

Public Space With A Roof

Evaluation

RELOCATED IDENTITIES

(29 May – 10 July 2005)

The latest project produced by PWAR was *Relocated Identities*, from May to July 2005. Under one title, two parts emerged, the one presented after the other: *Part I: Overexposure*, curated by Tamuna Chabashvili, Eva Fotiadi and Adi Hollander, and *Part II: Relocating Products & People*, curated by Inga Zimprichin, production assistants Mhairi Macfarlane and Andrew McKee. As similar as the format and presentation of both parts appear to be – each consisting of an exhibition display, series of lectures, film screenings, a booklet with texts and a continuous graphic design concept for all printed matters – the two parts could not have been more different in their content and approaches.

I.

The first part, *Overexposure*, dealt with the question of how an engagement with issues of national and ethnic identity has - explicitly or implicitly - surfaced in art projects and art events of the past few years, probably to a point of saturation. The *Overexposure* project took the form of research on a case study: looking into artworks, statements and writings by artists Yael Bartana, Hala Elkoussy, Meiro Koizumi, Wartan Arror Jiftjian, Avi Mograbi, Pablo Pijnappel and Katarina Zdjelar; studying documentation of related exhibitions next to theoretical texts; inviting the Shadow Film Festival, the Netherlands Media Arts Institute/Montevideo Time Based Art and Manu Tau Cinema to organise autonomous screening programs; inviting the curators and theoreticians Anke Bangma, Tanja Elstgeest, Annie Fletcher, Reinaldo Laddaga, Oliver Marchart, Ruben de la Nuez and Marko Stamenkovic for a round-table discussion.

II.

In *Relocated Identities Part II – Relocating Products & People*, the challenge was to trigger the phenomenon of migration by escaping the traditional connotation of national identity and origin from a human perspective all together. *Relocating Products & People* focused on non-human travellers and their migration routes, such as animals, products, brands and concepts; featuring in the exhibition works by Hinrich Sachs, Michael Rakowitz, Laura Horelli, Tarik Sadouma and Stefan Ruitenbeek, and Raoul Teulings. In the lecture program Esther Polak introduced her project MILK, Victoria Carolan spoke about the transportation of water, Monika Bakke investigated animal astronauts and interspecies relationships, André Platteel analysed strategies in brand-marketing, and the social inventor Elena Simons presented her projects, which stimulate exchange in society. The participants' projects and lectures are documented in the accompanying publication.

Part I: *OVEREXPOSSUR*

Part I: OVEREXPOSURE

29th May - 19th June 2005

During the month May/June/ July 2005 Public Space With A Roof dedicates its program to the issues of identity and migration. Two exhibition projects and a series of lecture and screenings will approach this theme from different angles.

Yael Bartana (ISR/NL)
Hala Elkoussy (EG/NL)
Wartan Arror Jiftjian (LB/ARM)
Meiro Koizumi (JPN/NL)
Avi Mograbi (ISR)
Katarina Zdjar (SCG/NL)

In the photographer's dark room negatives are turned to positives, recorded instances become visual narrations. When a photosensitive surface is exposed to light, the light gives birth to an image. Overexposure to light can cause the image to be distorted.

The 1st part of the project Relocated Identities, presented by Public Space With A Roof, is an exhibition on the overexposure of identity-related issues in art events. It brings together within an exhibition space artists from the Balkan, the Middle East and the Far East.

Can one ever represent overexposure without adding to it?

Exhibition making is never a practice within a vacuum. It is an articulation within the past, the present and the future of other articulations - of other exhibitions, of other exposures, of the totality of the themes handled, of the people involved, of the vulnerability of those referred to, eventually of wounds that no exposure within an art world context could ever claim to heal.

At present, socio-politically engaged art appears to have almost become the victim of its own overexposure. To which extent has the excess of exhibitions on identity-related themes become determining parameter, patronizing the artists and issues curated? Could overexposure have engendered a negative impact on the meaning and the content of this engagement? Or even on the issues handled? Could art have any such power? Or could the context of its staging?

The 1st part of the project RELOCATED IDENTITIES has two main characteristics:
Firstly, by unwarrantedly reflecting world news in an intentionally simplistic understanding of identity as national origin, the gallery presentation includes renowned artists, whose national origins have constituted a major contextualizing and interpreting tool in many of the curatorial approaches, to which they been exposed.

Secondly, by staging all the typical 'parallel events' of most contemporary art shows - discussions, artists' presentations, film screenings as well as archive materials from further identity-related art events - *R.I. Part 1* asks to be considered within the whole 'engaged-art-situation' as it has been (re)presented on art exhibitions over the past few years. And in doing so, to stake its 'success' on the possibility of questioning the potential of its own contextualizing and contextualized exhibition format.

We kindly invite you and your friends to the opening of our first thematic focus:

Relocated Identities Part I:
OVEREXPOSURE on Sunday, May 29th at 7 pm



Location:

Public Space With A Roof

Overtoom 301
1054 HW Amsterdam
The Netherlands
+31 (0) 611174239
+31 (0) 628128003
pswar@xs4all.nl
www.pswar.org

Relocated Identities Part I: OVEREXPOSURE (29 May – 19 June 2005)

INVITATION CARDS FOR THE PROJECT:

1.

an Aangeboden ☐ Gevraagd ☐ Datum - -

ONDERWERP: *3 educated english speaking idealistic female artists from Georgia, Israel and Greece invite you to discuss the role of identity and origins in the contemporary art-scene.*

OMSCHRIJVING: *one ever represent overexposure without adding to it?*

Naam Telefoon

E-mail

OM HET AANBOOD ACTUEEL TE HOUDEN, WORDEN KAARTJES NA 14 DAGEN VERWIJDERD.

RELOCATED IDENTITIES Part 1

Overexposure

Public Space With A Roof
Overtoom 301
1054 HW Amsterdam

Opening: Sunday May 29th at 7pm
open: May 29th to June 19th
Thursday to Sunday from 3pm to 7pm

Socio-politically engaged art appears to have almost become the victim of its own overexposure. To which extent has the excess of exhibitions on identity-related themes become a determining parameter, patronising the artists and issues curated? Could overexposure have engendered a negative impact on the meaning of this engagement? Or even on the issues handled? Could art have any such power?

Yael Bartana (IL)
Hala Elkoussy (ET)
Meiro Koizumi (JAP)
Wartan Aror Jiftjian (RL)
Katarina Zdjelar (SCG)
Avi Mograbi (IL)

Curated by
Adi Hollander (IL)
Eva Fotiadis (GR)
Tamara Chabashvili (GE)

More about a series of screenings and other details of the project on www.pswar.org

2.

te koop aangeboden

Omschrijving: **ROOM FOR FREE!**

**WITH A NICE TABLE
FILLED WITH DOCUMENTS,
MONITORS W/ MOVIES
AND PLENTY OTHER
MATERIALS TO DISCUSS!**

Datum: **PSWAR.ORG -**
Naam: **GRATIS ADVERTENTIE**
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Woonplaats: **GRATIS ADVERTENTIE**
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Can one ever discuss overexposure without adding to it?

RELOCATED IDENTITIES Part 1 Overexposure

PROGRAM OF SCREENINGS

- > Sunday 5th of June at 7pm
Netherlands Media Arts Institute.
Montevideo/Time Based Arts presents:
Your Blood Is As Red As Mine
[Julika Rudelius, NL, 2004, 16 min]
Imovie (one)_THE AGONY OF SILENCE
[Els Opsomer, BE, 2004, 12 min]
- > Sunday 12th of June at 5pm
Shadow Film Festival presents:
Break the Silence
[Paul Riniker, CH, 2003, 15min]
Eux et Moi (Them and Me)
[Stéphane Breton, FR 2001, 63 min]
- > Sunday 19th of June at 3pm
Manu Tau Cinema presents:
Selection of additional films & videos
by Yael Bartana, Meiro Koizumi,
Avi Mograbi and Pablo Pijnappel

LECTURE & ROUND-TABLE DISCUSSION

> Saturday 18th of June from 7pm to 10pm
PSWAR has invited writers and curators to approach identity issues from different angles.

Lecture: Marko Stamenkovic (SCG)
Participants: Anke Bangma (NL)
Ruben de la Nuez (CU/NL)
Tanja Elstgeest (NL)
Annie Fletcher (IRL/NL)
Reinaldo Laddaga (ARG/USA)
Oliver Marchart (AUT/CHE)

ARTISTS' PRESENTATIONS AND DISCUSSION

> Sunday 19th of June from 7pm to 10pm
(Following the screenings at 3pm)
Yael Bartana (artist, ISR/NL)
Hala Elkoussy (artist, EG/NL)
Katarina Zdjelar (artist, SCG/NL)

Public Space With A Roof
Overtoom 301
1054 HW Amsterdam
www.pswar.org

VSBfonds
Amsterdam Fonds voor de Kunst

PARTICIPATING ARTISTS – Statements

Deportation (1989, 12min)

Avi Mograbi, *Israel 1956

"I try not to make any distinction between public events and my personal life. It is sure that many of my compatriots find the occupation of the Palestine territories as unacceptable, as I do. But they don't allow this political problem to go into their lives, they don't do anything to either change or take the responsibility for anything"

Mograbi makes use of a sharp and lucid humour. In this way, his films become an instrument of interrogation, exposing the construction of lies and fiction.* Mograbi studied Fine Art and Philosophy in Israel. For over 20 years, he has been working in the Israeli feature and commercial film industry. He has collaborated with local and international directors, and in the past few years he has been showing Palestinian films in Tel Aviv on a regular basis. His own films constitute a very particular combination of documentary and fiction. Therefore, Mograbi has been invited to and awarded by many different film festivals worldwide, including the Shadow Film Festival Amsterdam, and an out-of-competition entry at the last Cannes Film Festival. He has also been invited to art exhibitions such as One Ground at UCR / California Museum of Photography, at the Edith-Ruhoff Haus für Medienkunst, Germany, and Old Habits Die Hard at Signal, Malmö. He lives in Israel.

* <http://www.nova-cinema.com>

Peripheral Stories (2005, 28min)

Hala Elkoussy, *Egypt 1974

The point of departure of my work is how identity is constructed, transformed and expressed through the making, coding and consumption of an image. Within the parameters of a visual culture which is trying to come to terms with an inherited discouragement of figurative representation, there is a continuous feeding-off, assimilation, recycling and adaptation of western popular and mass media imagery.

Control of the content of news, literature, and art production manifests itself officially through stringent censorship laws, and unofficially through conservative currents that direct public life and foster self-censorship. Existing within a cultural system in which the photographic, except in the context of family photography and advertising is viewed with skepticism, even feared, my practice attempts to coin a personal/public language. I take my cue from the codes of mainstream modes of visual expression, such as advertising, and proceed to push the boundaries of the "photographable" and the "photogenic". Meanwhile, I attempt to break down and question socially transfixed roles and the process of social integration/marginalization of difference.

My work is largely framed in the "art world" according to my place of origin and background as a Middle-Eastern woman. I am quite aware of the inevitability of such classifications in the absence of local informed critical readings. "Peripheral" art history is still authored in the "centre". The "unknown" tends to be read as a collective to simplify the process of assimilation and the processing of information about the unknown "other". In my work, I build-in mechanisms which work against readings that reinforce and perpetuate preconceived reductionist ideas about my concerns as an individual. I attempt to broaden the viewer's experience of an artwork from the "periphery" as more than just a product of geography and politics, but as a fluid space for the interplay of personal, societal, conceptual and aesthetic concerns.

Ode to Joy (2005, 2min 26sec)

Katarina Zdjelar, *Serbia 1979

The Ode to Joy is an ode written in 1785 by the German poet and historian Friedrich Schiller, and known especially for its musical setting in the fourth and final movement of Ludwig van Beethoven's Ninth Symphony. The Council of Europe adopted the Ode to Joy as Europe's anthem in 1972, with an official arrangement for orchestra written by the Austrian conductor Herbert von Karajan in 2003. The EU chose Beethoven's music for the poem as the EU anthem, without German lyrics, because of the many different official languages used within the European Union. Therefore, the EU anthem is in effect the Beethoven theme (or melody) rather than Schiller's poem, although its connection with the ideal of human brotherhood in the text is understood. This ideal is stated in much more universal terms in Beethoven's adaptation „all human beings become brothers“ than in Schiller's original, which states that „beggars become the brothers of princes.“

My special interest with this project starts with the European Union as a binary model; not only because of non-

EU coexistence and inhabitation of the cultural, social and geopolitical borders of the EU, but more with its a-priori established dualism through intergovernmental organization of the EU and its constant re-mapping. EU is a trans-national society, a meeting and melting point of similar and dissimilar cultural characteristics and, more importantly, it is a generator. By constitution of EU each member state's profile is modified/compromised/supplemented; physiognomy, language and sense of nationality are hybridized. But it is not finished; the process won't stop. The European Union has yet to grow.

In such a dualistic structure, where interior and exterior are interwoven and create shared history, the most important point that I work on within this project is the progressive potential of hybridization in terms of dramaturgy of that history (as the carrier of a identity) and the place where the performance can happen. Since history is a time-based chain of acts, I am seduced by the speculation of simultaneity in the historical acts of establishing and witnessing European identity and place.

Jap (2003, 9min 30sec)

Meiro Koizumi, *Japan 1976

Whether or not to sing the national anthem at public ceremonies is a very hot issue in Japan today. Our national anthem is contaminated with the dirty history of WWII. Some nationalistic politicians are trying to make people sing it 'from the bottom of our hearts'. Some left wing minded people are refusing to sing it. But what would happen if someone sang it oddly or too loudly?

Freedom Border (2003)

Yael Bartana, *Israel 1970

By manipulating form, sound, and movement, I create work to trigger personal resonance as I seek to answer the question "What is this place where I grew up?" Through personal, intimate reactions, I aim to provoke honest responses to replace the predictable, controlled reactions encouraged by the state.

Diary (2001, Book)

Wartan Arrar Jiftjian, *Libanon 1974

"Growing up in fear without meeting it, hiding from bravery meaning has no function, you have to believe in something. A man cannot live without fate, the apostle was right about his statement, again enemies, let them grow, love your enemies".



Table display for the project, Relocated Identities Part I: OVEREXPOSSURE, PSWAR 2005



ONE LECTURE & ROUND TABLE DISCUSSION

PARTICIPANTS OF JUNE 18TH 2005

PSWAR has invited writers and curators who have been approaching identity issues from different angles for a lecture and a round-table discussion.

Lecture: Marko Stamenkovic

Moderator: Will Holder



Anke Bangma - (b. Netherlands)

Anke Bangma (the Netherlands) is a cultural theorist and curator based in Rotterdam. She is currently course director of the postgraduate programme in Fine Art at the Piet Zwart Institute, Rotterdam. Recent projects include the lecture and screening series: *Body Language and Embodied Meaning*, Piet Zwart Institute/TENT/Witte de With, Rotterdam (2004-2005); *Experience, Memory, Re-enactment*, in collaboration with Florian Wüst, Piet Zwart Institute/TENT, Rotterdam (2004) and Bergen Kunsthall, Bergen (2005); *Constructing Visions*, in collaboration with Florian Wüst, Piet Zwart Institute/TENT, Rotterdam (2003-2004). Recent publications include: *Experience, Memory, Re-enactment*, (ed. with Steve Rushton and Florian Wüst), (Piet Zwart Institute, Rotterdam/Revolver, Frankfurt forthcoming 2005); *Looking, Encountering, Staging* (ed.), (Piet Zwart Institute, Rotterdam/Revolver, Frankfurt (2005); *The Projection* (ed.), part of *Now What? Dreaming a better world in six parts*, (BAK, basis voor actuele kunst, Utrecht, 2003); *Madam I'm Adam* (ed. with Jeanette Pacher, Peter Westenberg et al), Piet Zwart Institute, Rotterdam/Kunstuniversität Linz (2003); *Territorial Invasions of the Public and Private* (ed.), Piet Zwart Institute, Rotterdam (2002).

Tanja Elstgeest - (b. Netherlands 1973)

Tanja Elstgeest has studied art history at the UvA and curatorial training at de Appel, Amsterdam. She has worked at the Netherlands Institute for Media Arts Montevideo/TBA, de Appel (Amsterdam), de Vleeshal (Middelburg) and Witte de With (Rotterdam). She is currently working as Artistic Leader-Visual Arts at the Veenfabriek, a new artistic ensemble in Leiden. As assistant curator at Witte de With (2000-2004), she has been involved in the projects (selection): *Strangers & Paradise*, *Squatters #2*, *Contemporary Arab Representations*, *Based upon: True Stories*, *Project WORK IN TRANSIT 2004: Social Actors in Transformation/ Dispersion: Diego Barajas/News from Tehran*; *Nasrin Tabatabai & Babak Afrassiabi// Making Things Public*, *Lieven De Boeck/Indonesia Under Construction*; *Karel Doing, Lulu Ratna/ Time Suspended*; *Herman Asselberghs, Els Opsomer & Pieter Van Bogaert/Transit*; *Taysir Batniji/Untitled [Tower & Square]*; *Fear of the City*. As curator at de Vleeshal (2004) she has been involved in the exhibitions: *Superstudio: Life Without Objects and De Werkelijkheid*.

Annie Fletcher - (b. Ireland)

Annie Fletcher is an independent curator based in Amsterdam. She is interested in generating situations of active information exchange and knowledge production, as a key dynamic in artistic practice. She is currently involved in the projects: *If I Cant Dance, I Don't Want To Be Part*, Festival aan de Werf (Utrecht); *Theatrefestival Boulevard 2005 – 2007*, with Frederique Bergholtz and Tanja Elstgeest (Åes-Hertogenbosch and Leiden); *Cork Caucus* in Cork with Charles Esche. Previous projects include (selection): *The Paraeducation Department* at Witte de With/Tent (Rotterdam, 2004), *Now What? Dreaming a Better World In Six Parts*, BAK, (Utrecht, 2003), *Adam and Eve, Sex, Tolerance And Other Dependencies*, De Appel (Amsterdam, 2002) Her published essays include texts on Garrett Phelan, Gerard Byrne, Matthew Barney, Paddy Jolley, Susan Philipsz, Phil Collins, Otto Berchem, L.A. Raeven and Apolonija Sustersic and interviews with Liam Gillick, Sarat Maharaj and Nathan Coley. She has also edited several publications including *Now What! Artists Write* (BAK, Utrecht), *Becoming Oneself* (BAK, Utrecht) and the catalogue of the 2. *Berlin Biennale Für Zeitgenössische Kunst* (Oktagon Verlag, Köln 2001).

Will Holder - (b. Great Britain 1969)

Will Holder is an independent graphic designer living and working from Amsterdam. A guiding principle in his work for various cultural institutions (publications and publicity) is evolving forms of language as a means of presentation. He is currently translating William Morris' *News from Nowhere* (An Epoch of Rest) (1876) into a curriculum for design education and practice: the original version is written 130 years into the future (set in 2003), as is this one (set in 2135). Will Stuart (compound name with Stuart Bailey) is editing designer of *Metropolis M*, Dutch contemporary Art magazine.

Reinaldo Laddaga - (b. Argentina 1963)

Reinaldo Laddaga is Assistant Professor at the Department of Romance Languages, University of Pennsylvania. He obtained a PhD at New York University and has been a visiting professor at Princeton University, the Pontificia Universidade Catolica Rio de Janeiro and the Universidad Nacional de Rosario, Argentina. He is the author of the books *La euforia de Baltasar Brum* (Tusquets, Buenos Aires 1999), *Literaturas indigentes y placeres bajos* (Beatriz Viterbo, Rosario Argentina 2000), the forthcoming *Hacia una estética de la emergencia. La formación de otra cultura de las artes* (Adriana Hidalgo, Buenos Aires 2005) as well as of numerous essays on art and literature. He was one of the editors of *Shifting Map Artists' Platforms and Strategies for Cultural Diversity* (NAi Uitgevers, Rijksakademie van Beeldende Kunsten, Amsterdam, RAIN Artists' Initiatives Network, 2004).

Ruben de la Nuez - (b. Cuba 1970)

Rubén de la Nuez (Havana, 1970) is a theoretician and art critic. Between 1996 and 2001, he taught Art Theory at the Faculty of Arts and Letters, University of Havana, where he had previously completed his BA and MA degrees in Art History. He also carried out a research residency at the Jan van Eyck Academy, in Maastricht, for which he was granted a UNESCO scholarship. Currently, he is a PhD candidate at the Amsterdam School for Cultural Analysis, University of Amsterdam. De la Nuez has published, lectured on and curated exhibitions related to contemporary art. His fields of interest include translation and contamination between cultural paradigms, and the nexus between science and poetics, avant-garde art and popular culture, and between the concepts of selfness and otherness.

Oliver Marchart - (b. Austria 1968)

Oliver Marchart is a media theorist. He works at the Media Studies Department of the University of Basel and teaches political theory at the University of Vienna. He was a scientific consultant for documenta 11, editor of the book series "Art Exit" and editor of the philosophical magazine Mesotes. His books include *Neoismus. Avant-garde and Selbsthistorisierung* (Selene 1997); *The End of the Josephinismus - To The Politicalization of the Austrian Cultural Policy* (Selene 1999), *Laclau. A Critical Reader*, ed. by Simon Critchley and Oliver Marchart (London & New York: Routledge, 2004) and the very recent: *Eine Politische Theorie Künstlerischer Praxis* (republic_art, Bd. 7. Wien: Verlag Turia+Kant 2005)

Marko Stamenkovic - (b. Serbia-Montenegro 1977)

Art historian based in Belgrade (Serbia). MA candidate in Cultural Policy and Cultural Management at the University of Arts in Belgrade, specializing in Curatorial Studies and Art Gallery Management. Since 2001 active in various international programs (Artists Space Gallery-New York, Guggenheim Collection-Venice, SKC Gallery-Belgrade). His research interests range from interdisciplinary analyses of contemporary visual arts and art theory to curatorial studies and art administration. His current research, based on post-Marxist thought, revolves around the issue of curating contemporary art, focusing on themes such as: status of curatorial practices in post-socialist conditions, cultural implications of EU enlargement, methodologies in terms of organizing exhibitions in the context of globalization, critical positioning within the global sphere of art production, and discursive projects dealing explicitly with political, social, and economic features of contemporary art and art systems. In the past he has worked as intern at the artists' Space Gallery (New York, 2001), the Student Cultural Centre, SKC Gallery (Belgrade, 2002-03), the Peggy Guggenheim Collection (Venice, 2004).



FILM & VIDEO SCREENINGS

PROGRAM

PSWAR has invited the Netherlands Media Art Institute, Montevideo/Time Based Arts, the Shadow Film Festival and ManuTau Cinema to select films and videos for three evenings of screenings at PSWAR / OT 301 Cinema.

> Sunday 5th of June at 7pm

Netherlands Media Art Institute, Montevideo/Time Based Arts presents:

- **Your Blood Is As Red As Mine** (*Julika Rudelius*, NL, 2004, 16min)
- **_imovie_1 The Agony of Silence** (*Els Opsomer*, BE, 2004, 12min)

> Sunday 12th of June at 5pm

Shadow Festival presents:

- **Break the Silence** (*Paul Riniker*, CH, 2003, 15min)
- **Eux et Moi (Them and Me)** (*Stéphane Breton*, FR 2001, 63min)

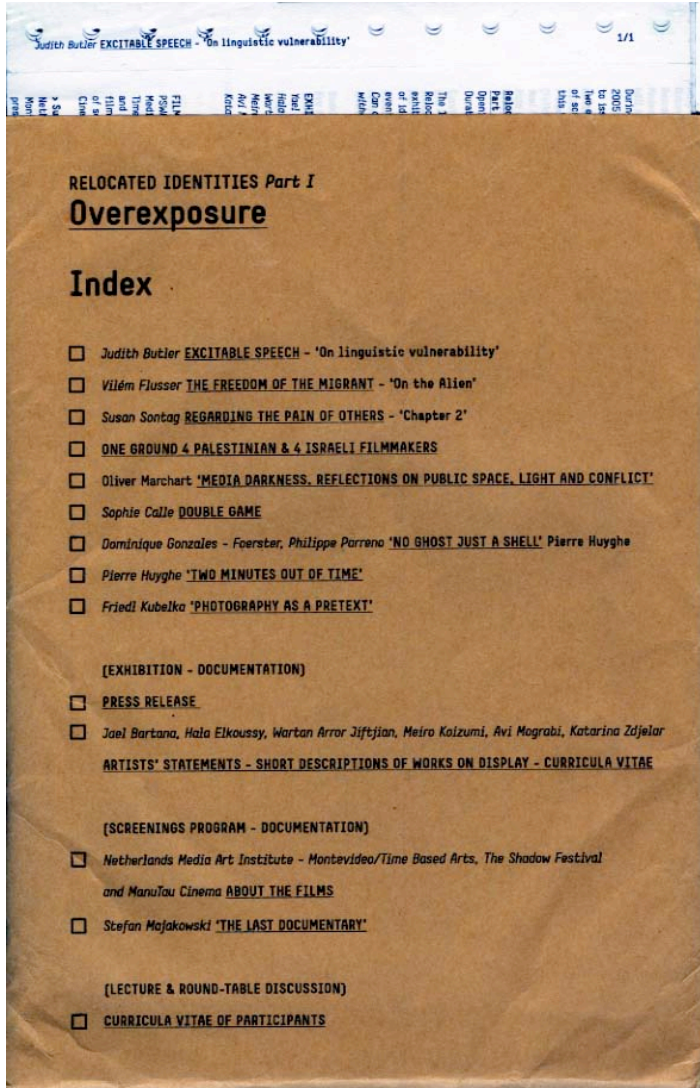
> Sunday 19th of June at 3pm

Manu Tau Cinema presents: Selection of additional films & videos by participating artists:

- **Kings of the Hill** (*Yael Bartana*, ISR 2003, 7min 30sec)
- **You Could Be Lucky** (*Yael Bartana*, UK 2004, 8min)
- **Happy Birthday Mr Mograbi** (*Avi Mograbi*, ISR 1999, 77min)
- **Merokozuuuumi** (*Meiro Koizumi*, JPN 2000, 9min)
- **Amazing Grace** (*Meiro Koizumi*, JPN 2001, 4min 30sec)
- **Andrew by Maya Pijnappel** (*Pablo Pijnappel*, BR 2004, 3min 49sec)
- **Andrew Reid** (*Pablo Pijnappel*, NL 2003)

THE BOOKLET

The booklet has been produced and printed by PSWAR to accompany the Relocated Identities I project, without any intention of publishing texts without permission of copyright holders.



Booklet editors:

Eva Fotiadi (GR/NL), Tamuna Chabashvili (GE/NL)

Graphic Design:

Matthias Kreutzer (GER) Paul Gangloff (FRA) Selina Bütler (CH)

Relocated Identities was kindly supported by:

VSF Fonds, Amsterdams Fonds voor de Kunst (AFK), Stadsdeel Oud-West Amsterdam, S.I.C.A. Foundation

Part II: *RELOCATING PRODUCTS AND PEOPLE*

Part II: *RELOCATING PRODUCTS AND PEOPLE*

25th June - 17th July 2005

Exhibition participants:

Laura Horelli,
Michael Rakowitz,
Hinrich Sachs,
Raoul Teulings,
Stefan Ruitenbeek and Tarik Sadouma

Migration is a phenomenon that has shaken Western Europe. Integration, adaptation or exclusion of others? Christian values, traditions and beliefs suddenly play a major role as we strive to define 'our' identity in opposition to 'theirs'. But is there actually such a thing as a core-culture to which a foreign impulse can be alien?

It is probably mere illusion that a clear line can be drawn between countries, nations and different cultural identities - the concept that we are part of closed systems, whose entrances and exits we can control, is an attempt to get a grip on a complex and vivid organism. Relocated Identities articulates a concept of an open system, in which people, goods and ideas circulate, spread and interconnect with each other.

Our stable home-culture consists of a mix of values and goods, all arriving from somewhere, derived from something and already on their way to conquer new grounds. With brute force exported during colonialism, implementing its exploitations into its self-image, wealth and habitus, on closer consideration our culture itself is a hybrid.

The image of a firm set of values dissolves and reveals the view of an organic mass. Within this mass, though, different ways and routes, histories of escapes, flights and arrivals can be traced. And not only of humans - from spices, tea and gun-powder to contemporary diseases such as SARS, it is not only people that travel by boat, plane or car and adapt themselves to new cultural environments.

Relocated Identities Part II Relocating Products and People presents the following selection of human and non-human migrants to investigate the migration-routes of animals, objects, products, and meanings travelling over this planet.

Curated by Inga Zimprich

Production assistants: Mhairi Macfarlane, Andrew McKee & PSWAR

A publication will accompany the exhibition, designed by Selina Buetler, Matthias Kreutzer and Paul Gangloff

INVITATIONS FOR THE PROJECT:

RELOCATED IDENTITIES Part II
Relocating Products & People

Opening on June 25th at 7pm

Migration at PSWAR

EVERYBODY JUST
THINKS THINGS
KEEP STOPPING
OFF SOMEWHERE.
THEY DON'T.

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

LECTURES AND PRESENTATIONS
June 25th, from 4pm
Elene Simons, Moniko Bakke, Raoul Teulings, Hinrich Sacha
July 3rd, from 4pm
Victoria Carolan, Esther Polak, André Platteel

Curated by Inge Zimprich & PSWAR
Produced by Andrew McKee, Mhairi Macfarlane

Public Space With A Roof is open Thursday to Sunday 3 - 7pm

Public Space With A Roof
Overtown 302
1054 HAI Amsterdam
www.pswar.org

RELOCATED IDENTITIES Part II
Relocating Products & People

Opening on June 25th at 7pm

Stefan Ruitenbeek and
Torik Sadouna

CULTURAL
SUPERIORITY

Video (Brain 3Dsec)

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

LECTURES AND PRESENTATIONS
June 25th, from 4pm
Elene Simons, Moniko Bakke, Raoul Teulings, Hinrich Sacha
July 3rd, from 4pm
Victoria Carolan, Esther Polak, André Platteel

Curated by Inge Zimprich & PSWAR
Produced by Andrew McKee, Mhairi Macfarlane

Public Space With A Roof is open Thursday to Sunday 3 - 7pm

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Overtown 302
1054 HAI Amsterdam
www.pswar.org

RELOCATED IDENTITIES Part II
Relocating Products & People

Opening on June 25th at 7pm

Thomas Hausschild

Once a bitter trigger
for vomiting therapies
Coca-Cola works today
in the bodies of
health-conscious and
fat-addicts alike

A Small Cultural History of Vomiting

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

LECTURES AND PRESENTATIONS
June 25th, from 4pm
Elene Simons, Moniko Bakke, Raoul Teulings, Hinrich Sacha
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RELOCATED IDENTITIES Part II
Relocating Products & People

Opening on June 25th at 7pm

Raoul Teulings
W.Art

The use of the
word *art* as
a travelling
concept?

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

LECTURES AND PRESENTATIONS
June 25th, from 4pm
Elene Simons, Moniko Bakke, Raoul Teulings, Hinrich Sacha
July 3rd, from 4pm
Victoria Carolan, Esther Polak, André Platteel

Curated by Inge Zimprich & PSWAR
Produced by Andrew McKee, Mhairi Macfarlane

Public Space With A Roof is open Thursday to Sunday 3 - 7pm

Public Space With A Roof
Overtown 302
1054 HAI Amsterdam
www.pswar.org

RELOCATED IDENTITIES Part II
Relocating Products & People

Opening on June 25th at 7pm

Migration at PSWAR

Shoes that are
found to be unclean
will be treated
before release
from quarantine.

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

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Laura Horelli

TOMOKO
Healthy food
from America

JAPANESE ENGLISH ADVERTISEMENT SLOGANS

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

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RELOCATED IDENTITIES Part II
Relocating Products & People

Opening: Saturday, June 26th at 7pm

Michael Rakowitz

The import/export
company found
a new home in
New York City

RETURN

EXHIBITION
Laura Horelli, Michael Rakowitz, Hinrich Sacha,
Torik Sadouna and Stefan Ruitenbeek, Raoul Teulings

LECTURES AND PRESENTATIONS
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EXHIBITION PARTICIPANTS

Hinrich Sachs will bring his friends Khokha, Xiao Mei Zhi, and Kami, the Egyptian, Chinese and South-African national characters of the multinational franchise Sesame-Street.

In RETURN, Michael Rakowitz re-opened the once successful import/export business of his grandfather. Davisons & Co imports Iraqi products to America and offers free shipping to the "liberated" country.

The Dutch artist Raoul Teulings questions the use of the word art as a travelling concept. He maps the migration of the word from one discourse to another in the wall-drawing W.Art.

In Japanese English Advertisement Slogans, Finnish artist Laura Horelli invited young Japanese to create dialogues based on advertisements found on product packaging, which often function as a visual trigger rather than to convey meaning.

The video Cultural Superiority, by Tarik Sadouma and Stefan Ruitenbeek, is staged in the Egyptian desert and functions as a message 'directed to a cultural institute we are part of'.

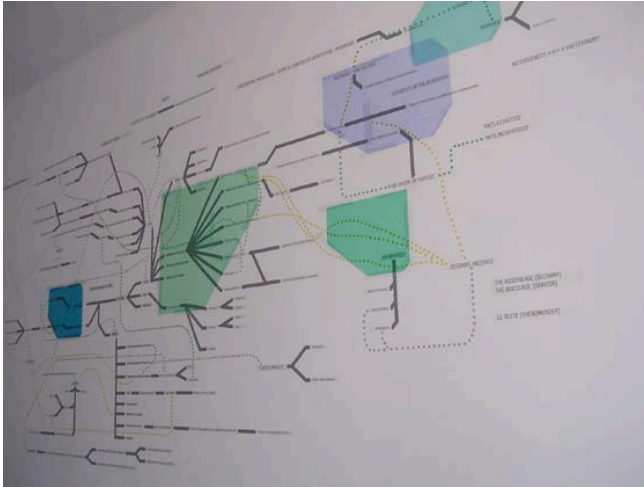


EXHIBITION PARTICIPANTS

RAOUL TEULINGS

W.Art

Wall-drawing



Raoul Teulings investigates the (use of the) word art as a traveling concept. The word migrates from one discourse or domain to another by a process of social stratification (Pitirim Alexandrovich Sorokin) and changes constantly. Raoul Teulings is especially interested in the relation between the current use of the word art and the state of our 'society of intermedialisation'. W.Art is produced by Public Space With A Roof as a wall-drawing.

In addition, Raoul Teulings will speak about his research for W.Art on Saturday 25th June in the lecture programme.

LAURA HORELLI

Japanese English Advertisement Slogans, 2000

Two-channel video 9'20"



The videos are based on English advertising slogans found on Japanese product packaging. Often in Japanese packaging, the English language is used as a graphic element and not necessarily to convey a clear advertising message. The conversations on the video projection are constructed from these advertising slogans. Four everyday scenes (bathroom, office, cafe, kitchen) use slogans from products, which could exist in the setting. The monitor shows the origin of the dialogue by displaying images of the products.

MICHAEL RAKOWITZ

'Return', 2004



In 1946, my grandfather Nissim Isaac David was exiled from Iraq with his wife Renee and their four children. Proud native Iraqis, they were forced to leave behind a family legacy spanning close to half a millennium that hit an abrupt end when Jews were no longer allowed to live in Baghdad. The family settled in Great Neck, Long Island. The business, Davisons & Co., an import and export company that was among the most successful and active in the Middle East, found a new home in New York City. The business closed in the 1960's and he opened a new business that dealt in hosiery called Do Yvonne (an acronym for the names of his three daughters: Denise, Olivia, and Yvonne). Nissim Isaac David died in 1975.

I reopened my grandfather's import/export business in the form of a package drop box. Visitors to Davisons & Co. will be invited to contribute objects and goods of their choice to be shipped to the city of Baghdad in what will be the inaugural parcel of the resurrected company.

The logistical difficulties, and possible failure, of sending this shipment to a country under provisional government and foreign occupation illuminates the futility of "nation-building." For sender and receiver, statehood ceased to exist. A question of sovereignty thus becomes the transaction. What return can be yielded?

STEFAN RUITENBEEK & TARIK SADOUMA

'Cultural Superiority'

Video 9'30"



Cultural Superiority is a document of where we are right now. It's our reflection on our position in the art-world, maybe. It is direct and crystal-clear. It's a statement directed to the cultural institute we're part of, to find common ground. It's a window, through which people can see what we're doing and why we're here.

HINRICH SACHS

Kami, Cookie-monster, Bert und Ernie (all together now...)

Performance, nameplates and slides



The children's programme 'Sesame Street' presents itself - on its website, for example - as a 'non-profit educational organization'. In reality, though, it is a big company that has put in place a sophisticated franchising system and generates income through the profit-making sale of rights to adapt characters to different cultural environments in different countries, such as Mexico, South Africa, Egypt, or Russia. The South African character 'Kami' is HIV-positive, whilst Xiao Mei Zhi, the Chinese character, is a female computer genius. Sesame Street's national characters reflect national conditions, but remain copyrighted items. Kami, Cookie-monster, Bert und Ernie (all together now...) was produced by Marres, Maastricht.

Hinrich Sachs, Khokha, Cookie-monster and Xiao Mei Zhi will speak on Saturday 25th of June in the series of presentations.



LECTURES AND PRESENTATION

> Saturday 25th June from 4pm –

Elena Simons,
Monika Bakke,
Raoul Teulings,
Hinrich Sachs

> Sunday 3rd July from 4pm -

Victoria Carolan,
Esther Polak,
Andre Platteel



In Zoo Pleasures, Polish theorist Monika Bakke will speak about the relationship of exchange between humans and animals, drawing our attention to the female dog Lajka, the first Russian astronaut to enter space in 1957.

Social inventor Elena Simons informs us about the multitude of ideas on how exchange within society can be facilitated, explored in more detail in her book "Pret met Muslims".

In his lecture From Communication to Creation, cultural theorist Andre Platteel promotes different narrative structures for contemporary marketing.

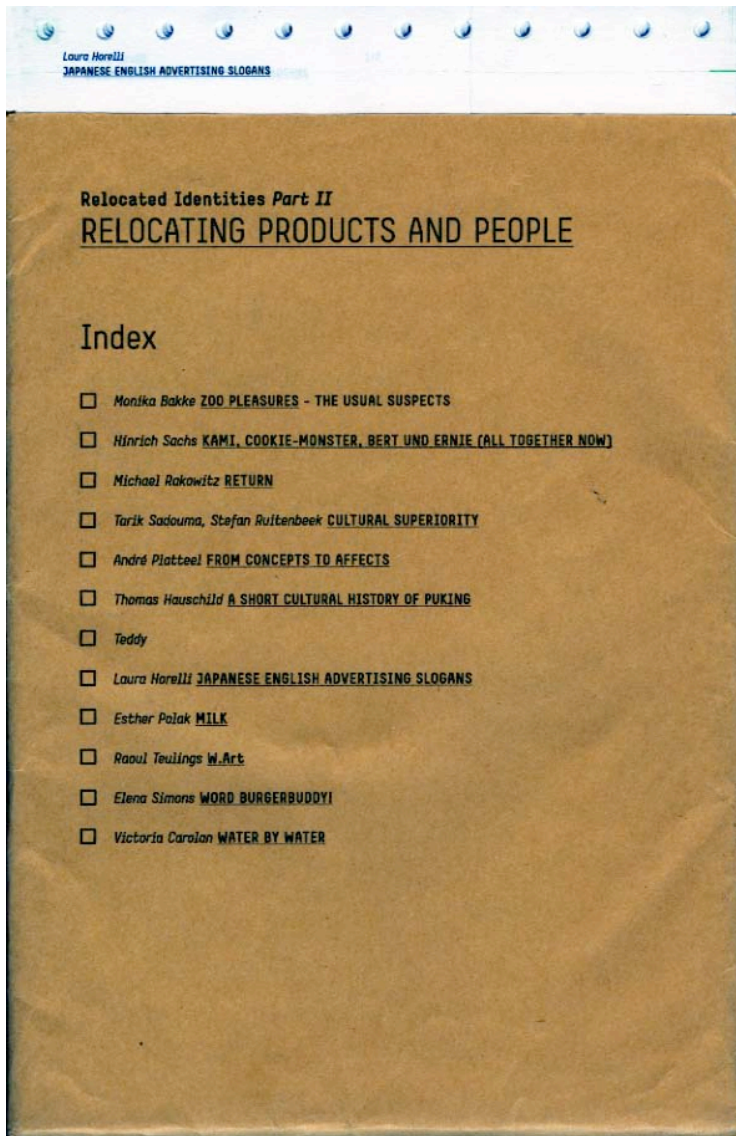
Esther Polak introduces the MILK project, which traces the movements of a chain of producers and consumers of Latvian cheese from green meadows to Dutch market.

Maritime scientist Victoria Carolan dedicates her lecture to several kinds of products that have been shipped between continents, from Norwegian ice blocks that cooled the rich of ancient London, to the most precious good of all: the human being on a luxury cruise ship.

Alongside contributions from the participants, the accompanying publication contains the "Small Cultural History of Vomiting" by ethnologist Thomas Hausschild, who, in a year-long field research in Southern Italy, investigated the culture of vomiting, and found that Coca-Cola exists in an ancient tradition of herbal medicines.
art II: Relocating Products & People

THE PUBLICATION

The publication has been produced and printed by PSWAR to accompany the Relocated Identities II project,



Concept

Inga Zimprich, Raoul Teulings

Production

Mhairi Macfarlane, Andrew McKee

Graphic Design:

Matthias Kreutzer, Paul Gangloff, Selina Bütler

Relocated Identities was kindly supported by:

VSB Fonds, Amsterdams Fonds voor de Kunst (AFK), Stadsdeel Oud-West Amsterdam, S.I.C.A. Foundation