mombaça, performed with the Fellows in April 2019.

Serpent Rain and Zumbi Somos Nós (We Are All Zumbi)

CURATED BY THIAGO DE PAULA SOUZA,

DENISE FERREIRA DA SILVA AND ARJUNA NEUMAN

2016, VIDEO, 30 MIN.

FRENTE 3 DE FEVEREIRO, 2006, VIDEO, 51:25 MIN.

Rooms 1 & 2

Serpent Rain is as much an experiment in working together as it is a film about the future. The collaboration between Denise Ferreira Da Silva and Arjuna Neuman began with the discovery of a sunken slave ship, and an artist asking a philosopher: How do we get to the posthuman without technology? And the philosopher replying: Maybe we can make a film without time. The result is a film that speaks from inside the cut between slavery and resource extraction; between black lives matter and the matter of life; between the state changes of elements and timelessness and tarot. Together we ask: What becomes of the human if expressed by the elements? *Zumbi Somos Nós (We Are All Zumbi)*

combines the multidisciplinary ações (actions), artistic interventions in public space, and social criticism by the Brazilian collective Frente 3 de Fevereiro. All of these, along with vibrating musical compositions produced by members of the group, question the racial discrimination suffered by young black Brazilians at the hands of the local authorities.

I Wanna Be Adored (the Video Loop)

COMPILED BY CHARL LANDVREUGD WITH

BAK 2018/2019 FELLOWS

2019, ONLINE VIDEOS IN LOOPS 30:07 MIN.,

MULTIPLE PROJECTIONS

Various locations throughout the building

The *I Wanna Be Adored (the Non-Fascist Remix)* video loop is a motley assemblage of online video clips selected by the BAK 2018/2019 Fellows. The short clips, between 1–4 minutes each, narrate or relate to ideas of wanting to be adored and “non-fascist living.”

The Emancipatory Significance of Provincialization

CURATED BY KATAYOUN ARIAN

2019, ONLINE VIDEOS IN LOOP, 52:31 MIN., MONITORS

Mezzanine

This playlist functions as a mixtape of sorts. Mixing older clips, including political philosopher Hannah Arendt and science fiction writer Octavia Butler, with videos about today’s insurgencies and provincialization of hegemonic discourses in globalization processes, it hints at proposing emancipatory and

feminist politics to inform non-fascist attitudes and political action. These videos also reference the theory, jokes, practices, music, histories, art practices, etc. that were cited, read, watched, and thought through during the course of the ten-month Fellowship Program.

19-21 HRS

Welcome/hosting

JEANNE VAN HEESWIJK AND BAK 2018/2019 FELLOWS,
YALLAH SABAYA, LACED UP PROJECT
2019 PROJECTION, WELCOME, LABEL MAKING, RAFFLE

Entry hall

At the threshold of the space are greetings and welcomes from the BAK 2018/2019 Fellows, Yallah Sabaya, and the Laced Up Project (both Utrecht). Yallah Sabaya, a special evening with dance and music just for women organized with Welkom in Utrecht and De Voorkamer, Utrecht, leaves messages to those who enter from their gathering in BAK the night before, one of several traces throughout the event. These messages address the idea of being adored, of welcomes, among other themes. The Laced Up Project, along with BAK 2018/2019 Fellow Jeanne van Heeswijk welcome people with treats, raffle tickets to win prizes, and the chance to make a label with a message, quote, identity, etc. you want to transmit that during the event.

19-21 HRS

Snacks and music

JESSICA DE ABREU, LUKÁŠ LIKAVČAN,
NARGES MOHAMMADI, DE VOORKAMER, MICK WILSON
AND BAK 2018/2019 FELLOWS, WIJKKEUKEN VAN ZUID

Central space

While you listen to music, get some drinks, and take a look at the videos, we welcome you to take some delicious, nourishing snacks as part of the evening. The snacks and bites are prepared by the BAK 2018/2019 Fellows, De Voorkamer, Utrecht, and Wijkkeuken van Zuid, Rotterdam. De Voorkamer opened in 2016 to provide an inclusive space to facilitate and stimulate the talents of status holders and people living in asylum seeking centers. In Wijkkeuken van Zuid, talented home cooks from Rotterdam-Zuid cook delicious delicious meals, representing the culinary qualities of the Afrikaanderwijk, Rotterdam.

19-20 HRS:

DJ Jes (BAK 2018/2019 Fellow Jessica de Abreu) and DJ RUR (BAK 2018/2019 Fellow Lukáš Likavčan) will play their premiere sets for the culmination of the BAK 2018/2019 Fellowship Program! Their skills were developed with the help of a DJ workshop led by BAK 2018/2019 Fellow Katayoun Arian.

20-21.15 HRS:

Narges Mohammadi DJs

20.30–21.00

The Thread and the Gap

PATRICIA KAERSENHOUT AND LUKÁŠ LIKAVČAN

WITH PELUMI ADEJUMO

2019, PERFORMANCE AND INSTALLATION

Auditorium

The Thread and the Gap is a performance that mobilizes poetics of sound, text, textiles, and bodies into an act of healing of the “colonial gap,” creating a site for an impossible encounter—a gesture toward a space where the unforgivable crimes of colonial modernity might be tenderly acknowledged and transcended. It does not precipitate redemption, but a possibility of ways of being together otherwise. The audio track is performed by writer and poet Pelumi Adejumo.

21–21.10 HRS

Cacophony Reading

BAK 2018/2019 FELLOWS, BAK TEAM

2019, AUDIO INTERVENTION, 9:18 MIN.

Central space

This audio intervention, played once during *Propositions #8: I Wanna Be Adored*, was recorded at BAK in April 2019 at a workshop on visionary fiction, activist writing, and critical practices led by artist Jota Mombaça. The people read, together but in disorder, *The Haitian Declaration of Independence 1804*, as translated by Laurent Dubois and John Garrigus.

21.10–21.15 HRS

Water People Statement

FELLOWS JEANNE VAN HEESWIJK,

CHARL LANDVREUGD, LUKÁŠ LIKAVČAN

2019, AUDIO INTERVENTION, 3:30 MIN.

Central space

In April 2019, artist Jota Mombaça joined the BAK 2018/2019 Fellows by invitation of Fellows Thiago de Paula Souza and Mick Wilson, along with the BAK team. Among the many critical conversations, collective practices, and performances that occurred during this time together, Mombaça led a workshop on visionary fiction, activist writing, and critical practices, in which groups of Fellows speculated into the future and wrote declarations of independence. This *Water People Statement*, played once during *Propositions #8: I Wanna Be Adored*, is created by and performed by BAK 2018/2019 Fellows Jeanne van Heeswijk, Charl Landvreugd, and Lukáš Likavčan.

21.15–22.30 HRS

Runway and Costuming

HASEEB AHMED AND BAK 2018/2019 FELLOWS,

FAZLE SHAIRMAHOMED

RUNWAY, INDUSTRIAL FAN, SPOTLIGHT, VIDEO PROJECTION,

COSTUMING ROOM WITH VARIOUS CONSTRUCTION

MATERIALS AND DRESSING SPACES

Central space

In January 2019, BAK 2018/2019 Fellows Jessica de Abreu and Patricia Kaersenhout, along with BAK, invited artist and activist Naomie Pieter to guide the Fellows through a performative workshop on Pieter’s practice and the body in Black women’s activism, which left a lasting

impression on the Fellows. One element of the workshop included teaching the Fellows to walk a runway and dance a soul train, reflecting and embodying joyful resistances that respect and embellish legacies of Black women's embodied activism. For *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)*, the Fellows bring back the runway with a new twist, adding a wind machine in reference to the research and work of BAK 2018/2019 Fellow Haseeb Ahmed, opening it with those at the event in relation to Pieter's influence and BAK's runway project *What is the City But the People?* (2018), and with hosting and runway education by artist Fazle Shairmahomed. Learn about runway, to walk a runway, and make and borrow outfits to stomp with.

22-00 HRS

Dancing in the Studio

KATAYOUN ARIAN, SKY DEEP

Studio

Katayoun Arian (DJ discourse) spins from 22-22.40 hrs, and then from 22.40-00 hrs Sky Deep plays her premiere DJ set in the Netherlands on the invitation of BAK 2018/2019 Fellow Katayoun Arian through the platform Fwd: Gher Space.

BIOGRAPHIES BAK 2018/2019 FELLOWS

Jessica de Abreu

Jessica de Abreu is an anthropologist, curator, and activist who graduated from the departments of Social and Cultural Anthropology and Culture, Organization and Management at VU University Amsterdam, Amsterdam. Her passionate commitment to the field of African Diaspora has led to research on upward social mobility in New York, Amsterdam, and London. Her recent research project on organizational anthropology focused on social entrepreneurship in Black British communities from a postcolonial perspective. She is a board member at New Urban Collective and co-founder of The Black Archives, both Amsterdam.

Fellowship Research Trajectory

Jessica de Abreu's research trajectory focuses on how Black women, particularly from the organization Vereniging Ons Suriname (VOS), fit into the legacy of Black women's activism in the Caribbean and Netherlands. VOS is one of the oldest migrant self-organizations in the Netherlands, celebrating its hundred year anniversary in 2019. While founders and activists such as Julius Jacob Gemmel, Eddy Bruma, and Otto Huiswoud are familiar names, little is known about the women within the organization and how they built an anti-colonial movement, a community, and other political work in the Netherlands. This research encourages intergenerational work to develop intersectional perspectives around archives, following the question: How did Black women's activism develop at VOS between the 1940s and 1990s, and how was art used as a tool for education and social change?

Especially considering discourses around colonial history and its marginalized legacy, art as a space for social change can give voice to these silenced archives and histories. Moreover, the collaboration between art and postcolonial archives gives further meaning around healing from hate, erasure, and struggle.

Haseeb Ahmed

Haseeb Ahmed is a research-based artist and educator who produces objects, site-specific installations, films, and writes for various publications. Often working collaboratively, Ahmed integrates methodologies from the hard sciences into his art production. He recently worked with the von Karman Institute for Fluid Dynamics, Brussels, to create *Wind Egg Trilogy*, which blends art and aeronautics, myth and technology, to create new narratives for the present, and a solo exhibition at the Museum of Contemporary Art, Antwerp, 2018. His work has been exhibited at: Museum of Contemporary Art Chicago, Chicago; Göteborg International Biennial of Contemporary Art, Gothenburg; Museum Bäregasse Zurich, Zurich; and Symposium Alanica, Vladikavkaz. He is represented by Harlan Levey Projects in Brussels. Ahmed lectures at Zurich University of the Arts, Zurich, and has taught courses and workshops at a number of universities.

Fellowship Research Trajectory

How's the Weather Underground? is a question that intertwines ideological, historical, and ecological concerns. One way to rephrase this question is to ask: What models and thought figures enable us to speak about human political activity and natural phenomena with the same language, and what are its implications? Furthermore, how are the metaphorical capacities of scientific research used for political effect, and by whom?

People experience fluctuations in stock markets like fluctuations in temperature or humidity and read about both in the same news media. The relatively recent entry into the Anthropocene geological era is predicated on the inseparability of human activity and global climates, so how to address forms of alienation in capitalism through this social and now literal relationship with the weather? Haseeb Ahmed proposes thought figures that are simultaneously scientific and political models, and employs them in artworks. In particular, Ahmed focuses on fluidity and a visual and historical investigation of the conception of time as spiral. Think of a hurricane with clouds revolving around the low-pressure “eye of the storm”—the center is always empty and only given form by the turbulences revolving round it.

Katayoun Arian

Katayoun Arian is a researcher, curator, DJ, and writer with a background in art history (Leiden University, Leiden) and a Master's degree in organization science (Vrije Universiteit, Amsterdam). Her projects range from exhibitions, discursive events, and screenings to reading circles and other forms of interdisciplinary and collaborative work including music-related events. Curatorial projects include the platform Fwd: Gher Space, Amsterdam, 2017–ongoing; *Grada Kilomba: Illusions*, Witte de With Center for Contemporary Art, Rotterdam, 2017; *I Speak in Tongues*, 37PK, Haarlem, 2017; *Voices Outside the Echo Chamber: Questioning Myths, Facts and Framings of Migration*, 2016, and *The End of This Story (And the Beginning of All Others)*, 2015, both Framer Framed, Amsterdam.

Fellowship Research Trajectory

As part of a series of gatherings convened by Katayoun Arian, *Conversation Circle: Decolonizing Globalized Dutch Contemporary Art Institutions?* aims to collectively reflect on the increased discourse about de-racializing and decolonizing contemporary art institutions and cultural practices. During these “circles,” participants collectively discuss with invited speakers the ways current types of institutional engagement with decolonial curatorial models, artistic forms, and knowledges could potentially conceal institutional business as usual and prevent actual reform from happening. Institutions generally impose order, control, standardization, and foster a general culture of resistance toward critique and dissent. What are the ethical considerations to decolonizing art institutions? What happens when social movements, artists, theorists, and curators of non-Western backgrounds are invited to institutionalized platforms to present their ideas and work? In what ways does their praxis coincide with (or negate) a re-examination of organizational functions and forms? What are the implications of global neo-liberal economy on organizing in the arts and culture sector in the Netherlands?

The *Conversation Circle* is also a space for fostering extra-institutional kinships, solidarities, and forms of organizing necessary to reform cultural institutions and practices as artists, theorists, and curators. The *Conversation Circle* strives to create a collective space for learning and listening.

Yasmine Eid-Sabbagh

Artist Yasmine Eid-Sabbagh studied history, photography, and visual anthropology in Paris. In 2018, she received her PhD from the Institute of Art Theory and Cultural Studies from the Academy of Fine Arts, Vienna. From 2006 to 2011 she lived in Burj Shamali, a Palestinian refugee camp next to Tyre, where she carried out photographic research, including a conversational project with young Palestinians and archival work on personal and studio photographs. Since 2008, Eid-Sabbagh is a member of the Arab Image Foundation. She received the Arles Discovery Award, 2013, and the 8th Vevey International Photography Award, 2011, for her collaboration with Rozenn Quéré titled *Vies possibles et imaginaires* (Possible and Imaginary Lives).

Fellowship Research Trajectory

Frictional Conversations: Negotiating Collective Agency is an instantiation of Yasmine Eid-Sabbagh's long-term research practice in Burj Shamali camp, Tyre. This experimental research trajectory builds on an extended stay in Burj Shamali, a Palestinian refugee camp southeast of Tyre, in southern Lebanon, where Eid-Sabbagh lived (2006–2011) and has been working since 2001. During this time, she developed and gathered—mostly in collaboration with camp residents—an extensive digital collection of personal and studio photographs, videos, and audio recordings. This long work process and the digital collection it has generated address the conditions and effects of global migration and refugee politics, and aim at making representational political questions and power hierarchies visible/legible.

In this research, Eid-Sabbagh works toward a collective embodiment of the digital collection of Burj Shamali, creating different types of interventions that experiment with how the digital collection and its political implications could be presented to the general public without being exhausted.

Jeanne van Heeswijk

Jeanne van Heeswijk is an artist who facilitates the creation of dynamic and diversified public spaces in order to “radicalize the local.” Her long-scale community-embedded projects question art's autonomy by combining performative actions, discussions, and other forms of organizing and pedagogy in order to assist communities to take control of their futures. Her work has been featured in numerous books and publications worldwide, as well as internationally renowned biennials such as Liverpool, Shanghai, and Venice. She was the 2014–2015 Keith Haring Fellow in Art and Activism at Bard College, Annandale-On-Hudson, NY; received the Curry Stone Prize for Social Design Pioneers, 2012; and the Leonore Annenberg Prize for Art and Social Change, 2011.

Fellowship Research Trajectory

Jeanne van Heeswijk's research Training for the "Not Yet" develops a curriculum of community learnings through theoretical frameworks, performative workshops, creating "learning objects," and developing test sites to enact trainings for the "not yet."

How to collectively shape the places we live and engage in deep cultural exchanges among different communities? How to influence the processes of design, regulations, policy making, and take responsibility? These are political questions of how people live in the city. How to construct something according to desires whilst transcending the individual and attaining the collective needs? To do this requires open, conflicting, and radically inclusive processes, learning from multiple methodologies that amplify and connect the various ways in which communities practice acts of resistance and create alternative forms of participation and negotiation in response to the political, social, economic, and emotional conditions of the city. By bringing collective exercises together, it is possible to build the foundation for a preparatory training program for entering into new relationality with one another, to become accountable to caring, and to engage in different forms of solidarity.

The culmination of van Heeswijk's research trajectory titled *Trainings for the Not-Yet* is convened by the artist at BAK 14 September 2019–5 January 2020 in the form of an exhibition as a series of trainings for a future of being together otherwise.

Patricia Kaersenhout

Born in the Netherlands but a descendant from Surinamese parents, visual artist, activist, and womanist Patricia Kaersenhout developed an artistic journey in which she investigates her Surinamese background in relation to her upbringing in a west European culture. Her work raises questions about the African Diaspora's movements and its relations to feminism, sexuality, racism, and the history of slavery. She considers her art practice to be a social one. With her projects, she empowers (young) men and women of color and supports undocumented refugee women. She is a regular lecturer at the Decolonial Summer School, Middelburg; Black Europe Summer School, Amsterdam; and at B.E.B.O.P (Black Europe Body Politics). Kaersenhout recently finished a community project with AGA LAB, GildeLab, BYBROWN, and WOW Amsterdam, all Amsterdam, titled *Guess Who's Coming to Dinner Too?*, 2018, quoting Judy Chicago's *The Dinner Party* (1974–1979), only this time black women and women of color who are erased and forgotten by west European history are honored. By revealing forgotten histories, she tries to regain dignity. She has participated in: Manifesta 12, Palermo, 2018; Prospects 4, the New Orleans Biennial, New Orleans, 2017; among others. Her work is represented by gallery Wilfried Lentz in Rotterdam.

Fellowship Research Trajectory

Patricia Kaersenhout's research focuses on women during the first International Congress of Black Writers and Artists in 1956 in Paris, the role of women in the Negritude movement in general, Black women's historic use of the body in protest, and contemporary young Black women's activism. Key to this inquiry are the bondage of solidarity between Black women, despite being erased from and ignored in History, and looking toward parallels within and connections to the current younger generation of Black female activists. With this in mind, Kaersenhout asks: To what extent can people still be inspired by or find new sources of inspiration in the ideas and thoughts of Negritude? Furthermore, how can Black female aesthetics contribute to dismantling dominant views of masculinity without losing its authenticity? And what seemingly innocent acts can convey key contestations of violence and epistemic disobedience? This research inquires into different strategies, speaks with young activists, and reclaims intellectual property of Black women.

Charl Landvreugd

Charl Landvreugd is an artist, writer, researcher, and curator working on mapping a continental European artistic environment that emerges from migrant aesthetics. His PhD dissertation at the Royal College of Art in London looked at Dutch Afro citizenship and belonging and how this is expressed in contemporary art. Landvreugd holds an MA in Modern Art/Critical Theory from Columbia University, New York, and a BA in Fine Art/History of Art (joint hon.) from Goldsmiths University of London, London. He has exhibited in the United States, Suriname, The Netherlands, and Senegal, among other places with sculpture, photography, and video. Landvreugd's writing has appeared in journals such as *Small Axe*, *ARC Magazine*, and *Open Arts Journal*. Having traveled the world, he now lives in the city in which he grew up and that feeds his imagination, Rotterdam.

Fellowship Research Trajectory

(Cultural) Hybridity is a given. From this point of departure, Charl Landvreugd is interested in exploring and making visible what a contemporary and future continental European subjectivity looks like and how belonging is shaped. It is for this reason that in his recent work and research, including a PhD, Landvreugd has specifically looked at Dutch artists of African descent, as the marker of skin color cannot be denied. These artists have developed strategies of survival in the art world, which includes the paradox of performing blackness while not wanting to be judged by it. Looking deeper into this reveals that effectively this counts for many artists (including white, heterosexual, cis-gendered males). The large curatorial question is how to make central (artists with) a migrant background as contributing

to the future development of Dutch/European society and (visual) culture rather than as a problem that needs to be fixed (through nationalism).

The main focus of this research trajectory is to research on and experiment with possibilities that defy the current institutional arena, develop a plan to put them into practice, and give shape to the future of this practice focused on the future of continental European subjectivities.

Lukáš Likavčan

Lukáš Likavčan is a researcher and theorist. Originally trained as a philosopher, he elaborates on topics of philosophy of technology, political ecology, and media theory. Oscillating between academic practice and a broad zone in between art and design, he focuses on infrastructural conditions of subjectivity, abstraction, and imagination. Likavčan studied philosophy and environmental humanities at Masaryk University, Brno, and sociology at Boğaziçi University, Istanbul. As a researcher, he was based at Vienna University of Economics and Business, Vienna, The Hong Kong Polytechnic University, Hong Kong, and Strelka Institute for Media, Architecture and Design, Moscow. He has also engaged in several artistic and design collaborations, such as agent-based simulation alt'ai, <http://altai.id>, and he is a member of Collective for Ending Human Overspecialization.

Fellowship Research Trajectory

The project *A Color of the Abstract* is situated in a larger research field about technologies of abstraction, meaning an investigation into the infrastructures that facilitate regimes of abstraction in socio-economic history. The philosophical rationale of this project lies in fundamental propositions about essential sociality of subjectivity and reason. Drawing on philosopher Karl Marx, it is possible to identify historical, spatial, and material constraints of subjectivity. Material embeddedness of rational processes turns abstraction into a political problem since technologies of abstraction shape material reality and thus influence the scope of possible political interventions.

Since the fossil fuel industry is one of the most obvious drivers of ecological emergency in the Anthropocene, to trace the beginnings of this long process of abstraction is crucial to understanding how to manoeuvre space for transitions to post-capitalist future(s). This research thinks about technologies of abstraction qua fossil fuels through the story of synthetic dyes. New colors have been invented, never occurred before in nature, and in the form of toxic waste associated with production of chemical substances, humans have also colored rivers in the gradients of red, green, and blue. They stand as arch-metaphors of capitalist abstraction enabled by fossil fuels.

Thiago de Paula Souza

Curator and educator Thiago de Paula Souza was a member of the 10th Berlin Biennale curatorial team, titled *We Don't Need Another Hero*, 2018. He has done an MA in Art History at The University of Campinas UNICAMP, Campinas, worked as an educator at Museu AfroBrasil, São Paulo (2014–2016), and co-curated the exhibition *Living On – In Other Words on Living?*, Academy of Fine Arts Vienna, Vienna, 2016. At the 32nd Bienal de São Paulo, De Paula Souza joined the Accra Study Days team, and was also part of the Bienal's Oficina de Imaginação Política (political imagination workshop). He has collaborated with lanchonete.org, an artist-led cultural platform focused on daily life and progressive actions in contemporary cities with São Paulo as a reference point, and co-created *We Cannot Build What We Cannot First Imagine*, a visionary platform that gathers works and perspectives from racialized artists and thinkers. De Paula Souza is interested in how certain communities engage in the deconstruction of hegemonic readings of histories.

Fellowship Research Trajectory

The image of Brazil in the macropolitical sphere has been associated with utopian projections implied in notions of progress, geopolitical stabilization, economic growth, and social welfare. Faced with structural inequalities, institutionalized genocide, police violence, devastation of the environment, collapse in the micro- and macropolitical spheres, the rhetoric of the generalized crisis of Global Capitalism, among other conflicts, it seems possible that all promises of these utopian narratives about Brazil have failed or succeeded in masking the here-now, the conflicts and tensions inseparable from the country's recent history as a postcolonial nation project.

Thiago de Paula Souza's research asks: Could these be seen as signs of the end of a recent utopia, or did they only open the eternal dystopic cycle that dominates Brazilian history? How have these transformations, these discontinuities, accompanied by these repetitions, affected ways of perceiving reality or society? Were people producing new possible futures or are we still completely haunted by utopian cosplays of the past? What experiments from the past still have relevance or creative power today? Is the dream over again? This research attempts to activate spaces for critical thinking and collective action, digging some historical ghosts, dreaming, and building new narratives for now and then.

Mick Wilson

Professor Mick Wilson is an artist, educator, and researcher. He has been Head of Valand Academy, University of Gothenburg, Gothenburg (2012–2018); Co-Editor-in-Chief of *PARSE Journal* (2015–2017); and Dean of the Graduate School of Creative Arts & Media, Dublin (2008–2012). He is a visiting faculty member at Bard CCS, Annandale-on-Hudson, NY (2013–ongoing), and in Curatorial Practice at the School of Visual Arts, New York (2014–ongoing). Edited volumes include: *How Institutions Think* (2017) and *The Curatorial Conundrum* (2016), both MIT and with Paul O’Neill and Lucy Steeds; *Curating Research* (2014) and *Curating and the Educational Turn* (2010), both Open Editions with Paul O’Neill; and *SHARE Handbook for Artistic Research Education* (2013), ELIA with Schelte van Ruiten. Forthcoming edited volumes include: *Public Enquiries: PARK LEK and the Scandinavian Social Turn*, Black Dog Press; and *Curating After the Global*, MIT.

Fellowship Research Trajectory

One of the founding tyrannies of colonial-modernity has been the imposition of a model of self-propriety or self-ownership as the fundamental condition of political personhood. And with it, the whole unfolding horror of private property as the paradigm of social being and social relations. This imposition of regimes of privatized social being is a strategy and technique of colonial capture that allows the dispossession of traditional lands held in common, both in the European homelands of the usurper, and in the killing zones of the colonies. Within the regime of private property, the dead are radically excluded as having no share or claim upon the earth: they have no longer the capacity to own themselves, but have been cast out of the charmed circle of personhood by virtue of becoming mere bodies without self-possession. Artist, educator, and researcher Mick Wilson proposes in his research that the rights-bearing, possessive individual is not a useful structure of resistance, and that exploring the case of the dead may enable and realize a thinking-living otherwise than fascism (without retreating to liberalism).

BIOGRAPHIES ADDITIONAL CONTRIBUTORS

Pelumi Adejumo

Pelumi Adejumo is writer, poet, performer, and student at ArtEZ, University of the Arts, Arnhem, Enschede, Zwolle.

Denise Ferreira da Silva

Denise Ferreira da Silva is an artist and theorist. She is Professor and Director of the Institute for Gender, Race, Sexuality, and Social Justice at the University of British Columbia, Vancouver. Her publications include the monograph *Toward a Global Idea of Race* (2007), and the edited volume *Law, Race, and the Postcolonial – A Handbook* (2015). Her artistic work includes collaborations such as the films *Serpent Rain* (with Arjuna Neuman, 2016) and *From Left to Night* (with Wendelien van Oldenborgh, 2014), as well as events and texts which are part of her Poethical Readings practice (with Valentina Desideri). Ferreira da Silva lives and works in Vancouver.

Frente 3 de Fevereiro

Frente 3 de Fevereiro is a collective founded in 2004 following the murder of Flavio Sant'Ana, a young black student, by São Paulo police. Based in São Paulo, the group comprises 21 members involved in the arts, academia, and other fields. They use research and forms of direct action to call attention to various racial issues, tensions and stories in Brazil and around the world. Their transdisciplinary approach mainly focuses on forms of urban intervention, music, and documentary media.

Laced Up Project

The Laced Up Project is an institute, a boutique owned by designer Sarah Mobley, and a community building project. They organize workshops around alternative sexuality and consent, as well as events and meet ups. The boutique is for everybody with an interest in sexy and alternative clothing.

Narges Mohammadi

Checking her mother's CD-collection Narges Mohammadi accidentally found a treasure of a few dozen hours of contemporary Afghan europop and Bollywood-mashups. She combines this influence with dancehall booty bounce music, while at the same time celebrating her roots with Middle Eastern dance music.

Charm Mone

Charm Mone (a.k.a Negroma) showcases her performances as hybrid amalgams within experimental pop music. The artist fractures the conventional spectrums of poetry, songwriting, and production as well as gender and sexuality, using sound as a framework for unleashing narratives in live performances. Over the past three years, the artist has been performing around Europe, taking part of events such as Sonic Acts, Amsterdam, 2019; CTM Festival, 2017, and 3hd Festival, 2016, both Berlin; Kunstenfestivaldesarts, Brussels, 2017; and scored/collaborated in shows for Berlin Biennale, 2016 and Hebbel am Ufer, 2016-2017, both Berlin, among others. Mone recently completed a European tour alongside Pan Daijing and is currently based between Paris and São Paulo.

Arjuna Neuman

Arjuna Neuman is an artist, filmmaker, and writer. He has recently exhibited and screened his work at Showroom Gallery, London; TPW Gallery, Toronto; Forum Expanded, Berlin Berlinale; Berlin Biennial 10, Berlin; Serpentine Gallery, London; Qalandia Biennial, Jerusalem; Gasworks, London; Or Gallery, Vancouver; and Whitechapel Gallery, London. Neuman lives and works in Berlin.

Fazle Shairmahomed

Fazle Shairmahomed is a performance maker, dancer/performer, and improviser. He studied cultural and social anthropology at University of Amsterdam, Amsterdam, and Middle Eastern Studies/ Arabic at University of Leiden, Leiden. Shairmahomed creates rituals of decolonization, in which he transforms his relationship with spectators, and challenges understandings of inter-sensoriality. He often refers to problematics in the politicization of his body as a Dutch Surinamese-Hindustani Muslim queer gay guy. This experienced reality creates an urgency that shapes his artistic choices. During his studies, he started with modern dance and improvisation, which brought him to Butoh, Body Weather, contemporary whirling, and other dance practices.

Sky Deep

Dutch Premiere

Sky Deep will have her Netherlands premiere at *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)*. Sky Deep is much more than a DJ/Producer, and has experience launching a label,

curating, running club nights, and producing award-winning films. Recently, she has been touring as a DJ/performer, lead guitarist, vocalist, and MC; creating the music tech YouTube series *How I Do Dat Like That* where she shares about her production process, her love for music gear, and studio days; and appearing in the touring film *The Fisting Club* by director Shu Lea Cheang. House music is her constant life force, crossing other genres such as Funk, Bass and Techno. Based in Berlin, she has lived half her life in NYC and Los Angeles.

Yallah Sabaya

Yallah Sabaya (“Come, ladies! Enjoy yourselves!” in Arabic) is a special evening just for women, an evening where dance and music connect women from around the world. All women, from every country or culture, are welcome to meet, chat, and dance. This edition of Yallah Sabaya, which took place the evening before *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)*, is part of the series *BAK, basis voor...*, in which BAK joins forces with other organizations in addressing shared urgencies and developing propositions for “being together otherwise.”

It takes place within the context of the forthcoming project *Trainings for the Not-Yet*, initiated by BAK 2018/2019 Fellow Jeanne van Heeswijk and BAK from September 2019–January 2020.

COLOPHON

This program guide has been published on the occasion of *Propositions #8: I Wanna Be Adored (the Non-Fascist Remix)* organized by the BAK 2018/2019 Fellows and BAK, basis voor actuele kunst, Utrecht on 22 June 2019.

GUIDE BOOK

TEXTS:

Maria Hlavajova, Wietske Maas, and Whitney Stark on the basis of input by and conversations with the BAK 2018/2019 Fellows and other contributors

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and Whitney Stark

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DESIGN:

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for Leftloft, Milan

PROPOSTIONS #8:

I WANNA BE ADORED (THE NON-FASCIST REMIX)

CONVENED:

This event unfolded through conversations between the BAK 2018/2019 Fellows, Curator of the BAK Fellowship Whitney Stark, and the BAK team

PRODUCED BY:

Hidde van Greuningen,
Ine van Leeuwen,
and the BAK Team

COMMUNICATIONS:

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Cortés, Yannis Johanides, Daniel
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TECHNICAL TEAM:

Daniel Lodeweges
and Jasper Verburgh

ORGANIZED BY THE BAK TEAM:

Irene Calabuch Miron, research & production; Hidde van Greuningen, production; Maria Hlavajova, general & artistic director; Yannis Johanides, internship; Sanne Karssenbergh, project coordinator; Ine van Leeuwen, office & production assistance; Daniel Lodeweges, building management; Steffie Maas, communications; Wietske Maas, discourse & public program; Niels van Mil, finances & administration; Jo-Anneke van der Molen, education; Alfredo Alejandro Navarrete Cortés, office assistance; Eva Postema, executive director; Jun Saturay, building maintenance & technical support; Monique Sep, installation team; Whitney Stark, research & fellowship program; Lisanne van Vucht, fundraising & rentals.

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

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