

FRAMER
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CURATOR

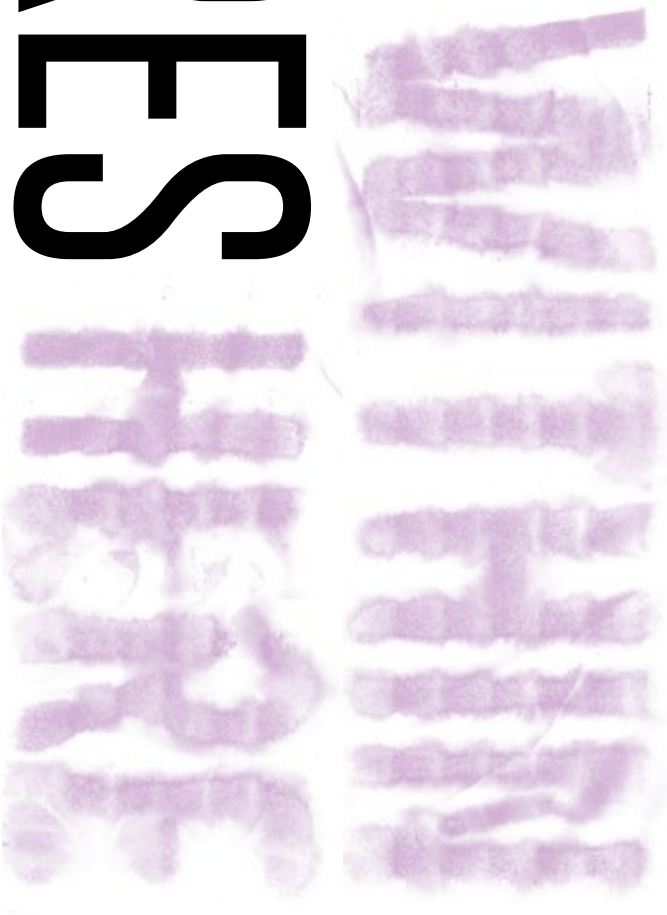
Jo-Lene Ong

OPENING

27 September 2019
17:00

EN

ELSE-
WHERE'S



FRAMER FRAMED

CURATOR

Jo-Lene Ong

ARTISTS

Mehraneh Atashi
Milena Bonilla
Irene de Craen
Rumiko Hagiwara
Aram Lee
Arvo Leo
Natasha Papadopoulou
Thomas Swinkels
Remco Torenbosch
Sissel Marie Tonn
Marieke Zwart

Elsewheres Within Here is the first exhibition Framer Framed presents in its new location. After having resided in Amsterdam-Noord for five years, Framer Framed recently moved to the former Oostergasfabriek in Amsterdam-Oost. We are very excited for this exhibition to inaugurate our new home, and look forward to many exhibitions and programs in the future.

INTRODUCTION

Framer Framed is very excited with its beautiful, new location in Amsterdam-Oost! At the Oranje-Vrijstaatkade, the organisation will continue to offer a 'glocal' program, bridging global issues and communities with the local context. For each exhibition, we invite an external curator, who brings their own practice, perspectives and knowledge to Framer Framed, creating a unique story from their particular position. This opens up space for a myriad of voices, connecting to a wide variety of contexts, topics and perspectives. Framer Framed's projects and exhibitions have one thing in common: they are intersectional and socio-political in nature.

With our program, we aim to encourage critical thinking about the perspective of historical narratives, opening up art historical discourse, and about the current political climate, always posing the question: "Who tells the story and why?". Our public programme provides us with the opportunity to think together about the frame we consciously and unconsciously embody, while aiming to connect visitors and stakeholders. We warmly welcome everyone to interrogate the frames of the exhibitions and to share your own perspective.

Framer Framed's new location offers even more possibilities to collaborate, to develop public and educational programmes, and to realise a relevant exhibition programme.

We look forward to it and welcome you to our new home!

Framer Framed team

Elsewheres Within Here investigates what we welcome, refuse, or overlook in marking the boundaries of spaces we call ‘home’—our bodies, houses, and countries. The exhibition presents works by eleven artists, all of whom are based in the Netherlands, and yet each comes from or thinks with places beyond. The works gather stories around errant movements of plants, animals, objects, and symbols across different cultures and times, and through unexpected intimacies.

ELSEWHERE'S WITHIN HERE

by Jo-Lene Ong
Amsterdam, 2019

Home is Here, and There

Since moving from Malaysia to the Netherlands two years ago, I have been using the word ‘home’ to refer to both the home I come from and the home I travelled to. Categories become more complicated when people refer to me as ‘Malay’ and I have to explain that it is more widely accepted to refer to someone like me as a ‘Malaysian Chinese’; but I am fluent in Malay and that means I can understand Bahasa Indonesia fairly well. The landscape, economy, and culture of my two distant homes could not be more different. However, the more I discussed things about both Malaysia and the Netherlands—whether its colonial history, museum collections, or local food—I find myself explaining things in relation to China, Indonesia, India, Suriname, Singapore, Southeast Asia, and Europe. It is as if to locate and give shape to what is here, one has to mark the elsewheres that it is separated from and connected to.

In the same autumn that I arrived, the Stedelijk Museum Amsterdam unveiled its new permanent exhibition of iconic works from their collection dating from 1800 to now, *STEDELJIK BASE*. Part 1 of this exhibition tells the story of modern art and chronologically overlaps with the time of Dutch colonial enterprise. It boasted of an experimental design that captures the interconnections of various artistic movements and social themes in crisscrossing freestanding walls. Despite the density of objects and narratives on display, I was overwhelmed not by presences but absences. I felt the absence of Batavia, the capital of the East Indies that the Dutch named after a historical region in the Netherlands. As someone familiar with

Southeast Asian perspectives on Indonesian modern art during the colonial period, I could glean a network of encounters, influences, and collaborations between Indonesia and the Netherlands that lie undisclosed in *STEDELJIK BASE* exhibition.

I began to wonder about the other uncovered stories that I could not see—the many other places and histories beyond Southeast Asia that the Dutch economy and culture are entangled with. Many programs at the Stedelijk bring attention to hidden histories and marginalised voices, but the collection exhibition is a challenging terrain since the story of modern art was built during a time of Euro-American centrality and universality. Nonetheless, the permanent collection exhibition forms the backbone of a museum’s identity. What is at stake here are questions of who gets to record the present, interpret the past, and imagine the future? In Jan Van Adrichem’s essay *Stedelijk Museum: Home of Modernity* published in a 2012 compendium of reflections on the museum’s collection, he aptly remarks: “As a publicly owned institution, the Stedelijk Museum helps define Dutch cultural identity. It showcases what the Dutch regard as important and cherish in modern and contemporary visual art and design.”

Belonging to Land and Water, Becoming a Body of Water

The exhibition *Elsewheres Within Here* is an invitation to investigate what we accept and what we refuse, or overlook in marking the boundaries of what we call ‘home’. A home can house beings or things, it is a place of dwelling, a safe haven, a comfort zone. Its inside and outside are often drawn along the dichotomies of domestic or foreign, safe or dangerous, desirable or abject. These questions of belonging and unbelonging are rendered explicit in the designs of Interior Ministries (Domestic Ministry/Home Ministry/Ministry of Home Affairs/Department of Homeland Security)—typically the government agency tasked with keeping the country safe and secure, defending it against threats, and policing public order. Perhaps it is no coincidence then that in the context of patriarchal capitalism, homelands, motherlands, and countries—places to be defended—are traditionally referred to using feminine pronouns, for example: “Britain and her fading empire”.

The exhibition borrows its title from the critically acclaimed book *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event* (2012) by renowned filmmaker, feminist and post-colonial thinker Trinh T. Minh-ha*. Working through scenes of travel across national borders, Minh-ha addresses perennial and yet ever more pressing questions such as who is welcomed where? And, what does it mean to feel out of place in a country you call home?

At this juncture, the Malay term ‘tanah-air’ can be useful. It is akin to the concept of homeland, but connects with notions of both land (‘tanah’) and water (‘air’), thus suggesting a more elemental and fluid sense of belonging. Eluding a definitive translation, ‘tanah-air’ is more expansive than a place of origin, it conveys a way of being and acting in the world where we belong to things as much as they belong to us.

Other Selves

Water flows through this exhibition as a connecting medium that brings different worlds into relation, and as a metaphor to experience ourselves less as isolated entities but as watery bodies traversing time and space. The eleven artists offer diasporic and transnational perspectives, as well as employ worldviews from other cultures, including non-human perspectives. Their works present stories that trace the errant movements of 'domestic' plants, animals, objects, and symbols—infiltrating and inverting bordered positions of inside and outside through unexpected intimacies. These stories excavate hidden or ignored relations of gift, theft, trade, exploitation, collaboration, or complicity that entangle a here with an elsewhere.

The works in this exhibition engage in various modes of extending the boundaries of the self, and the here and now; eroding the comfortable categories inherited from conquests seeking to organise and understand the world around us. To seek elsewhere within here, is not an act of locating coordinates but to hold a compass that finds our other-selves.

*The name Framer Framed is derived from a work by Trinh T. Minh-ha.

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5. Astrida Neimanis, "Hydrofeminism, Or on Becoming a Body of Water" in *Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice*, eds. Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck (New York: Palgrave Macmillan, 2012)
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7. Alessandra Pomarico, "Situating Us" in *Slow Reader* (Amsterdam: Valiz, 2016)
8. Rebecca Solnit, *A Field Guide to Getting Lost*, (New York: Viking, 2005)

The ideas around and behind this exhibition were developed in part through discussions with Vivian Zihlerl, Yvonique Wellen, Monika Szewczyk, Giovanni Giaretta, Noa Giniger, De Onkruidenier, and all the participating artists.

ARTISTS / WORKS

MEHRANEH ATASHI

(Tehran, Iran, 1980)

—
I never remember those lips again (2019)

Collages (Polaroid, dry air clay, wood, pigment).

—
They become my eyes on your body (2019)

Collages (sticker 70 x 70 cm and 50 x 70 cm).

—
Where should I put the seeds emerging from my body (2019)

Audio, 2', 13" (text by Mehraneh Atashi, voice-over by Ivan Cheng).

This constellation of works by Mehraneh Atashi brings together her background in photography, interest in transformations of life forces, and research on symbols and myths. Four photographs enveloped by a frame, somewhere between crusted earth and skin, depict close-ups of a human body and flowers. They are flanked by negative prints collaged into a glitchy inversion and infiltration of the human body that hint at a constant tussle between the desire to be grounded and freed from earthly chains. Atashi has been working with the semiotics of flowers and gardens across several projects. Flowers have long been used to convey sentiments of celebration, seduction, prayer, and mourning, when the message exceeds words or is too slippery for tongues. Flowers itself are sex organs, beds of pollination. The photographic images beg questions around the political power of the gaze and the body. Together with the accompanying sound piece, this installation by Atashi offers an intimate platform for meditations on the transmutations of life forces to take flight.

BIOGRAPHY

Mehraneh Atashi is an artist currently living in Amsterdam. She has developed a body of work consisting of assemblages, sculpture, photography and video. By excavating her own memories, personal archives and self-documentation, she investigates the temporal relationships between the time of the self and the time of the world. Shifting between conceptualism and materiality, imagery and iconography, Atashi's practice explores the possibility of becoming within static systems as well as notions of *gaze*.

MILENA BONILLA

(Bogotá, Colombia, 1975)

—
An Enchanted Forest (2013-2014)

Mixed media, HD video 9' 15".

The artist presents two books about an Enchanted Forest located in the former Bohemian Forest, which has been divided between the Bavarian and Šumava Natural Parks, belonging to Germany and the Czech Republic respectively. The first book narrates and analyses a discovery made by a group of scientists between 2002 and 2011 while they were tracking a red deer population in the forest. Female red deer from both countries were not crossing the former Iron Curtain border, even though the fences were removed in 1989.

The second book tells the story of a secret anarchist group, Ahornia, whose members used to gather in the same forest. Through a thread map, a video, and two book covers, the work traces connections between territorial



Mehraneh Atashi – *They become my eyes on your body* (2019)

and biological control, and the idea of pacifist resistance.

BIOGRAPHY

Milena Bonilla currently lives and works in Amsterdam, the Netherlands. Her practice manifests through installations, video, performance, drawing, text, public interventions and photography. She is interested in the images that

societies build to represent and consume themselves. Her practice involves explorations on knowledge interpreted as a workforce, and Nature as an entity colonized by language, consumed on a massive scale through images.



Milena Bonilla – *An Enchanted Forest* (2013-2014)

IRENE DE CRAEN

(Voorburg, the Netherlands, 1980)

—

Undercurrents (Hoorn-Malacca)
(2018-2019)

Series of 10 watercolours on paper,
23 x 31 cm.

Undercurrents (Hoorn-Malacca) is a series of watercolours based on the copies of artefacts in the collection of the Westfries Museum in Hoorn, the Netherlands, reproduced for the History and Ethnography Museum in Malacca, Malaysia. Between 1641 and 1825 the city of Malacca was a strategically and economically important trade post for the Dutch East India Company (VOC) and the Netherlands. This was the city's longest period of foreign control and traces of this period can still be found in the language and buildings of the city. One such building is the Stadhuys (the old spelling for the Dutch word for city hall) on the Dutch Square that was built in 1650 and modelled after the city hall of Hoorn in the Netherlands.

Almost 350 years later, with the original city hall in Hoorn long gone and the building in Malacca having been transformed into a museum, the two cities embark on a 'cultural exchange'. Based on artefacts from its own collection, including many 17th century objects that contain references to the colonial activities of the Dutch, the Westfries Museum in Hoorn provides the museum in Malacca with modern-day copies that now function as the tools by which school children in Malaysia learn about their own history.

BIOGRAPHY

Irene de Craen is an independent writer and researcher based in Amsterdam. Among other things, she founded the research platform *Undercurrents*, which aims to question the relation between historic and present-day instances of movement such as colonialism, trade, and migration, as well as the infrastructure and significance of mobility within the cultural field.

RUMIKO HAGIWARA

(Gunma, Japan, 1979)

—

I want to be a shell (2019)

Installation (MDF, acrylic paint), drawing,
30 x 40 cm, and HD video, 32'.

Upon hearing a story about how the recognisable Shell company logo had its origins in an encounter with an ordinary Japanese seashell, Rumiko Hagiwara set out to retrace its journey. Central to the artist's narrative of the shell is how it lost its shadow—as the logo was modernised, it transformed from a shapely shell to a flat image. Ironically, when artists in Japan were learning Western painting techniques they added shadow and shading to their flat images. Along the way, the shell became her shell, carrying Hagiwara's personal reflections on cultural (mis) translations as a Japanese person who has settled in the Netherlands. Her confused and confusing attempts to return the shell's shadow, lost during the voyage of industrial design, speaks of our complicity in the capitalist world we live in and the futility of claiming fixed origins.

BIOGRAPHY

Rumiko Hagiwara has a subtle conceptual practice often registering in site-specific installations, photography and video. Her art mainly focuses on recording actions and behaviours that go beyond ordinary feelings and meddle with casual everyday life. Hagiwara's minimal interventions address memories contained in space which can be easily overlooked. The artist has been based in the Netherlands since 2006.

ARAM LEE

(Seoul, South-Korea, 1986)

—

A dissonance of landscapes (2019)

Film, HD, 19' 7".

On one summer's night in Amsterdam, ten "landscapes" moved out from the dark archives of the Tropenmuseum and dispersed into the shadowy corners of the city. Ten performers on a precarious boat, each carrying a winter landscape painting, journey into the sea from the U. While these landscapes are painted by Cantonese painters and attributed to the region, the imagination behind them is a result of an exchange between the Dutch and the Cantonese in the 19th century. The painted landscapes do not exist in actuality but contain aspects of the two contexts, collaged into one heterogeneous scene. The act re-performs this historical narrative along unstable waters and illumination, in between movement and stillness. What is at stake here are questions of cultural authority in the representation of histories constructed through diasporic movements.

BIOGRAPHY

Aram Lee lives and works in Amsterdam, the Netherlands. As an artist, Lee's focus has been on reinterpreting and repurposing the matter found within institutions. Her critical approach and research reconnect the suspended sequences of an object to the timeline of static things. Her performative events, and video installations reshape the complex trajectories of objects and images into complex socio-political systems by shifting power structures.

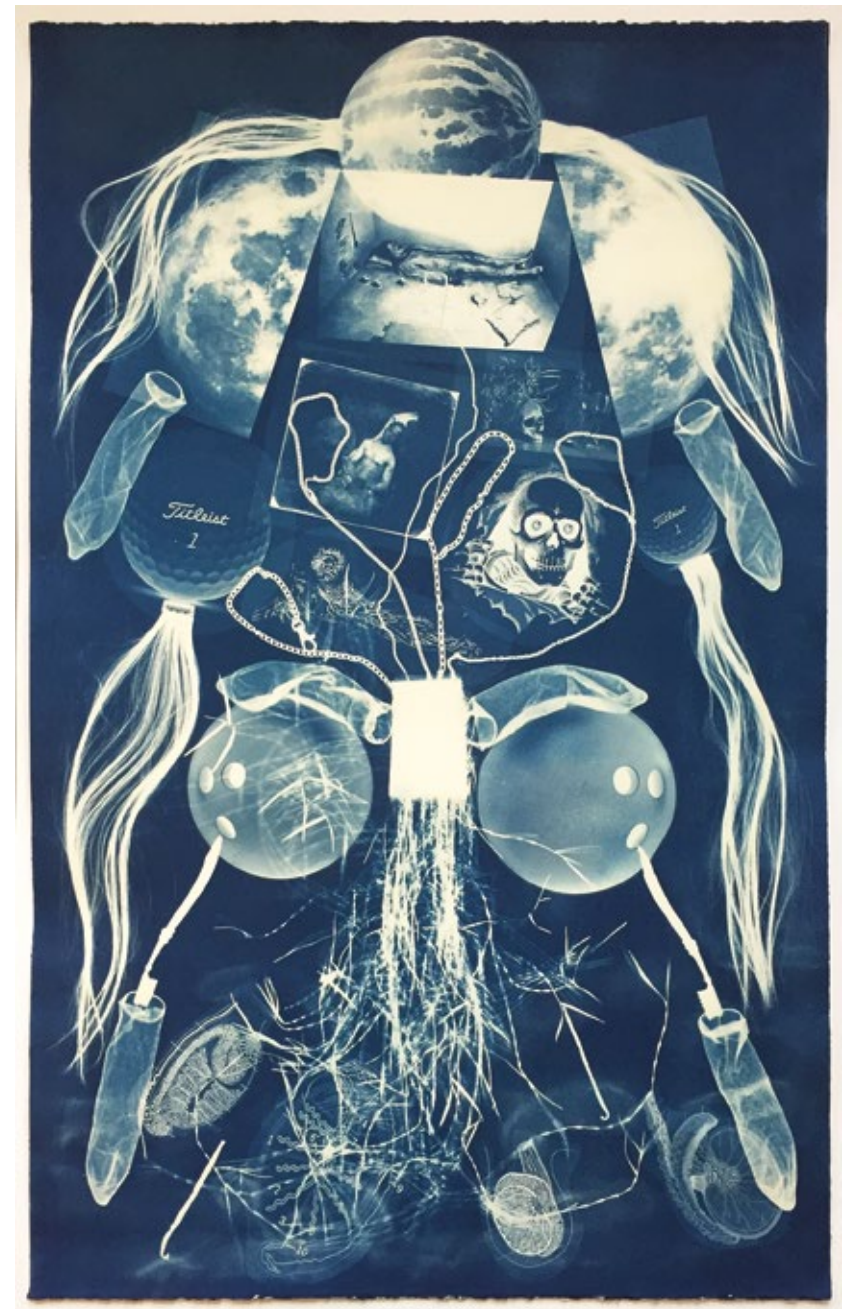


Irene de Craen - *Undercurrents (Hoorn-Malacca)* (2018-2019)



Above: Rumiko Hagiwara – *I want to be a shell* (2019)

Below: Aram Lee – *A dissonance of landscapes* (2019)



Arvo Leo - *History of Balls* (2018)



Arvo Leo – *Blue House* (2018) | Photo: Maarten Van Haaff

ARVO LEO

(Aotearoa, New-Zealand, 1981)

—

Blue House (2018)

Cinema made of wood and paper cyanotypes, 570 x 326 x 310 cm.

—

The Orchids/Had the Look of Flowers That Are Looked At (2018)

HD video and audio, 15' (soundtrack by Paolo Thorsen-Nagel).

—

History of Balls (2018)

Cyanotype on paper, 130 x 81 cm.

For this exhibition, the artist built a cinema called *Blue House*. The installation was inspired by the typical greenhouse design and the immersive paintings of Giotto in the Scrovegni Chapel in Padua, Italy. The skin of the blue house is made from almost a hundred paper cyanotypes; each one depicting a self-portrait made by an orchid. In these selfies, the orchids can often be seen posing with other plants, sea creatures, celestial symbols, and human objects and garbage found around the home and studio of the artist. Their images make fun of our addiction to consumption and our reliance on tools while revealing that the plants themselves are obviously aware of the idea of images and how they are constructed. Inside the blue house, Leo's film *The Orchids/Had the Look of Flowers That Are Looked At* is screened, a stop-animation movie that shows a group of orchids moving around his studio vandalising things, making selfies, having a funeral, etc. The activities of these plants could be seen as acts of communal play while at the same time as acts of resistance and protest towards the domestication that has been imposed upon them.

BIOGRAPHY

Arvo Leo is a Canadian artist who lives in the Netherlands. As an artist and filmmaker, Leo creates interactive art works, sculptures and open-ended films. He uses natural elements like plants, sea creatures, celestial symbols, and human-made materials and objects in his site-specific work. By translating landscapes, animate and inanimate objects into moving images, he questions relationships between rituals and domestic daily life and reconfigures these concepts into playful and absurd films and surprising gift-giving transactions.

NATASHA PAPADOPOULOU

(Thessaloniki, Greece, 1975)

—

Tension in the Tenses (2019)

Interactive installation.

"She felt a buzzing in her right ear, is that right? She thinks it was left. Is it past already or is she still in the present? Her attention was heightened by a pitch of the mosquito. Sometimes it takes one long sound to realise that the present is continuous."

Tension in the Tenses invites audiences to step around, backward, and forward in time. Twelve pairs of reflexology sandals, each corresponding with a verb-tense in the English language, are presented alongside an exercise guide booklet. These exercises massage us through time mineralised by language, out of a past that is always perfect and into a future that is never simple.

BIOGRAPHY

Natasha Papadopoulou lives and works between Amsterdam and Athens. Her art practices come together in performative and participatory situations that she creates. Papadopoulou employs social interventions and verbal associations, appropriating the language and the pedagogical methodologies of the wellness industry. Natasha looks for spaces where her artistic practice can 'mistranslate' the contemporary world.

THOMAS SWINKELS

(Tilburg, the Netherlands, 1988)

—

s m n (2019)

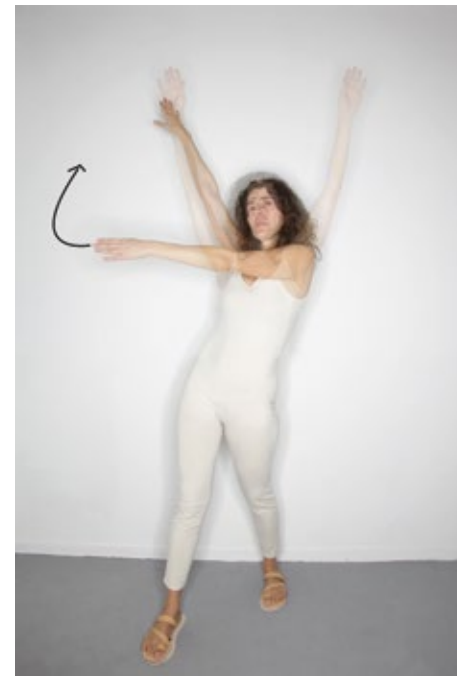
2-print installation (thermal paper, filmoplast tape, metal, wood), 200 x 350 cm each.

—

I feel like I wanna be (2019)

Installation (thermal camera, car battery, smartphone, transformer, charger, cables), various sizes.

These two works are unified in their registration of heat and its absence. The work *s m n* consists of large thermal prints depicting photographs of the Nile goose. These type of geese can be found in the parks of Amsterdam and are classified as an invasive species. Many 'invasive exotic' species bear testament to society's changing tastes and values, as well as the commodification of plants and animals. The printing method used is the result of the artist's long-term experimentation with a receipt printer. The images are scaled to a point where the printer is almost unable to function due to overheating and the



Natasha Papadopoulou – *Tension in the Tenses* (2019)

thermal paper itself deteriorates easily due to its sensitivity to light and heat. The boundaries of this technology create poetic images that recall the limits of documentation and memory. Displayed nearby is a smartphone that is live-streaming the footage of a thermal camera installed within the gallery space. The D.I.Y circuit of *I feel like I wanna be* turns the gaze back to the observer—the presence of life is registered yet appears as radiations too amorphous to be captured.

BIOGRAPHY

Thomas Swinkels currently lives and works between Amsterdam and Tilburg. The artist uses different approaches to connect and engage



Thomas Swinkels - *s m n* (2019) | Photo: GJ. van Rooij

with the unanswerable, realising artworks that include found-object sculptures, thermal-printed imagery and underwater videos that are filmed by a drone. Changeability is relevant to the dynamics of his art, which shows an interest in recall and, relatedly, the virtues and limitations of documentation. Swinkels is furthermore co-organizer of the artist-run space Root Canal in Amsterdam.

REMCO TORENBOSCH

(the Netherlands, 1982)

—
Baru 1000 Gh/s SHA-256 ASIC Miner (2014)
Crypto-miner, 44 x 42 x 18 cm.

—
96190400 HLCUSS5151006468 (2017),
96190400 HLCUSS5151006469 (2017),
96190400 HLCUSS5151006470 (2017),
96190400 HLCUSS5151006471 (2017)
Rubber, 410 x 80 x 1 cm, 400 x 80 x 1 cm,
200 x 100 x 1 cm, 170 x 100 x 1 cm
(distributed by BHP Billiton Jakarta
Indonesia, shipped by Hapag-Lloyd
Hamburg, Germany), Unique.

—
Bill of Lading documents (Hapag-Lloyd)
(2017)
Print on paper, 29,7 x 21 cm each.

These works are a result of Remco Torenbosch's research into two prominent companies that were founded during the Dutch colonial occupation of Indonesia, and that play a significant role in the contemporary digitalised economy: Tin mining company BHP Billiton (founded in 1852), and the natural rubber production company NV Rubber Cultuur Maatschappij Amsterdam (founded in 1856).

Baru 1000 Gh/s SHA-256 ASIC Miner (2014) is a crypto-mining computer produced in Jakarta, Indonesia. Crypto-mining devices collect virtual crypto currency (bitcoins), yet require physical mining of 'conflict minerals' like tin (cassiterite) to produce its hardware. *96190400 HLCUSS5151006468*, *96190400 HLCUSS5151006469*, *96190400 HLCUSS5151006470*, *96190400 HLCUSS5151006471* (2017) are part of a collection of rubber mats used for sound isolation of offshore and deep-sea mining of tin that were once used by the BHP Billiton mining company. The mats are linked, via the Rubber Cultuur Maatschappij Amsterdam, to a transatlantic telegraph cable that is historically seen as the forerunner of the submarine fiber optic cables.

Both the crypto-miner computer and the rubber mats centralise the paradox of how a dematerialised and digital world emerges from a materialised one with physical labour at its core. By connecting their veiled capitalised histories, the work elicits a new way of recontextualising not only the objects themselves but also the conditions in which they were initially produced, used and distributed.

—
Walstraat, Wall Street (2018)
Surveillance video registration (night vision),
HD video, 57' 55".

Walstraat, Wall Street (2018) is a surveillance video registration (night vision) filmed by a former security officer who was part of the Wall Street protection program: a task force initiated by private parties and the New York Police Department (NYPD).

This task force was established after the World Trade Center attacks on September 11, 2001, providing protection of the New York Stock Exchange (NYSE) and other financial firms situated on Wall Street.

The origin of Wall Street—named after ‘Wal’, the Dutch word for defensive wall—was built in the 17th century. The wall’s purpose was to shield the Dutch settlement from its original inhabitants (Native Americans) and non-Dutch settlers, and separated the part of Manhattan that later became known as the financial district.

Walstraat, Wall Street aims to reveal the connection between the historic defence and the current security of Wall Street. The hand-held camera video registration provides a personal yet simultaneously detached, forensic insight into the materiality of an underexposed part of the history of the Western financial system, as the continued protection of capital by all means.

BIOGRAPHY

Remco Torenbosch investigates the socio-economic and political forces that often have an invisible but major influence on global society. Within this spectrum, he focuses on a wide range of themes, including the complex dynamic between labour, valuation, speculation and ownership. His most recent work focuses on the power of private companies that manage resources essential to humanity such as water, housing, electricity, and examines the issues of ownership and access that arise from it.

SISSEL MARIE TONN

(Copenhagen, Denmark, 1986)

—

***Becoming Escargotapien* (2018)**

Installation (textile, wood, 3D printed bone-conduction devices) with audio, 12’, (3D design by Studio Ricky van Broekhoeven, narrated by Siobhán McAuley).

Some 550 million years ago, when the oceans underwent a sudden mineralisation, the soft organisms of these ancient waters started developing spinal cords and exoskeletons. Something in the body still recalls this shared past. *Becoming Escargotapien* is a kind of a “deep time tale” that traces how this development enables the use of mother-of-pearl as material for reconstructing human bone. Taking us on a cosmic journey, the inter-species organism of the Escargotapien prompts us to reconsider where we perceive our bodies to end and the environment to begin.

—

***Water-thieves and Time-givers* (2019)**

Installation (cushions, clepsidra, ceramic sound devices) with audio. Supported by the AFK and Stroom (The Hague).

Water is the connecting medium between our bodies and the world across vast time spans. However, chemicals such as perfluorooctanoic acid (PFOA) are hydrophobic, meaning they resist water’s inherent qualities of redistribution and dilution. It also does not break down in the environment. In the town of Slidrecht in the Netherlands, residents have been advised not to eat the vegetables they grow due to PFOA leaked into in the



Above: Remco Torenbosch - 96190400 HLCUSS5151006470 (2017) | Photo: G.J. van Rooij

Below: Remco Torenbosch - Walstraat, Wall Street (2018) | Photo: G.J. van Rooij



Sissel Marie Tonn - *Water-thieves and Time-givers* (2019)



Sissel Marie Tonn - *Becoming Escargotapien* (2018) and *Water-thieves and Time-givers* (2019)
Photo: Maarten Van Haaff

ground water from a neighbouring Teflon production factory. The artist harvested these vegetables and turned their ash into a ceramic glaze for use on a water-driven clock. This device (also known in Greek as a 'clepsydra', which literally translates to 'water-thief') was most famously used to time speeches of the accused in the court of the public agora. Visitors are invited to take a seat in the agora that is part of this installation, to listen to a story of how PFOA steals the natural watery connections of this world and alters our perception of time. The agora will furthermore host 3 public events where problems posed by PFOA will be discussed.

BIOGRAPHY

Sissel Marie Tonn is based in The Hague. In her practice she explores the complex ways humans perceive, act upon and are entangled with their environments. She makes wearable, sculptural or performative 'props', that challenge and question the body's preconfigured modes of perception and attention, and invites the audience to directly engage with them. These 'props' are meant to shed light on how our biology and our cultural conditions—be it artefacts, forms of knowledge, or architecture—influence the ways in which we perceive and act upon our environments.

MARIEKE ZWART

(Nijmegen, the Netherlands, 1987)

—

Interview (2018)

HD video stereo sound, 6' 44".

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Doorzonwoning (2018)

Scale model 60% (wood).

—

Taman Mini (Indonesia 1979) (2018)

Slide projection.

Property of Toon Segers.

In 2016, when Zwart was working on a portrait series of nurses, she met Toon Segers, a 94-year old Indies war veteran and a client of one of the nurses. He showed her the pink discoloured slides from his trip to Indonesia in 1979, three decades after he was posted there. The pink, surreal light shines through the windows of his 'doorzonwoning' onto the average Dutch street: a theatrical viewing box.

The installation is a scale model (60%) of one of the traditional Dutch houses designed by architect Willem Wissing, which were built after WWII based on plans from 1947. The design with large windows on the front and back of the house was supposed to make society more 'transparent'. 1947 was also the year that the Dutch military responded with force to the Indonesian fight for freedom.

For the work *Interview*, Zwart invited Segers to talk about his memories and dreams in the reconstructed house and share the image of this time and place far away. Instead, we meet his silence.

BIOGRAPHY

Marieke Zwart is an artist based in Amsterdam whose artistic practice consists of drawings and videos. Her work is motivated by an interest in social definitions of empowerment and independence, the Dutch colonial past and personal narratives. She particularly explores spaces of contact and conflict, often starting from social engagement such as a collaboration with psychiatric patients and other healthcare professionals. She also worked as a guest teacher at several art academies and organises summer school programmes for young artists.



Marieke Zwart - *Taman Mini (Indonesia 1979)* (2018) | Photo: Toon Segers

ON THE CURATOR OF *ELSEWHERE'S WITHIN HERE*

Jo-Lene Ong (b. 1981, Ipoh, Malaysia) is an independent curator with an interest in 'influence' and 'transmission'. She is the De Appel Curatorial Research Fellow 2018-19, co-curator of visual arts and theory at *Other Futures 2020*, and co-editor of a forthcoming book on context responsive art initiatives.

Her ongoing long-term research, *Spectres of Batavia in the Stedelijk Museum Amsterdam* pursues the networks of encounters, influences, and collaborations between Indonesia and the Netherlands in the margins of this museum's permanent collection exhibition. She has a background in business management and got her start in the field of curating at the intersection of social activism and the arts in Kuala Lumpur. Ong is based in Amsterdam, the Netherlands.

COLOPHON

TEXT AND EDITING

Betul Ellialtioglu
Jo-Lene Ong
Nina Vaessen
The participating artists

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Sanne Oorthuizen
Nina Vaessen

GRAPHIC DESIGN

Studio Montero

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