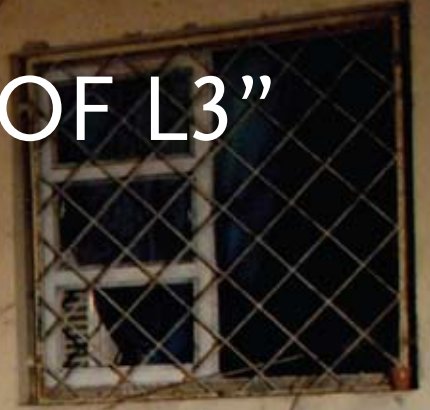
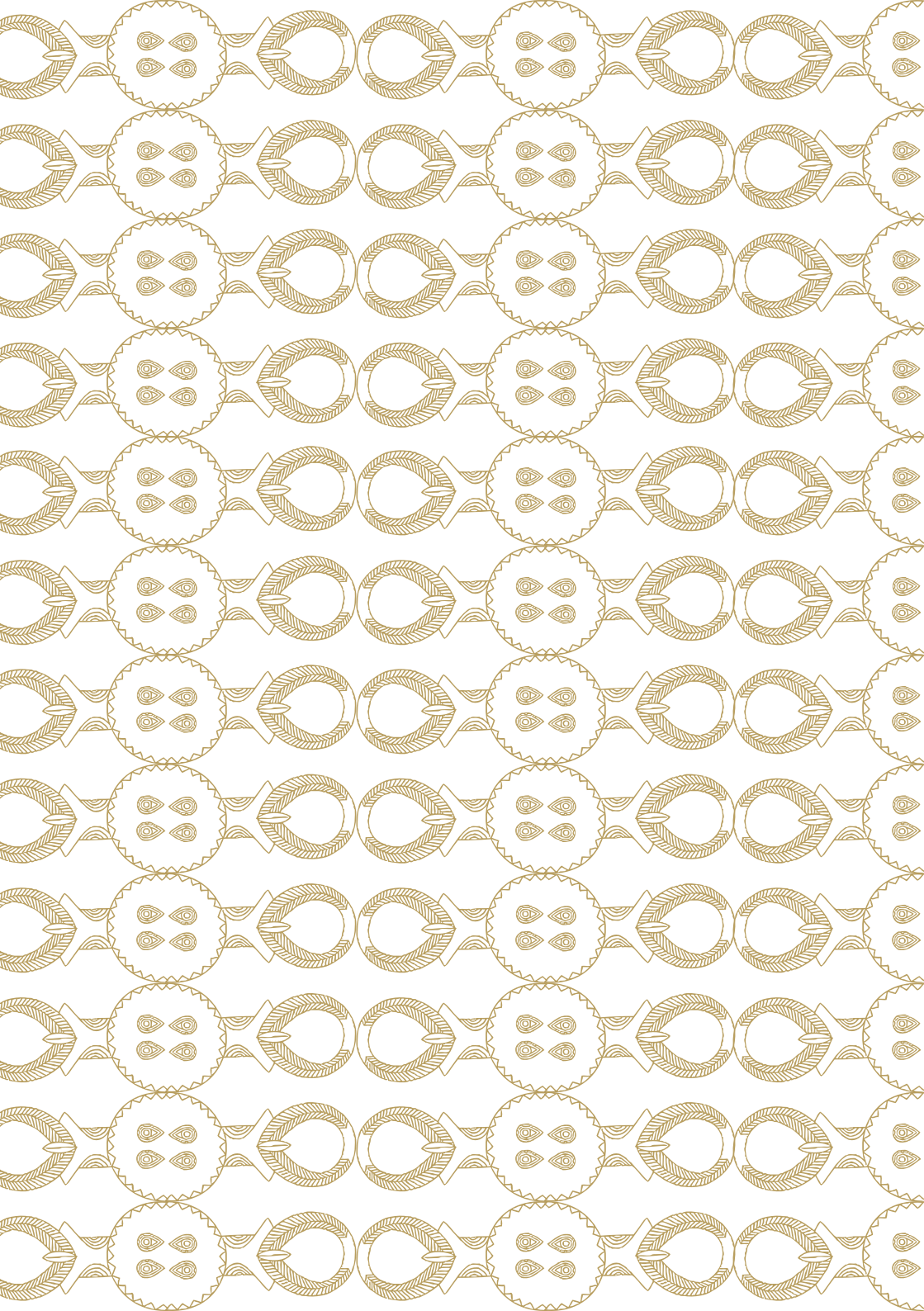


“THE STATE OF L3”
TO ÅRHUS
TO RECIFE
TO ANTWERP
TO PANAMA CTY
TO UTRECHT
TO AMSTERDAM
TO DAKAR





“THE STATE OF L3”

TO ÅRHUS

TO RECIFE

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TO UTRECHT

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TO DAKAR

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THE STATE OF L3

INTRODUCTION

DEAR READER,

Last year while I was visiting Dak'Art – Biennale of Contemporary African Art in Senegal, I encountered The State of L3 collective who had been presenting their work at the Biennale's OFF programme. The encounter came about because some colleagues who already knew and admired their work recommended me to visit their exhibition stand.

Attending as I do different festivals, I am always hoping to be lucky enough to come across art that really touches and thrills the soul – and somehow this happened for me immediately on becoming acquainted with The State of L3. Their energy is really special. A strong sense of dynamics, poetry and humanity pervades their work. In the wake of my Senegal trip, therefore, Galleri Image invited these artists to make an exhibition in Aarhus; I am happy to say that the collective accepted our invitation. The present book arises out of the artists' stay here in Denmark and – along with the images and videos presented at Galleri Image's exhibition – we have decided to include a selection of their work made immediately after the time I met them in Dakar. By such means we have been able to present a wider panorama of their work. Also included in the book are several written texts that give the viewer/reader a deeper sense what The State of L3 is interested in. I am really happy to have the opportunity to present this publication.

I warmly hope you will enjoy it.

Beate Cegielska
Head of Galleri Image

PIERTOPIA IN ÅRHUS

International contemporary art has inevitably been affected by decades of migration and globalization. Galleri Image has invited the art commune The State of L3 with the intention to create an international exhibition that will bring the world to Denmark. The exhibition "Piertopia" can be viewed as a confirmation of the diversity of international contemporary art and an emphasis on the fact that international art is not exclusively from the western hemisphere.

In a world, where globalization means rapid change, there is, perhaps now more than ever before, a need for universally human, timeless and placeless tales, that can resonate in modern man at all ages, gender, culture, religion and politics. For Galleri Image The State of L3 has created the exhibition "Piertopia". It circles about the identity seeking individual. It is a universally moving and engaging tale that is conveyed with artistic simplicity. The exhibition appears current as it contributes to the ongoing debate on national and cultural identity. It reflects a modern identity which is everything but static and homogenous, but instead is complex and constantly in the process of being written.

As a radical alternative The State of L3 looks back in time to find and articulate aesthetic formulas that can be utilized in the creation of identity for current man; points of reference for the identity seeking individual. In this way The State of L3 uses art as basis of definition of a personal identity and affinity towards a particular place or group. Specifically The State of L3 examines the link between heritage, immigration and visual culture.

For "Piertopia" in Galleri Image the art commune has erected a series of footbridges and piers. The constructions are linked to each other and as you pass through the exhibition you are shown images and projections from different countries and types of landscape. The building structure of the installation is in itself a symbolic reference to the DNA chain. The exhibition "Piertopia" is in that regard a living DNA database in which you are invited to interact with sound and photo recordings of people with different backgrounds.

The State of L3 – whose name is a reference to the DNA chain for people that originate in West Africa – was established in 2006 by the Dutch/Panamanian filmmaker and artist Antonio Jose Guzman. With bases in Amsterdam, Dakar and Recife the international, pan-African art commune works as a triangular cooperation that has historic references to the former Dutch colonies and to the triangle of commerce for the colonial rulers and for the African Diaspora.

In The State of L3 a still expanding network of artists working with African identity, nationality and cultural affiliation, is created. A large number of the artists have travelled the world, lived in many different countries and are influenced by the places they have been. In unity The State of L3 seeks a common visual language that can tell their unique cultural story; at the same time the artists individually develop their own ethnographic vision for the project. In this manner The State of L3 achieves a special portrait of an artistic symbiosis between different cultures with something in common: A powerful awareness of being of African origin.

The State of L3 wants to create art containing a transatlantic synergy. A teamwork between arts, perception of identity and insight into an evolving world. The latter is undergoing constant change, which creates complex challenges for societies. The list of environmental, demographic and social demands is long and in a globalized world the issues concern us all. From the individual to the world society, new creative solutions are needed.

The State of L3 focuses on how art can make a difference, when the object is solving social challenges and addressing modern tendencies and political questions. The State of L3 focuses our outlook and brings us the cutting edge of global developmental tendencies, artistically processed, and of audience involving artwork. The creation of new things into the world is not pivotal, but viewing the world in new ways is.

In continuation of the work of the Surrealists The State of L3 penetrates the existing "reality crust" - through to the surreal. Utilizing a large variety of cultural manifestations, such as pictorial art, literature, film, performances in and interventions into public space, often given zest by adding elements of science fiction and magic, the art commune breaks out of the system of conceptions, we usually find ourselves trapped within. The State of L3 transports art into an open, extended, social field of porous perishableness.

There is a need for art that can empower the individual as well as society in expectation of the future. The State of L3 meets the challenge and investigates possibilities and perspectives for the non-determined future,

locally and globally. The artwork of The State of L3 becomes weaponry, tools and sources as well as aesthetics. The commune creates its own recipe for transcending reality, while digging deeper, using art, into the soil of Africa and in this way planting its roots.

The State of L3 seems to form a “space”, regardless of its geographical whereabouts. The space may permanently be explored and from there art may be created and intellectual measures may be taken, all in a constant process. With “Piertopia” The State of L3 registers the complexity and the contradictoriness of human life, while it utilizes the time and placeless space of fiction. Maybe the work of The State of L3 will bring its artists to where they are supposed to be? Maybe their work in it self will ensue belongingness? Communication and community derive from art none the less. Is there anyone that wants anything else or anything more from an artist?

The generously lined exhibition and installation project “Piertopia” is created specifically for Galleri Image, and will subsequently be exhibited in Amsterdam, Dakar in Senegal and Recife in Brazil.

Galleri Image wishes to extend especially warm regards to the artists behind the exhibition: The State of L3. Their involvement and enthusiasm have fuelled this unique mustering of international contemporary art.

By Stine Kleis Hansen

MODERNITY & AESTHETICS OF THE NEW BLACK ATLANTIC

In 1914 Pan-Africanist Marcus Garvey (1887-1914) initiated the Universal Negro Improvement Association (U.N.I.A.) as a means of uniting all of Africa and its Diaspora into one grand racial hierarchy. The Black Star Line was the steamship company operated by Garvey and the U.N.I.A. from 1919 to 1922. It was to be the vehicle for promoting worldwide commerce among black communities. In the course of the 1920s and 1930s Garvey became unique in advancing a Pan-African philosophy to inspire a global mass movement focusing on Africa.

Apart from the more political idea of Pan Africanism throughout the State of L3 project, the concept of Afrofuturism also plays a key role. Thinkers and artists of this African diaspora subculture see technology and science-fiction as a means of exploring the black experience and finding new strategies for the future.

Artist and documentary maker Antonio Jose Guzman, initiator of the The State of L3 collective, found a different, more contemporary way to ‘obey’ his African DNA. With The State of L3 he searched three different continents for artists, collectives and (groups of) youngsters with an African background. L3 stands for a network between three continents but also refers to the L3 DNA group very common under people with African ancestry. Through this collective

platform Guzman tries to bring a ‘new’, virtual and transcultural state into existence, hereby connecting himself to Garvey.

Once potential collaborators are identified Guzman works collaboratively on presentations and exhibitions exploring cultural affiliation by mapping and documenting a joint ancestry. Through these projects The State of L3 is looking for a new shared language, a visual language resulting in a highly eclectic aesthetics expressed in a variety of media. One of the re-occurring visual elements is the boat – referencing the migratory state of the imaginary of the project.

Guzman set up a website as a platform for exchange for the group that has grown into a collaborative project between twenty members over the past three years, as well as a series of exhibitions reflecting the process of becoming of The State of L3. ‘Modernity & Aesthetics of the New Black Atlantic’ is one such visual report. The title of the project is loosely based on Paul Gilroy’s well-known book ‘The Black Atlantic: Modernity and Double Consciousness’ (1992). In this book Gilroy, a sociologist at Goldsmith’s College in London, describes black identity in Europe and the New World as an ongoing process of travel and exchange across the Atlantic that tried to understand its position in relation to European modernity.

Often the search for African roots stems from feelings of disregard and oppression but Guzman and his flexible group of collaborators take a different starting point: a ‘new’ black atlantic. They do not ignore the burdened past – the project started for obvious reasons in Senegal, during Dak’Art,

with a clear view on the infamous slave island Goree – but they mainly focus on what it is that interconnects them and on presenting themselves to ‘the world’ in an outmost confident manner. It is an attitude that allows a new turn to the Pan Africanism of illustrious predecessors like Marcus Garvey.

*Taken from State of L3 exhibition
“Modernity & Aesthetics of the New Black Atlantic” Smart Papers / Smart Project Space*

By Siri Driessen and Rob Perrée

THE STATE OF L3
“PIERTOPIA”

GALLERI IMAGE
ÅRHUS

PORTS AND PORTHOLES

On Our Way to Århus We Met Many Holy Crossings is a work about my family's history and through that history investigates the Dutch and Danish colonial pasts and presents, migration and dialogue. What it all boils down to is a sense of wonderment of the world and what can happen when you cross boundaries. Those boundaries can be of time, space, human decency and individualism. The work attempts to decenter places and turn them into artifacts of time. The installation struggles with its own constraints and tries to break free. It turns the understanding of a two-dimensional plane into a three-dimensional experience. You're not just here in Galleri Image looking at the objects but are here and there. There is St. Croix, St. Kruis, an airplane, a boat, Schiphol airport, Billund airport, Copenhagen harbor, Middelburg harbor, Willemstad, Philipsburg, Oranjestad and Århus itself.

All of the historical inscriptions of these locations are re-presented to the viewer of the installation. They cross each other and merge in the most subtlest of ways. We can't escape the legacy of the past no matter how fast we think we can outthink or outdo the future. I'm mentioning the future because the installation is about the future and about carving out new ways of understanding how to deal with collective pasts that seem distant from each other. The title of the installation talks about how the past, present and future can't be disconnected from each other just like a child cannot be disconnected from its mother just because the umbilical isn't there anymore. The umbilical cord that

is the actual, the present, the physically real that asserts itself through the fleeting of time, is necessary in so far to make able the recording of time through place. Collective recollections are just that. A collection of different memories, stories, thoughts, non-physical recordings of place through time. We think back and forward. We dream and daydream. We speak and listen. These inscriptions of our states of minds are the connections between the past, present and future. The photographs themselves in the installation are a physical recording that continues to assert itself on the non-physical understandings of the world around us. Even these non-physical understandings are themselves of a physical nature because of our bodies. Our bodies are the locations of thoughts and our body's physicality shapes our movement through and understanding of space. We think with our fingers, our toes, our stomachs, our genitals, our skin.

The locations present in the work are locations that are connected through my skin and the skin of my collaborators. I mentioned the arrival/departure points in the beginning of the text but the installation as a whole speaks to more nodes of networks and lines of flight. It speaks to more travels and journeys and voyages that are present in all the works of the exhibition and all the works of the members and collaborators of the collective. By turning the personal into the collective the collective is made one and the one is made the many and the many is honored as important. The group is important. Not groupthink or blindly following leaders. But the group as a cohesive agonistic environment of play, growth and dialogue.

My personal story is connected to the ports and portholes through which the installation came to be. Looking back we encounter pasts we might not have anticipated. As I discovered the wonders that make the world go round can be found in your own lineage. Going back just four generations you'll find a Dane in my family. My mother's father's mother's father, my maternal great grandfather, was Danish. Discovering that you're Danish does something to the way you look at the world and at other people. When the physical description of a nationality doesn't comply with your own appearance you start to question all types of orders and classifications. You start to question the boundaries of nation, of belonging, of self.

The work speaks to a belonging that goes beyond blood ties. Although inspired by my own blood ties the work punctures what I thought was just my history and shows that it's a history that couldn't have been without others. That my life can't be without others. The production of the work together with Bernou Schram and the help of Raul Balai and Stine Kleis Hansen in it's construction and proved that as well. It wouldn't have been what it is without her, without what happened when her thoughts met my thoughts and contaminated each other. Without what happened when her eye met my understanding of place. It wouldn't have been without Raul Balai either, without what happened when his thoughts met my willingness to listen. Without what happened when his knowledge and skill met my will to dirty the vision of the work I had. It is because of him that the extra dimension of boat travel crept into the work. And that the two 52 by 36 centimeters 'photographs'

have a slight tilt making them resemble an airplane wing as it lands. It wouldn't have been without Stine Kleis Hanse, without her placement of me in her network. Without her constant urge to talk to me in Danish and my willingness to listen and understand beyond language.

Language is important to the extent that it functions as a bridge. Be that language visual, oral or symbolic. That's the main point of this work. Language is important and must be used with the utmost care for oneself as a collective of networks of energy that come together. We don't exist by ourselves for our selves cross planes of time and space through language, whether we are aware of it or not. We cross paths with places we will only visit through those we can't call others. We cross paths with times through those that had a hand in shaping us and the languages we understand and will learn. We cross paths with those that are part of us.

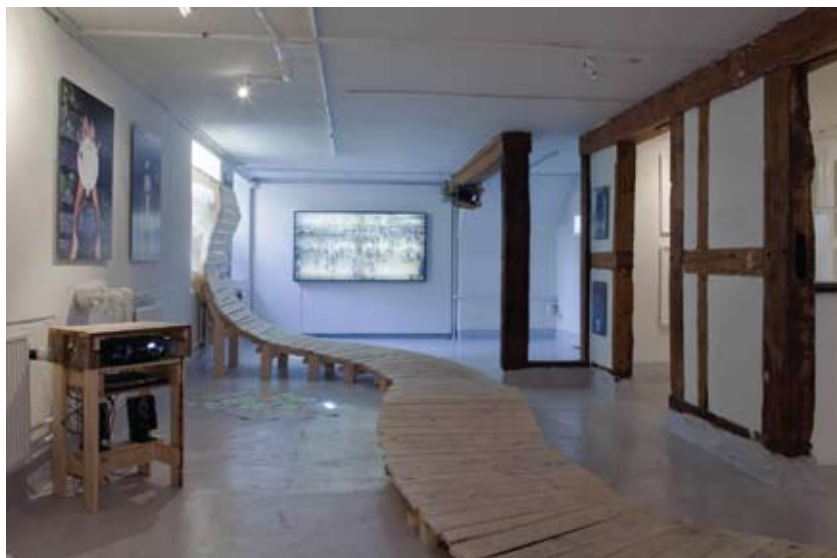
By T. Martinus



Quinsy Gario / Bernou Schram > On our way to Århus we met many holy crossings > 2011 > 52 x 36 cm









Antonio Jose Guzman > *Piertopia* > 2011 > 80 x 120 cm



Sara Langedijk > Medina > 2009 > 39 x 29 cm



Mateus Sá > *Diáspora Magnética* > 2007 > 29 x 44 cm



Felipe Peres Calheiros > *Representação Imagética de Iemanjá* > 2008 > 29 x 44 cm



Beto Figueiroa > *Queen of Recife* > 2009 > 29 x 44 cm



Ton van Beers > When will we arrive > 2011 > 111,5 x 75 cm



Ton van Beers > *When will we arrive* > 2011 > 40 x 53,5 cm



Ton van Beers > *When will we arrive* > 2011 > 38,5 x 30 cm



Ouinsy Gario / Bernou Schram > On our way to Århus we met many holy crossings > 2011 > 36 x 24 cm



Ouinsy Gario / Bernou Schram > On our way to Århus we met many holy crossings > 2011 > 36 x 24 cm



Quinsy Gario / Bernou Schram > On our way to Århus we met many holy crossings > 2011 > 52 x 36 cm



Siri Driessen > Transsions > 2009 > 45 x 45 cm



Beto Figueiroa > Acesso ao Território > 2009 > 88 x 65 cm



Beto Figueiroa > Acesso ao Território > 2009 > 88 x 65 cm



Beto Figueiroa > Acesso ao Território > 2009 > 88 x 65 cm



Luca Barreto / Grupo Iemanjá > Grupo Iemanjá > 2006 > 44 x 29 cm



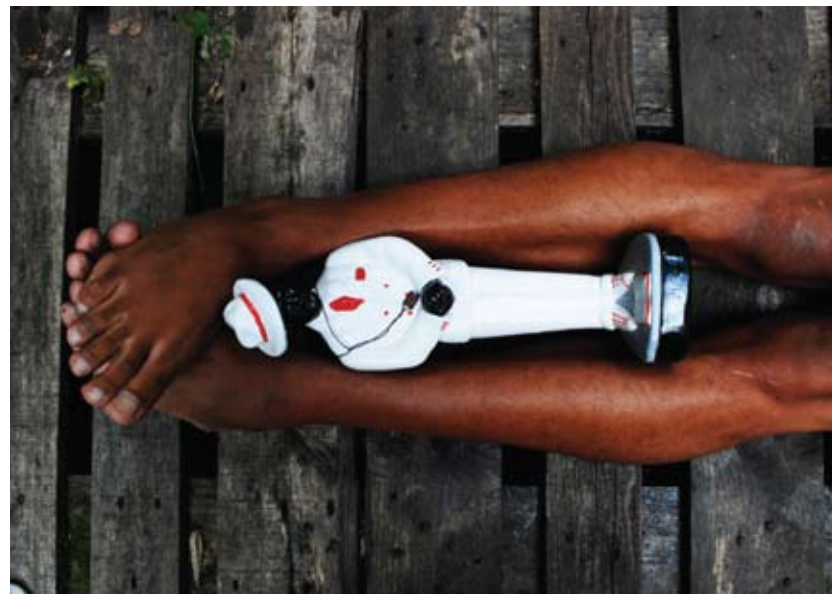
Antonio Jose Guzman > Garden of Eden > 2010 > 95,5 x 178 cm



Antonio Jose Guzman > Grand Combo > 2009 > 44 x 32 cm
Beto Figueiroa > Frango > 2008 > 44 x 29 cm



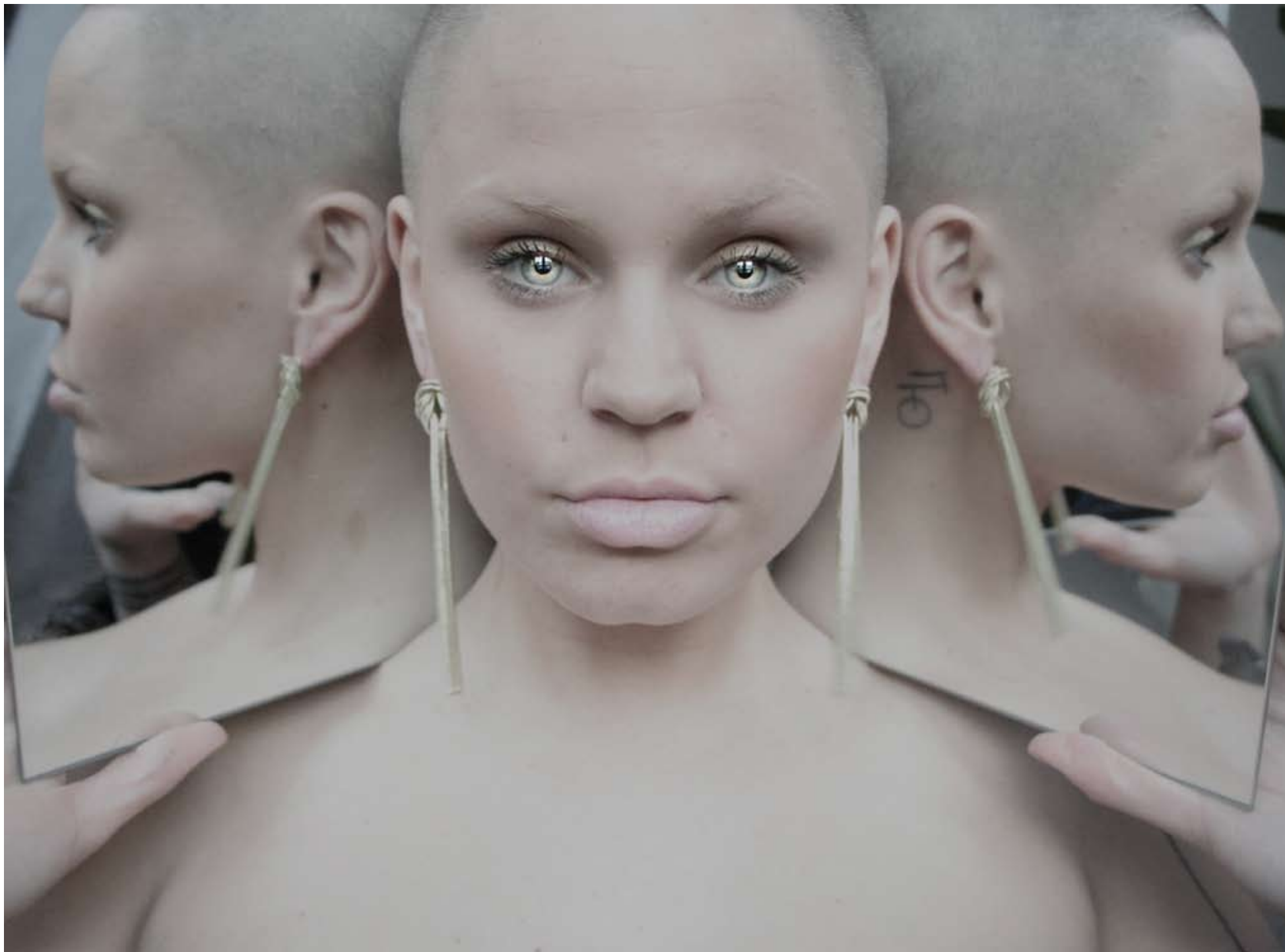
Antonio Jose Guzman / Siri Driessen > Transatlantic Zé Pelintra > 2009 > 88 x 65 cm
Antonio Jose Guzman > Julololo > 2010 > 88 x 65 cm



Antonio Jose Guzman in collaboration with Anna de Jong / Siri Driessen > *Travel to the centre of the earth* > 2010 > 60 x 178 cm



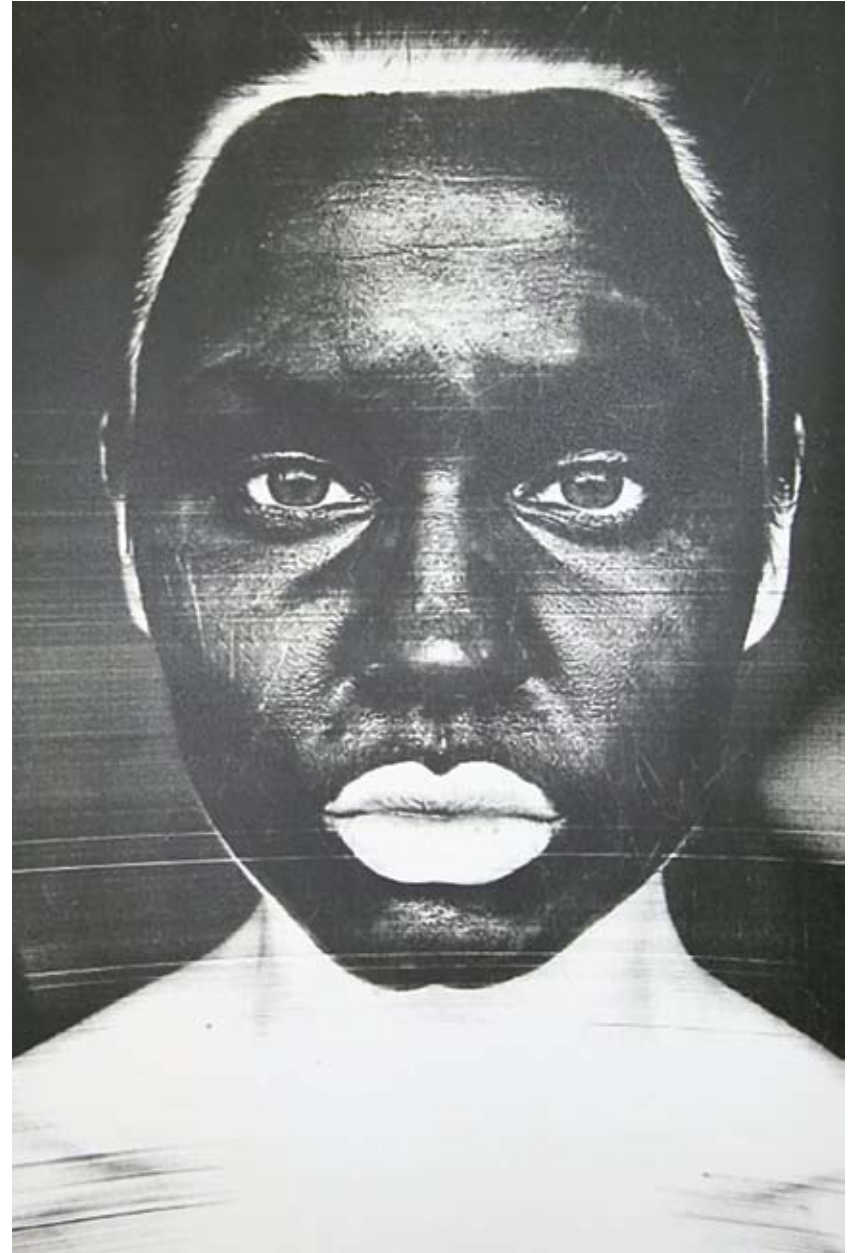
Fleur Ouwerkerk > Self portrait > 2011 > 30 x 46 cm



Fleur Ouwerkerk > 2NDHead > 2009 > Frame: 50 x 70 cm / Photo: 19 x 13 cm (Consists of 9 works, 6 are displayed in Galleri Image)



Fleur Ouwerkerk > Self portrait > 2011 > 30,5 x 25,5 cm



Leroy Sankes > Ondertonen > 2010 > 50 x 75 cm



Antonio Jose Guzman > Salaam Bombay > 2011 > 50 x 75,5 cm





Jose Castrellon > Priti Baiks > 2010 > 35 x 35 cm



Jose Castrellon > Priti Baiks > 2010 > 35 x 35 cm



Jose Castellon > Priti Baiks > 2010 > 35 x 35 cm



THE STATE OF L3

ABOUT

“THE STATE OF L3”

THE STATE OF L3 ARTISTS

International Creative Director:

Antonio Guzman Jaramillo (Panama/NL)

Creative Coordinator Senegal:

Abdulaye Armin Kane (Senegal)

Creative Coordinator Brasil:

Felipe Peres Calheiros (Brasil)

Abdel Kader Diakhate (Senegal)

Ana Lira (Brasil)

Beto Figueirôa (Brasil)

Cisco Merel (Panama/FR)

Edduin Gonzalez (Panama/FR)

Edymarilhiany Tozer (Brasil)

Fleur Ouwerkerk (NL)

Folly Teko (Togo/NL)

Glend Martinus (Curaçao)

Giordana Jansen Perret-Gentil (Curaçao/NL)

Ibrahima Ba (Senegal)

Janayna Cavalcante (Brasil)

Jean Henry Lopez (Senegal)

Jessica de Abreu (Suriname/NL)

José Castrellón (Panama)

Kafui Awoonor (Ghana/NL)

Karine Mirelle (Brasil)

Lars Borm (NL)

Leroy Sankes (Suriname/NL)

Luca Barreto (Brasil)

Mansour Kane (Senegal)

Mateus Sá (Brasil)

Neil Fortune (Suriname/NL)

Papa Adama (Burkina Faso/NL)

Papis Kanoute Ndiaye (Senegal)

Quinsy Gario (Curaçao/NL)

Raul Balai (Suriname/NL)

Rodolfo Macía (Panama)

Siri Driessen (NL)

Thúlio Nascimento (Brasil)

Ton van Beers (NL)

COLLABORATING ARTISTS

Anna De Jong (NL)

Ischa Stuart (NL)

Jona de Bokx (NL)

Mads Peter Laursen / BureauDetours (DK)

WEBSITE

Claudia Doms (Germany)

Niels Albers (NL)

Vanya Pieters (NL)

ADVISORS

Anouk Piket (Caramundo/NL)

Astrid Weij (Erfgoed Nederland/NL)

Barbara Consolini (Erfgoed Nederland/NL)

Beate Cegielska (Galleri Image Aarhus/DK)

Delano Mac Andrew (Suriname/NL)

Elvia Jaramillo

(Diplomat & Environmentalist/Panama)

Evelyn Raat (Imagine IC/NL)

Femi Dawkins (Jamaica/USA/NL)

Fons Geerlings (Galerie 23/NL)

Hilde de Bruijn (SMART Project Space/NL)

Koyo Kouoh (Artcurator and critic/Senegal)

Lianne van der Linden (Kosmopolis R'dam/NL)

Oumar Mbengue Atakosso (Senegal)

Remmy Jungerman (Suriname/NL)

Dr Romulo Xavier (UFPE/Brasil)

Siri Driessen (Arthistory, Cultural Analysis/NL)

Walo Araújo (General Director of the The

Panama Art Biennial)

ABOUT THE STATE OF L3

As a collective, we express our work through art and multimedia exchanges, inspired by political issues and modern tendencies concerning the African Diaspora. Our projects, videos, and internet archive are part of the process of understanding the connection between migration, visual culture, and African heritage.

The State of L3 is a Pan African art collective based in Amsterdam, Dakar and Recife. These three cities were part of the former Dutch transatlantic triangle. The State of L3 collective consists of three creative directors: Antonio Jose Guzman (Amsterdam), Abdulaye Armin Kane (Dakar) and Felipe Peres Calheiros (Recife). For The State of L3, every artist is working on developing his own ethno-graphical vision of the project, inspired by the personal investigation and creative language of the other artists, and in collaboration with their own platforms and organizations.

Migration, or the condition of being a subject beyond borders, has always represented one of the most productive resources of aesthetic practices, contributing to the changing of settled cultures. Our Pan African symbiotic research focuses on the issue of Pan African space and migration from very different perspectives, in order to explore what Mieke Bal (2010) has recently defined as “migratory aesthetics”, that is “the current cultural and aesthetic moment in view of the merging of cultures”.

The State of L3 digital library image archive is composed of a collection of art works from our collective and works of artists that inspire us. Our archive includes a wide range of cultural practices, such as visual arts, contemporary arts, literature, film, interventions in public spaces and performance. The State of L3 created this internet database to provide room for communication on the African Diaspora, through images and through text, and functions as a database for African heritage. Access is open for everyone.

We seek new means of communication, a new experience on the track that previous generations have left behind and a new interpretation of the concept of African identity. Therefore, The State of L3 directs its attention at the artists and their background as a source of inspiration and knowledge to form new images of universal communication. The State of L3 is a transatlantic journal, an exchange of collective memories. With this project, The State of L3 is designed to obtain a portrait of artistic symbiosis between three different cultures, with something in common: a strong sense of African origins.

By Antonio Jose Guzman and Siri Driessen

OPEN LETTER TO ALL INVOLVED ARTISTS

(Pan) Africans! We share worldwide, at least to my experience, a number of ways, family structures, music styles, stories such as Anansi and last but not least a feeling without ever having met each other or the distances that separate us. It makes no difference whether I'm with my own grandmother in Surinam, the grandmother of my friend Popo in Colombia or encounter a random elderly Ghanaian lady in Amsterdam. There's always that recognition and at the same time a feeling of coming home.

Sometimes people say "slavery has passed and it is such a long time ago, won't you let it go/forget it?" This proves that education (in the world that calls itself Western) is seriously failing. Many of us will recognize our grandparents, or even our parents, using terms such as "good hair". This tells where we stand in retrospect to our history, and the emancipation process some of us still have to go through. Our communities are damaged. A community which is ripped apart, disrupted and repressed through violence for more than 400 years, can't and won't build itself up in 150 years. Building or repairing something always takes more time than demolishing something.

(Pan) Africans are closer to history because many of them are raised by their grandmother. And she would also have been raised by her grandmother. Looking at it this way the grandmother of your grandmother becomes your 'grandmother'. The parents of your 'grandmother' were then slaves. History for us comes a lot closer compared to the

other people surrounding us in the west. This results in people not understanding an African in Paris the same way as they don't understand an African in Bogotá.

Regarding the period of slavery I want to clarify one thing. This shit was at first, not about skin colour or inferiority of race. It was about money and trade. Because it was transformed into that, many where and still are fighting feelings of inferiority or anger towards "the white oppressors". Whereas it was only a rich upper layer who not only oppressed the slaves but at the same time their own people of lower class. Take Surinam for example. The colonial planters worked really hard to prevent white farmers from getting into the country. When they did they were obstructed by the planters, who were afraid the 'nigger' would see with his own eyes white people also working with their hands in the dirt.

Nowadays, we as (Pan) Africans have a, rather, good position. Financially not everyone is doing so well and some live in 'fucked up places'. But as time passes it's becoming better and better, and possible to obtain a good position in society in every country. Best example so far is, of course, Barack Obama. You don't have to trust him or like him. You can also doubt his motivation. But he shows what is possible these days.

So let me give an example how I am being viewed. Being the son of a black father and a white mother, I'm considered dark-skinned in Europe and at the same time light-skinned in South America. Resulting in a placement on the social ladder higher or lower based on where I'm at geographical. What a joke!

Honestly "I don't really care". Gladly referring to MC KRS1. 'Knowledge Rules Supreme over nearly every1' or rather KRS1 is a good example of the way how (Pan) Africans relate to each other through music. In this case through Hip Hop. It also shows how music can be a creative way for the transference of knowledge. Musicians in general, 'conscious rappers' in particular, are always sharpening my mind regarding the view I have on the world surrounding me. And have always stimulated me to be proud of our heritage.

Proud and lots of respect is what I also experienced during my 10 day visit to the inland country of Surinam in 2006. Here I was staying with Maroons, runaway slaves who went inland and kept their native African ways. During my research for this project I found Maroons all over the Americas stood up. A fact I didn't realize before. It made me realize again, that in spite of the ripping apart of our communities, all is one. Or as Rastafari's say "I and I". I have an enormous amount of respect for those who have gotten up first for their own community: Boni, Baron, Joli Coeur, Zumbi Dos Palmares, El Negro Miguel, Gaspar Yanga, Domingo Bankos Biohó, Bayano, John Horse, Grandy Nanny and all others who have not been mentioned.

Mainly addressing those of us living in the western world: with our history we must be aware of our past. Do we really want to go along in the compulsion for consumption, striving for the highest social positions and just focussing on personal gain? Or must we be reaching out for new connections and creating a new community?

By Raul Balai, May 2010



Raul Balai > "Afo mi fir bun!!" > 2010 > 27,9 x 42 cm >
First page of a 44 page artistbook containing work inspired on
the reasearch for "The State of L3"

“THE STATE OF L3” MANIFESTO

1. “THE STATE OF L3” WILL FOLLOW THE STEPS OF OUR ANCESTORS AND THEIR DRUM CONTINUOUS DIASPORA.

2. “THE STATE OF L3” IS A VISUAL CHANNEL ORGANISM WITH THE FORM OF A GLOBAL NOMADIC PLATFORM THAT DOESN'T HAVE BORDERS BUT MULTIPLE EXISTENTIAL MANIFESTATIONS.

3. “THE STATE OF L3” ACTS AS THE VOICE OF A RHIZOMATIC NETWORK OF COUNTRIES WITHIN THE AFRICAN DIASPORA.

4. THE SYMBIOLOGY OF “THE STATE OF L3” IS PROGRAMMED CONNECTING THE DIASPORIC COMMUNITY TO ITS ORAL, TRADITIONAL AND REPETITIVE PAST.

5. “THE STATE OF L3” FUNCTIONS AS A TIME'S CONTINUUM VACUUM THAT WILL ALLOW L3 ART INSTALLATIONS TO CATCH UP WITH THE

PRESENT OF THE BLACK ATLANTIC.

6. WE CLAIM OUR PROJECT AS THE PRESENT, AS A NEW STATE, AS A NEW ATLANTIS, AS THE RISE OF “THE STATE OF L3”.

7. “THE STATE OF L3” MEMBERS ARE NOT AFRAID OF THE DARKNESS, WE TRUST THAT SIRIUS WILL GUIDE OUR NAVIGATION IN A QUANTUM MECHANICAL DIASPORA.

8. THE PATHS OF THE NEW STATE WILL

DETERMINE THE FUTURE OF A NEW FORM OF AFRICAN CIVILIZATION.

9. THE STATE CLAIMS BLACK ART AS THE MANIFESTATION OF OUR EMANCIPATED SYMBIOSIS TO THE NEW LAND OF “THE STATE OF L3”.

10. “THE STATE OF L3” DOESN'T NEED TO PROCLAIM ITS EXISTENCE; IT WILL EXIST AS LONG AS THE STRUGGLE FORMS PART OF OUR SOCIETY AND THE SYSTEM PREVAILS TO EXIST.

THE STATE OF L3 “QUILOMBOS”

QUILOMBOS DE
PERNAMBUCO
RECIFE



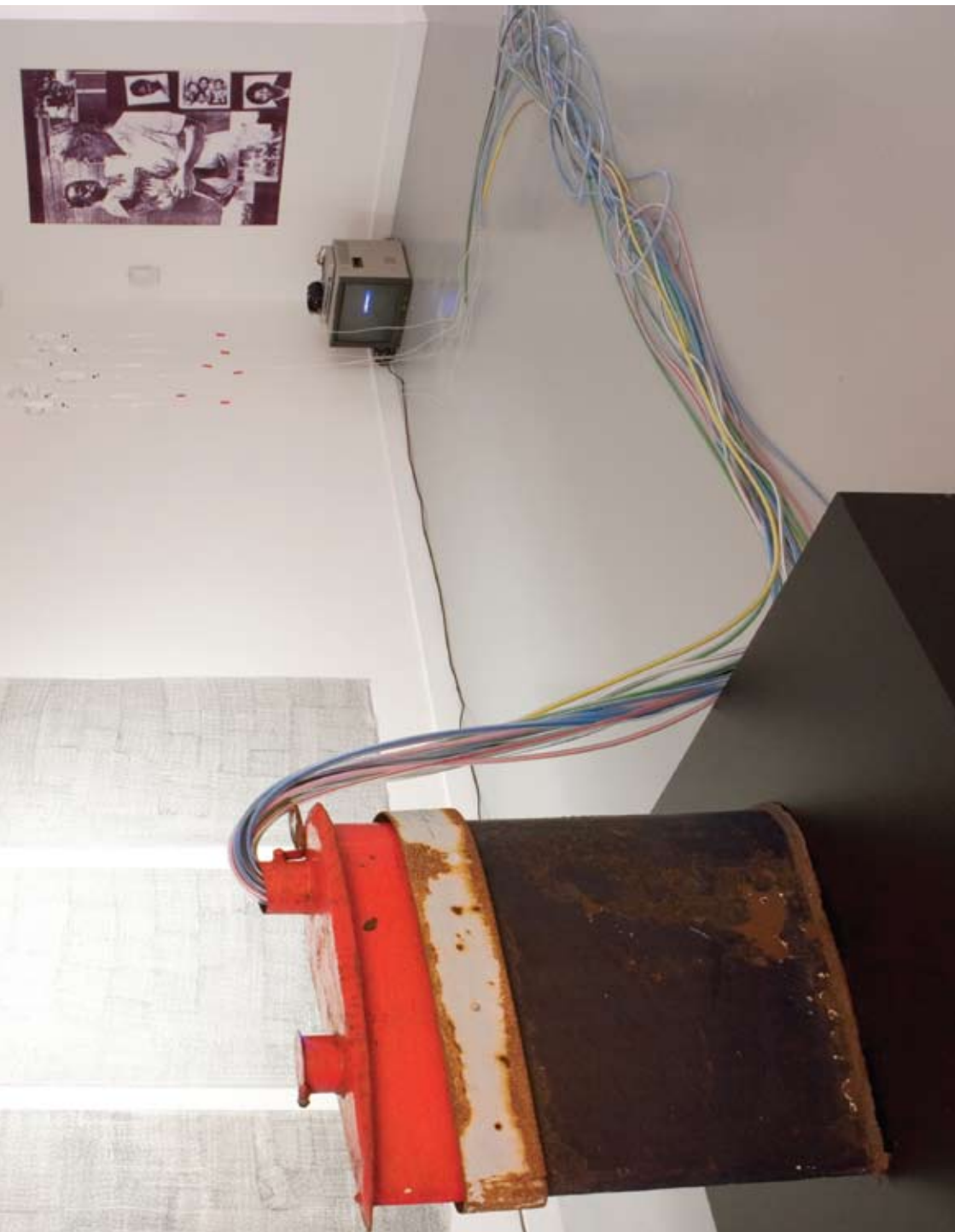


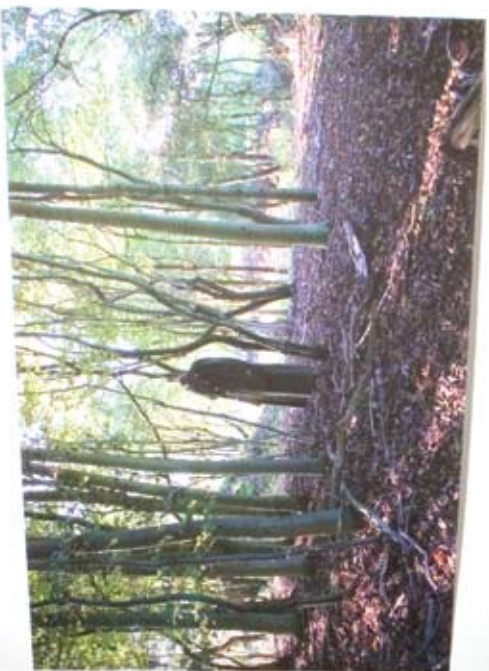
THE STATE OF L3
PARALLEL DOORS
OF PERCEPTION

M HKA ANTWERP















THE STATE OF L3
“MAPPING THE
CITY”

I.N.A.C.

AGUADULCE

LOS DEL PATIO

PANAMA CITY



THE STATE OF L3
HISTORICAL
ANTECEDENTS OF
THE AFRO
RENAISSANCE

GALERIE SANAA
UTRECHT

IC AIR
11/11/2011









Small white label on the dark wall.



Small white label on the white wall.



THE STATE OF L3

MODERNITY &

AESTHETICS OF

THE NEW BLACK

ATLANTIC

SMART PROJECT

SPACE AMSTERDAM

GATE OF THE FAMILY

An image of the coast of a tropical island. A concrete walkway provides entrance to a small house, located a few meters off shore. Although the house is small – in fact it is constituted of not much more than a door – its appearance does not give a clue about what is located behind it. Yet there must be something. The walkway is short, the water is shallow; nothing does prevent one from exploring the area. Still, a sense of impassability is noticeable. What is behind the closed door is very much at reach, but does not seem wanting to reveal itself. The image pushes and pulls. It asks the viewer to come close, to examine it carefully, and then sends the viewer away, leaving him or her behind with unfulfilled promises.

The pushing and pulling is no coincidence. Clearly, the photographer wanted to seduce his audience to complete the image, to finish what he on purpose left out. The door functions as a literal reference to something exterior to the photo – and yet, it is unclear whether this exteriority really exists, or what it precisely includes. Still, one can try to imagine where it refers to, one can personalize the image and fill it in with an individual meaning. Consequently, the door becomes an image of an objectified desire: the desire to reach the essence of something highly unreachable by means of the sole act of looking.

This addressing of the viewer is not something that is reserved for this particular photograph alone. In his famous essay on photography, Roland Barthes appointed the capacity of photography to offer an 'immediate presence of the world, a presence

that is also of a metaphysical order.' This metaphysical presence, as noticed by Barthes, implies that photographs are more than a representation of a certain moment in time: they can also contain essential information about the matter they represent, and expose this information by relating the viewer to the real but past moment of the photograph. The referential character of the photograph strengthens this effect: by means of referring to a moment that has once been there, that has once been real, the photograph functions as a testimony for what was once present. Consequently, for Barthes photographs work upon the viewer in the sense that they address the viewers' capacity to imagine: they ask the viewer to make the represented moment come to life again; they ask to make an absent moment present.

Barthes' conception of the photograph thus asks for an active viewer, for a viewer who regards itself as a participant to the image. In a recent study about the position of the spectator, Jacques Rancière, another French philosopher, addresses this active attitude of the viewer as well. In short, he argues that the presumed passivity of viewers as generated by overwhelming spectacles caused artists to purposely involve their audience in their work. In doing this, they projected their own expectations of their work on the viewer – it was the audience that had to solve the puzzles that the artists imposed on them. Yet, solving puzzles is not a fully active act: it is reaching a conclusion that is beforehand thought of by someone else. Moreover, when imposing expectations on an audience, the artist is ignoring the fact that the work can also mean something that s/he had not foreseen. Therefore, Rancière

argues for an emancipation of the spectator, an emancipation in which the spectator possesses a position equal to that of the artist.

According to him, the spectator has as much to contribute the meaning of an artwork as the artist. In this way, the spectator becomes actively involved the interpretation of an artwork.

Both authors thus emphasize the position of the viewer as an active, and consequently, powerful one. The viewer is not only necessary in order to capture the specific content of the photograph as a passed moment in time – without a viewer, the passed moment of the photograph will never be present – but also to discover (metaphysical) meanings of the photo that were not foreseen by the photographer. The photograph of the door asks for these attitudes: it does not reveal its complete significance until the viewer decides to participate in the image. In this way, the image only comes to live on the moment that the viewer interiorizes its content. This makes the image an image that refuses integration in a general context. Instead, it continually has to be revalued. In this way, the image stays a traveling image, an image that because of its identity cannot reach an ultimate meaning – which makes its central presence in the State of L3 project highly understandable.

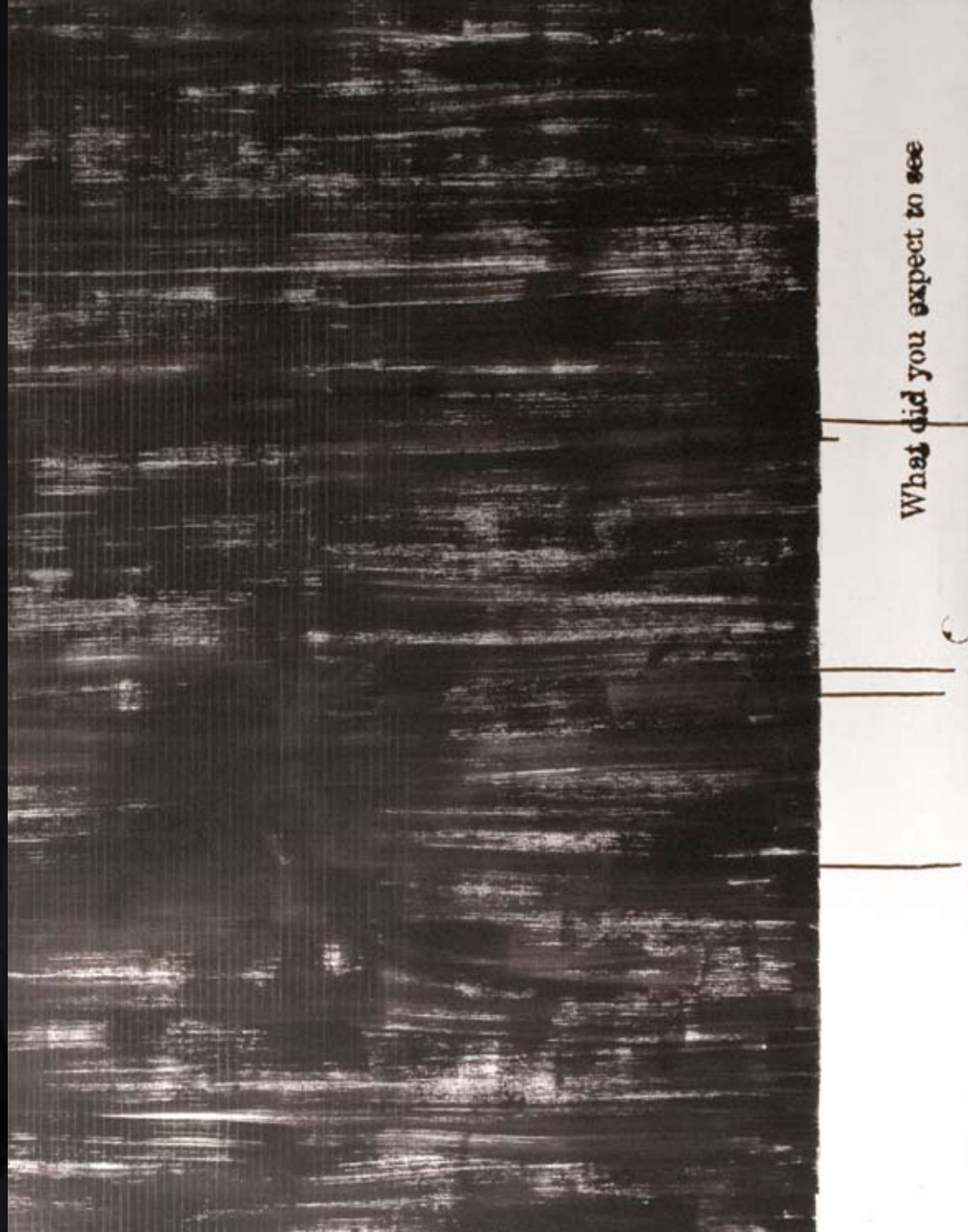
By Siri Driessen

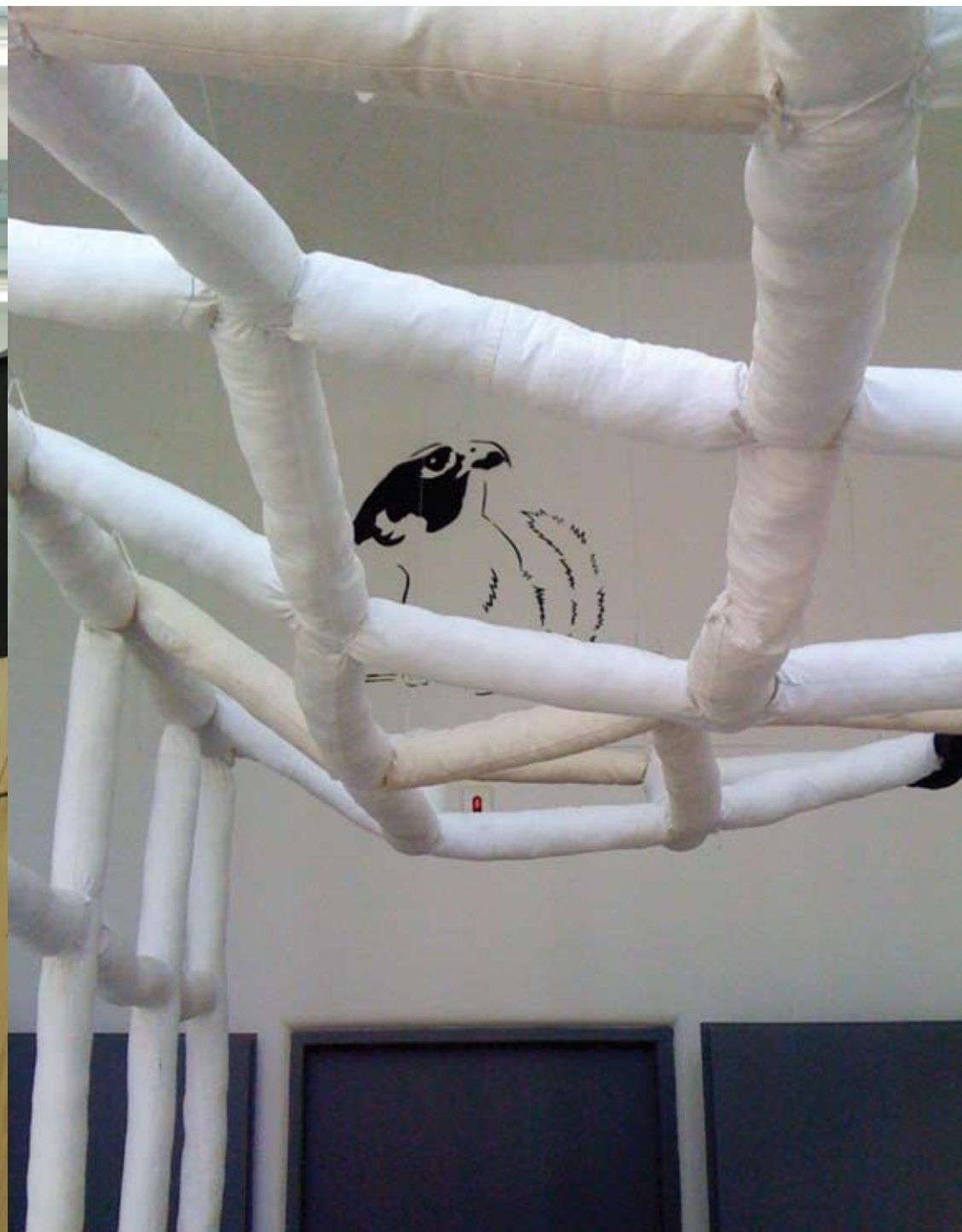


"title of artwork > year > size > name artist"



PRATA DE BARRA GRANDE - AL







THE STATE OF L3

KETI KOTI

AMSTERDAM





THE STATE OF L3
MÉMOIRES DE LA
NÉGRITUDE

GALERIE 23
AMSTERDAM

PROGRAMMATIC SUBVERSIONS & TRANSGRESSIONS

Instead of using the keys of a keyboard to write in Microsoft Word, Glenda Martinus, my mother, uses the mouse and the drawing capabilities of the program. In 2007 while recovering from breast cancer surgery she decided to push the imaginative boundaries and capabilities of the program. From the 1970's until the beginning of the century she taught IT and typing at high schools in the Dutch Antilles. Being so closely acquainted with typing programs it felt natural. Her work contains patterns that are made with the click of a mouse button but connect to a low tech imagination. In 2009 and 2010 her work was shown in the Netherlands and abroad.¹ Antonio saw an African rhythm in the color and composition choices in her abstract work.

The first exhibition that work was shown at was Gallerie 23 in Amsterdam. Her work *Connections*, an A2 sized poster digitally printed on 275 grams paper, was placed next to the door and greeted the visitors of the exhibition as they walked towards the entrance. This work was an arrangement of colored triangles along a color pattern. Placed by the door it was not just a greeting to the visitor but also in constant conversation with the other pieces of that exhibition. Through its production and display it spoke of the visible and invisible connections between the different axes of the Black Atlantic; it was made in The Netherlands with a computer program used everyday around the world to communicate

and order communication, by a black woman from Curacao, a former colony of the Netherlands, and echoing the necklace that Antonio wears in one of his pictures.

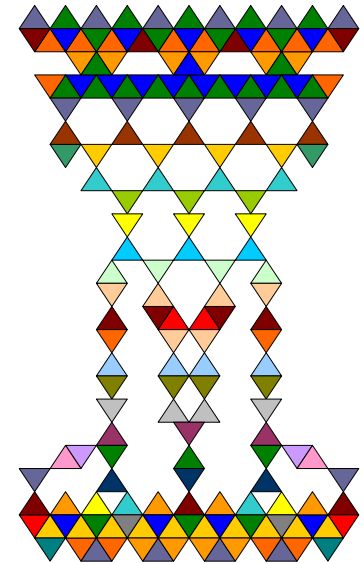
In *The New Aesthetics of the Black Atlantic* in *Smart Project Space*, the second exhibition that she was a part of, more of her abstract work was shown. This time her work was shown with a digital photo frame. The sheer spectacle of the work lay in the fact that it was made with a program that nobody uses to draw with, nobody except for my mother, and shown in the same fashion as when she was creating it behind her screen. Placed in between the two windows it itself became a window in a space where Ton van Beers' *Dogonboat* was placed upside down and whose porthole windows were broken. While Anne Friedberg writes 'the computer screen is both a "page" and a "window", at once opaque and transparent',² in this work the page was literally turned into a screen and a window. The work posed questions about new media's relationship with older media and philosophically pondered on the way how the barring of sight can be broken by looking towards new media for new visions and ideas. As the godfathers of new media theory Bolter & Grusin have positioned 'our culture wants both to multiply its media and to erase all traces of mediation: ideally, it wants to erase its media in the very act of multiplying them'.³ These twin logics of remediation have determined the evolution of media and our usage of these media.

Her work's contribution to the collective's exhibitions is an echo of what the collective itself is doing as it remediates the (contemporary) art gallery and the museum into a travelling and constantly

in flux political media. Her work tells us that Microsoft Word is not just a word processing program. Just like the museum or the art gallery are not just places where images are stored or shown. Microsoft Word has had a profound role in shaping our understanding of digital documents and digital communication. Henrietta Lidchi has written that the museum and in extension the gallery have played important roles in shaping and ordering the understanding of the world.⁴ Chantal Mouffe connects to this with "what is, at a given moment, considered as the 'natural' order [...] is the result of sedimented hegemonic practices; it is never the manifestation of a deeper objectivity exterior to the practices that bring it into being."⁵ The collective's usage of museums and galleries as moments of dialogue plays with the cultural hegemony of these spaces. My mother's work compliments this by playing with Microsoft Word and exploring boundaries of thought by explicitly displaying her subjectivity through the program and its possibilities.

By Quinsy Gario

¹ In 2009 we collaborated on several projects including the segment 'Adventuren van de Ander', *Adventures of the Other*, in the Joris Lindhout's edited comicbook anthology that rounded up his *BijlmAIR* period for the Center for the Arts Southeast (CBK Zuidoost). We also collaborated on the installation *Buena Vista Manifesta* in the information center of the *Bijlmer* borough of Amsterdam. In 2010 she participated in the group show at Museo D'Arte in Chianciano. While there she won second prize in the International Award for Digital and Photographic Art 2010.



Glenda Martinus > *Connections* > 2007 > 21 x 27,9 cm

² Anne Friedberg, *The Virtual Window: From Alberti to Microsoft*. (Cambridge, MA: The MIT Press, 2000), 19.

³ Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Massachusetts: MIT Press, 1998), 5.

⁴ Henrietta Lidchi, "The Poetics and Politics of Exhibiting Other Cultures," in *Representation. Cultural Representations and Signifying Practices*, ed. S. Hall (London: Sage, 1997), 159, 184-187, 191-198.

⁵ Chantal Mouffe, "Which Public Space for Critical Artistic Practices?" in *Cork Caucus: On Art, Possibility, and Democracy*, eds. S. Steiner and T. Joyce (Frankfurt: Revolver, 2006), 158.

SBK kunstuitdru

The State of L3

Pan African Contemporary Arts & Collective
The Netherlands - Brazil - Senegal
Presents "Mémoires de la multitude"
27 June / 20 July 2010

Galerie 23

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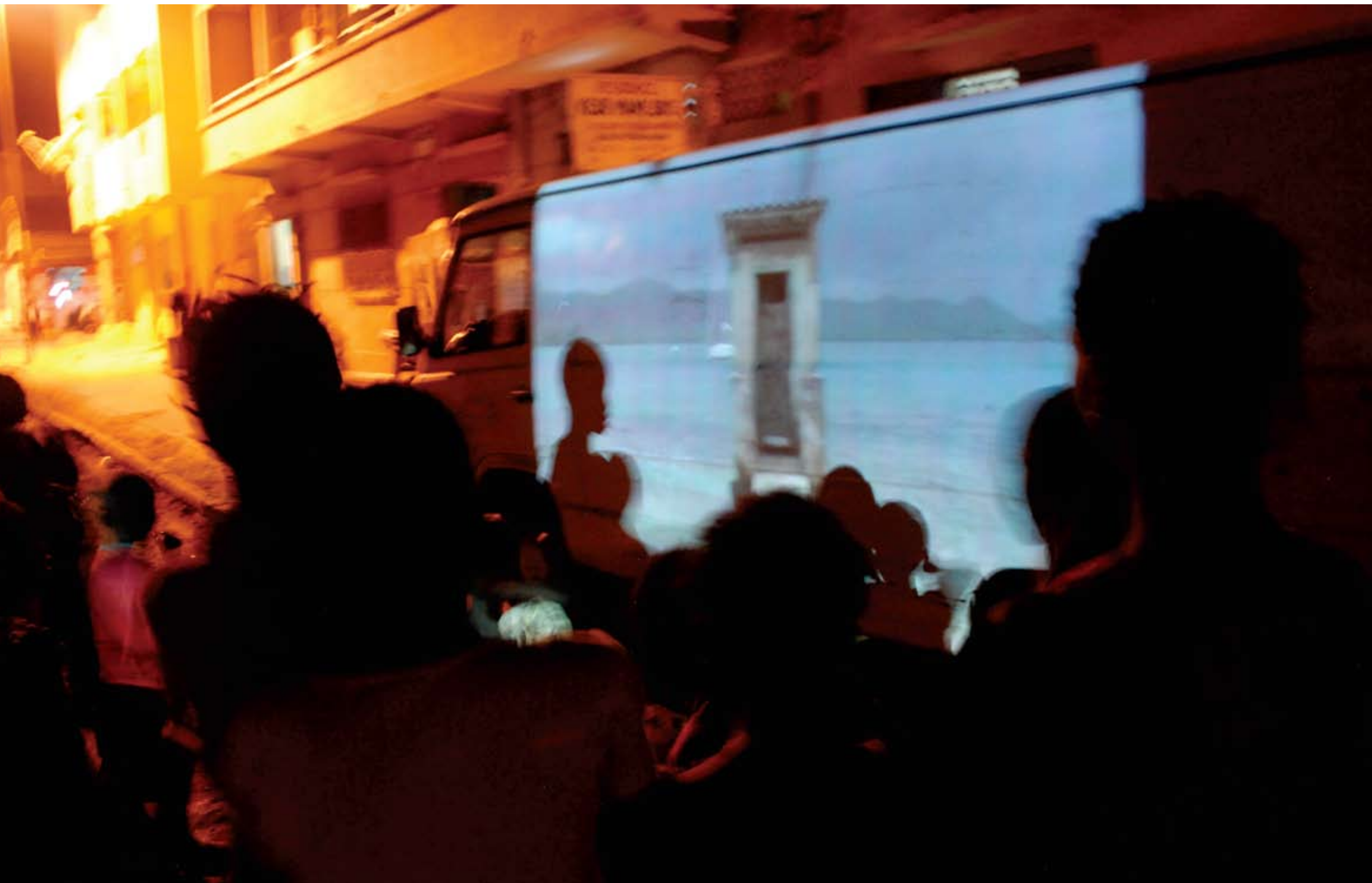


THE STATE OF L3
“PRÉCENSE
AFRICAINNE”

DAK'ART BIENNALE
SENEGAL











Antonio Jose Guzman (1971, Panama City) is a Dutch-Panamanian artist. He lives and works in Amsterdam, Recife, Panama City and Dakar. Guzman's work includes films, documentaries, photography, installations and publications. Besides his individual art practice, Guzman is the establisher and director of the Pan African art collective The State of L3. In his work, Guzman focuses on topics like DNA, migration and gravity.

Rob Perrée (1947) lives and works in Amsterdam and New York. Perrée is on the editorial board of Kunstbeeld Magazine and co-founder of the Con Rumore Foundation in Amsterdam. He is a freelance writer and exhibition curator, specialized in contemporary American, African American, African and Surinam art and artists' books. His books include: Hans Landsaat. De kracht van de beperking, werk op papier 1995-2005 (Derby Pier Amsterdam 2006); '80 25 2005. Art from the 80's into the twenty first century (Galerie Witteveen Amsterdam Stichting Kunstpublikaties '80 - heden 2006); Richard Hefti. Rust in mijn kop. Tekeningen (Derby Pier Amsterdam 2005)

Siri Driessen (1985, Amsterdam) is currently following a master in Cultural Analysis at the University of Amsterdam. She completed a BA in History (2009, UvA) and BA in Fine Arts (2008, ArtEZ Arnhem). Publications include: Skript Historical Magazine, Amsterdam, July 2010; Interactivos? '10, Madrid, upcoming. Exhibitions include: Nachtwerk, SingerSweatShop, Rotterdam

2009; How Can We Move?; Paraplufabriek, Nijmegen, 2008; AanZet!, Kunstcentrum Diepenheim, 2008.

Stine Kleis Hansen (1980, Denmark) is currently working as a gallery assistant at Galleri Image. She is a former curator assistant at HEART Herning Museum of Contemporary Art, educator at ARoS Aarhus Art Museum, and freelance art critic at kunsten.nu. She completed her Master of Arts in Art History and Aesthetics & Culture at Aarhus University in 2010 with a thesis on how empty space in contemporary art (the void) has particular actuality in late modernity. That the void is not empty, but filled with content which derives from a multitude of factors, like the context of the exhibition, the experience of the artist and the viewer, as well as the social and art historical frame. Within the experience of a void, lie a potential for consciousness and development. Publications include: Online catalogue Indian Highway, HEART 2010, and folder Jannis Kounellis – La Liberté O Morte, HEART 2009.

Quinsy Gario / T. Martinus (1984, Curaçao / St. Maarten) 's work references Postcolonial Studies, Gender studies en Cultural Studies and includes poems, essays, spoken word performances, installations, illustrations, photographs, films and mixed media work. He has a Bachelor degree in Theater, Film & Television Studies and is currently pursuing an MA in Comparative Women's Studies in Culture & Politics.

THE STATE OF L3 “PIERTOPIA” GALLERI IMAGE 08 APRIL – 22 MAY 2011

Published by:
Galleri Image

Head of Galleri Image:
Beate Cegielska

Galleri Image assistant:
Stine Kleis Hansen

Photo credits:
To each individual artist. Except page's 14-21 photo's by Morten Barker.

Graphic Design:
El Bastardo & Het IJzeren Gordijn
elbastardo.tumblr.com & hetijzerengordijn.nl

Galleri Image
Vestergade 29 - 8000 Århus C

www.galleriimage.dk

ISBN 978-87-994168-2-0

“The State of L3”
Contemporary Arts & Film Collective
Exchange Established in 2006.

“The State of L3” is an Amsterdam based art collective working internationally on art, multimedia exchanges, modern tendencies and political issues. “The State of L3” is founded, curated and directed by Antonio Jose Guzman

Cultural Exchange Coordination by OLAA
Wietske Langedijk (NL)
Saskia ten Holt (NL)
Julia Wilsch (Germany)

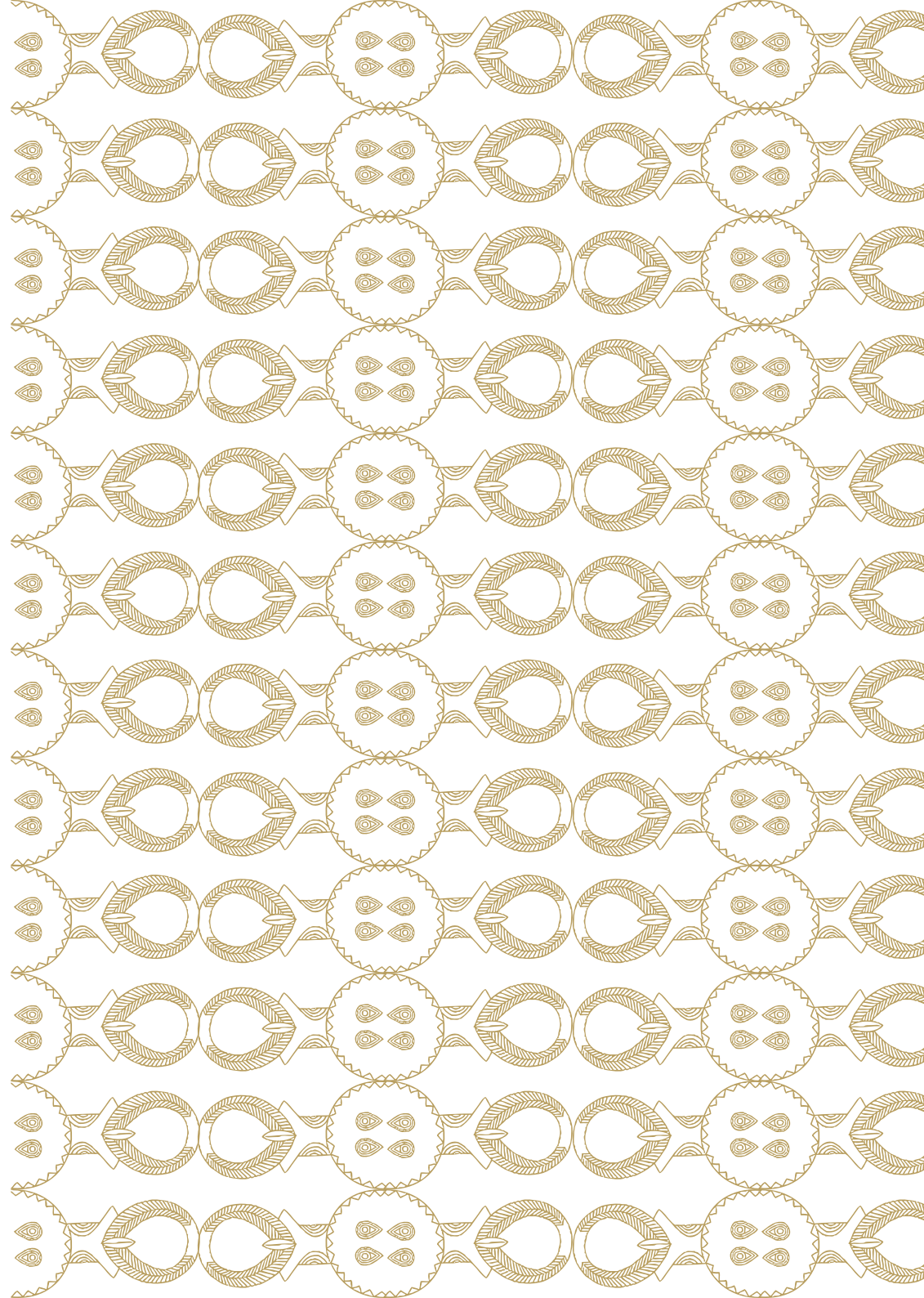
The State of L3 is sponsored by:
VSB Fonds, Mondriaan Foundation,
Prince Claus Fund for Culture and
Development, The Netherlands Foundation
for Visual Arts, Design and Architecture

The exhibition at Galleri Image is generously supported by:
The Danish Arts Council, Grosserer L.F.
Foghts Fond, Helnan International Hotels,
Konsul George Jorck og Hustru Emma
Jorck's Fond, Aarhus Stiftstidendes Fond



AUTHORS

COLOPHON





"The State of L3"

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The State of L3 is a Pan African art collective based in Amsterdam, Dakar and Recife. These three cities were part on the former Dutch transatlantic triangle.

As a collective, we express our work through art and multimedia exchanges, inspired by political issues and modern tendencies concerning the African Diaspora. Our projects, videos, and internet archive are part of the process of understanding the connection between migration, visual culture, and African heritage.

Galleri Image

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ISBN 978-87-994168-2-0