

The visitors had now been living in the house for several days[1]. The portent of an enemy presence worried them for a moment, but this impression quickly dissipated. Perhaps it was one of the cat's ruses.

Shadow reigned over the house. It wasn't a result of a lack of openings to the outside, for there were plenty of windows. The sun seemed never to reach them, as if the walls, the trees or the buildings were interfered with. Direct light was inaccessible to them. Maybe the building was oriented too much towards the north, they told themselves.

At the beginning it wasn't a problem, they took advantage of the large spaces where they strolled at length and the little courtyard in which a few plants served as a garden. However, as the days passed an oppression developed in them. They thought first that this feeling came from the lack of light, so they spent more time outside, in the mornings making the most of the reflections that licked at the courtyard walls between eight and nine o'clock. The whole house slept, but its tranquility brought them no comfort; its calm was worrying like forgetfulness, like molecules of benzodiazepine.

This feeling left a bitterness at the back of the throat. They dragged themselves along the grey walls, stroking them with their hands, caressing the hope of a change to their state. But a force seemed to be controlling their perceptions of space. They always fell back into a state of inertia, constrained by a force numbing their senses.

Yet they were used to the strangeness of the house: for example it sometimes took ten minutes to find one's path again. Certain objects disappeared, then reappeared a little later in another place. They had abandoned the idea of mastering this space and took an almost celebratory pleasure from the unpredictability of its expressions. These somersaults of independence offered their imaginations new possible territories for their existence.

However, for some time the space had seemed to be closing in on them and the phenomena was becoming rarer and rarer. Objects remained in the same place, so much so that, little by little, in the monotony of the decor, they no longer noticed them. The house seemed to have lost its breath: the air was stagnating in the passivity of something they could not distinguish.



[1] Note to the reader: it is considered that in this world certain temporal parameters do not need to be respected, thus it is possible not to remain in a single narrative time.

Dear Amy,
I feel like I can speak a new language in which I feel more at ease. My emotions seem less distant. It is strange. Soon after entering the house the others stopped asking questions and I quickly realised that we were going to have to use other senses to decode the messages that were sent to us. In the beginning, we had been relying on our eyes because we thought the journey was about an experience of seeing. But it involves another form of communication, a bond must be made with the space.

There were many ropes and knots of emotions to cling on to, clusters of smells and colours led us towards other rooms. We sometimes washed the surfaces, or buffed them until they were shiny enough that things disappeared. Sometimes we needed the dust, so we waited for it to pile up and for the shape of something to appear from it. Most of the time we would contemplate the twilight in the house as if we were watching the sunset.

We began giving up on our eyes, as we started to feel a lingering taste in our mouths. At first we thought it was because of the dust or another substance that was overwhelming us and disturbing our senses. We tried to resist it, still attached to the

belief that we should rely on our sight, until the phenomena around us made more sense when we concentrated less on watching them.

Light mattered to us as much as darkness; we liked to hide in it, sleep through it. It was where all the images started. The colours were vivid with fragrances when we drifted there. It felt like the walls were touching us and contact with them didn't seem so different from when we were touching each other. In entering their texture, we tuned in with the frequency of the vibration that was passing through the whole construction. Sometimes it would reach an intensity that would make us pass out.

We are now plugged into each other indifferently. We no longer need to speak most of the time, we just have to listen to the music that manages to speak for us. Some words emerge like bubbles on the surface of the water, but we are careful, because they impregnate the house and modify the balance that has been achieved. The objects we encounter always remind us of that. We can never trust them. There is no use calculating the distances.

BSX



Barbara Siriex, excerpts from the book 24 ter rue de la pierre feuillière, 2015, translated by Adam Biles.



Christian Anderson
One Day, 2016
Courtesy of the artist and Galerie Nordenhake,
Berlin/Stockholm
Photo: Galerie Nordenhake/ Gerhard Kusner

The Primal Shelter is the Site for Primal Fears

26.11.-
18.12.
2016

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Architecture flickering between physical and screen space, lingering in an elusive state, pulsating between the material and immaterial, the camera eye produces an unclear zone, enabling a viewing position from within, not only viewing the world as seen by our own bodies, but embodying the vision of any other being or thing. The screen becomes a host for a psychological space and a passage for our imagination to journey through architecture and for architecture to move through us; we don't see our bodies when we view the world, neither do we see the body of the camera when watching a film.

The exhibition The Primal Shelter is the Site for Primal Fears is the collaboration and collective idea of curators Patrik Aarnivaara and Maija Rudovska. This exhibition looks at the subject of fear and horror in relation to spatiality and architecture. The house in particular and architecture in general as an object and possible stage for horror, a place for imagination, action, a cause for psychological triggers, a primal shelter or future ruin, a safe place yet unsafe at the same time, which can possibly turn into a cage, a prison, and a downfall. Inspiration is given by Eugene Thacker, JG Ballard and other writers who allow us ways to imagine the separation between ourselves and the world, that which is never completely graspable, the "world-in-itself" and the "world-without-us". The idea of architecture as an entity in itself is played with in a contemporary space or future landscape inhabitable for or devoid of humans, as if architecture has consumed or outlived its inhabitants.

The project evolved from an interest in horror film as a genre where certain aesthetics and fear are often constructed by means of architecture. Research was conducted during a joint residency at HIAP in Helsinki a few years ago, initially with the title Scenography of Horror. Over a month, images, texts and videos were collected and presented in a joint lecture in Helsinki a year later. The material and conclusions are the foundation of the current exhibition, The Primal Shelter is the Site for Primal Fears, taking place at the Living Art Museum in Reykjavik.

Curated by Patrik Aarnivaara (SE) and Maija Rudovska (LV)

Artists: Darren Banks (UK), O.B. De Alessi (IT/FR), Shirin Sabahi (IR/DE), Alexandra Zuckerman (IL), Johan Österholm (SE), Christian Andersson (SE), Elin Hansdóttir (IS), Yuki Higashino (JP/AT) and Barbara Sirieix (FR).

The participating artists resonate the exhibition theme from a broad spectrum of views, linked together by visual ambiances and spatial structures: Darren Banks' Object Cinema is a work where its protagonist The Thing (literally referring to John Carpenter's film with the same title) is transformed from one format into another, indicating not only the evolution process of a film but also to the plasticity of objects and ideas, their movements and shifts. The flow from one meaning into another, experiencing the change of narrative is also characteristic to Christian Andersson's work One Day. The sculptural piece consisting of six gobo lights that lie in a crate, project sentences such as "the one by the bed", "who are you", or "you call up your best friend to tell her about what is going on and she says on the gallery space walls and ceiling. What do these quotes mean? Do they create a story or are memories of something forgotten? The fragments hardly make sense yet at the same time echoes an anxious feeling of something unknown or hidden, maybe once heard but now forgotten. Is it a glimpse into the dark corners of our memories?

The cracks, the shadows, the holes and delusions are the visitors in the space. They can appear out of nowhere, surprise us and be unwelcomed guests, yet we live with them, adopting and habituating them. Johan Österholm's work Structure for Moon Plates and Moon Shards is consumed by the energy of a negative light - the light of the night, the light that is made by the moon and the dark sky. It has been absorbed by the disused greenhouse glass plates that have been coated with silver gelatin emulsion and left outside each clear night when the moon was at the height of its luminosity, materializing its elusive light in the process. Repleted with the mysterious light of the night, the darkened plates are shaped into the structure of a house or a shelter, a simple yet meaningful structure. The house as a place for uncanny experiences and dreams, the site for imagination is also captured in Alexandra Zuckerman's video piece the Dreaming House produced in collaboration with Tomer Rosenthal, consisting of exquisite drawings. The house in Alexandra's work could be a place for both personal and collective memories. Referring to the "haunted house", it is the place for uncanniness, indicating the presence of secret-ness, hidden and concealed that breaks out, appearing in a very unfamiliar ways. The place where one resides, feels domestic and safe could turn into a site of horror and fear.

Similarly, Shirin Sabahi's taped windows might be approached both as prevention, the need for security, as well as the prison and cage. The

ornamentality they bring can be seen as harbingers of danger and fear. The windows as the eyes of the house are obstructed and paralyzed. They lose their functionality yet obtain another meaning, a more sensitive, membrane like intuition. The seeing of another world. As it is told in the film Kuo's Eyes, made by artist O.B. de Alessi, the real eyes are not always the windows to the world. They can be taken away yet the person obtains another vision, the inner vision which might be way stronger, as it happens with a boy who has lost his eyes.

"Where we're going we don't need eyes to see." (a quote from the film Event Horizon, 1997)

The film was shot entirely inside an abandoned church in Italy, where all the sets were built by the artist. Despite serving the traditional purpose of creating a space that allows the viewer to believe in what s/he is watching, the architecture is also used to create an opposite effect throughout the film, namely to show that the actions taking place are, in fact, a performance, and that what we are watching is not real. The line between reality and fiction is blurred and we no longer know what is real and what is not. One can possibly live the dark fairy-tale.

Following the ambience produced by the scenography of the exhibition space, movement and emotions meet each other creating the twirl of a new experience. A similar sensation is captured in Yuki Higashino's videowork Poundbury Horror that interweaves cinematographic conventions from architecture and horror film to document a small town on the outskirts of Dorset. The town is designed by Prince Charles of England and built according to architectural principles of traditional English neighbourhoods. Ghostly resembling other building projects across Europe, that are guided by reactionary ideas looking to simulate and recreate an idealised past, to oppose modern and foreign architectural influences.

"When this fiction is imposed on architecture, which encloses every human activity, it is akin to some kind of dark force pervading human space. Poundbury is an architectural equivalent of such a horror story, with Prince Charles cast as the black magician in this political narrative," says Yuki.

Last but not least, Elin Hansdóttir uses the exhibition space of The Living Art Museum as a backdrop for a new photowork. After shooting the photo, a funnel is animated onto the picture in a procedure reminiscent of matte painting, a technique used in pre-digital visual effects. Elin enhances the perception of the exhibition room and traces the black screens of today's computing devices to their predecessors and their common function to improve and overlay reality with an extra dimension - linking early cinema with augmented reality.

Research began among the ruins of a fortress on the island Suomenlinna outside of Helsinki. It continued with a performative lecture in Omenapuutaloan, an abandoned pavilion next to a closed psychiatric hospital in the western parts of Helsinki. Arriving at The Living Art Museum in Reykjavik, the architecture is no longer the surrounding context. Instead it is created within and in between the works of the exhibition. This is not the final destination, the journey and the story is to be continued.



arkitektúr flæðir á milli raunheima og sýndarheima, í langvarandi ástandi sem erflit er að henda reiður á, flöktandi á milli hins efnislega og óefnislega. Auga myndavélarinnar myndar óljóst svæði, veitir okkur útsýni innan frá, sýnir heiminn ekki aðeins eins og við sjáum hann með eigin líkama, heldur einnig frá sjónarhorni annarra vera og hluta. Sjónvarpsskjárin verður hýsill fyrir andlegt rými og leið fyrir ímyndunaraflið okkar að ferðast í gegnum arkitektúr og fyrir arkitektúr að ferðast í gegnum okkur, við sjáum ekki líkama okkar þegar við skoðum heiminn, rétt eins og við sjáum ekki kvikmyndavélina sjálfa þegar við horfum á kvikmynd.

Sýningin The Primal Shelter is the site for Primal Fears er samstarf og hugarfóstur listamannsins Patrik Aarnivaara (SE) and sýningastjórans Maija Rudovska (LV), þar sem þau skoða efni ótta og hryllings í tengslum við rými og arkitektúr. Sér í lagi eru það hús og arkitektúr sem hlutir og mögulegt svið skelfingar, staðir fyrir ímyndunaraflið, viðbrögð, orsakir sálfræðilegra kveikja, skjól eða framtíðar rúst, öruggar stað en á sama tíma ótryggan, stað sem getur hugsanlega breyst í fangelsi og frjálst fall. Inntak sýningarinnar er innblásid af Eugene Thacker, JG Ballard og öðrum rithöfundum sem veita okkur leiðir til að hugleiða aðskilnaðinn milli okkar og heimsins, það sem er aldrei alveg innan seilingar, „heimurinn-í-sjálfum-sér“ og „heimurinn-án-okkar.“ Leikið sér er að þeirri hugmynd að arkitektúr sé heild í sjálfu sér, að samtíma-rými eða framtíðar-landslag sé óbyggilegt fyrir eða skorti manneskjur, líkt og ef arkitektúrinn hafi gleypst eða lifað lengur en íbúar hans.

Sýningin próaðist út frá áhuga sýningarstjórnanna á hryllingsmyndum sem tegund kvikmynda þar sem ákveðin fagurfræði og ótti eru oft sköpuð með arkitektúr. Rannsókn sýningarstjórnanna fór fram í vinnustofudvöl þeirra í

HIAP, Helsinki fyrir nokkrum árum, undir verkheitinu Scenography of Horror, þar sem þau söfnuðu efni, ljósmyndum, texta og myndböndum sem að endingu var tekið saman og kynnt á fyrirlestri í Helsinki ári seinna. Allt þetta efni myndar undirstöðu sýningarinnar The Primal Shelter is the Site for Primal Fears, sem nú er sett upp í Nýlistasafninu.

Sýningarstjórar: Patrik Aarnivaara (SE) og Maija Rudovska (LV)

Listamenn: Darren Banks (UK), O.B. De Alessi (IT/FR), Shirin Sabahi (IR/DE), Alexandra Zuckerman (IL), Johan Österholm (SE), Christian Andersson (SE), Elin Hansdóttir (IS), Yuki Higashino (JP/AT) og Barbara Sirieix (FR).

Listamennirnir nálgast þema sýningarinnar á ólíkan máta. Margvíslegar skoðanir og nálganir eru tengdar saman á sjónrænan hátt í sýningarrýminu: í verki Darren Banks' Object Cinema er söguhetjunnin The Thing (bókstafleg vísun í kvikmynd John Carpenter með sama titli) umbreytt frá einu sniði í annað, sem gefur til kynna ekki aðeins þróun kvikmyndarinnar heldur einnig eiginleika hluta og hugmynda til móttunnar, hreyfingar og breytileika. Flæði frá einum skilningi yfir í annan, upplifun breytileika frásagnar er einnig einkennandi í verki Christian Andersson One Day. Skúlpúturinn samanstendur af sex Gobo ljósum sem liggja í kassa, og varpa setningum eins og "the one by the bed", "who are you", "you call up your best friend to tell her about what is going on and she says" á vegg og loft sýningarrýmisins. Hvað þýða þessar tilvitnanir? Búa þær til sögu eða eru þær minningarbrott einhvers sem var gleymt? Brotin hafa óræða merkingu en á sama tíma bergmála þau kvíða einhvers sem er óþekkt og ósýnilegt, kannski eitthvað sem eit sinn var heyrt en er nú gleymt. Er þetta mögulega innlíft í myrku hliðar minninga okkar?

Springur, skuggar, holur og ranghugmyndir eru gestir í rýminu. Þeir geta birst skyndilega, koma okkur að óvörum og eru óvelkomnir gestir. Samt sem áður eignum við sameið með þeim, tökum þá að okkur og venjumst þeim. Verk Johans Österholms Structure for Moon Plates and Moon Shards er umlíkið orku frá neikvæðu ljósi - ljósi næturinnar, ljósi sem kemur til vegna tunglsins og myrkur himni. Ónotaðar glerplötur garðhúss hafa drukkið í sig ljósið, þær hafa verið húðaðar með silfur-gelatinu og settar út undir tunglsljósið á hverri nóttu þegar tunglið hefur náð hæð sinni í birtu, og með því tekst listamanningum að fanga þetta erfiða ljós. Fullar af dularfullu ljósi næturinnar, eru plöturnar mótaðar að strúktúr húss, eða skjólveggja sem einfaldur en þýðingarmikill strúktúr. Húsið sem staðsetning óþægilegrar reynslu, drauma og stað fyrir ímyndunaraflið er einnig tekið fyrir í vídeóverki Alexandru Zuckerman Dreaming House. Verkið samanstendur af fallægum og fínlegum teikningum. Húsið í verki Alexandru gæti verið staður fyrir bæði persónulegar og sameiginlega minningar. Vísanir í "reimt hús", stað óhugnaðar, gefur til kynna leynd, falin og hulin reynsluheim, sem brýst út og birtist á mjög framandi vegu. Staðurinn þar sem maður er búsettur og finnst vera heimilislegur og öruggur gæti breyst í stað hryllings og ótta.

Á svipaðan hátt, gætu límdir gluggar Shirin Sabahi táknad vörn og þörf fyrir öryggi en að sama skapi táknad fangelsi og búr. Skreytingarelement verka Sabahi virðist spá fyrir hættu og ótta. Gluggar húsins sem augu eru huldur og því tilgangslausir. Þeir missa virkni sína en öðlast á sama tíma nýja þýðingu og viðkvæmari, innsæi. Sýn frá öðrum heimi. Eins og sagt er í mynd O.B. de Alessi, Kuo's Eyes, eru raunveruleg augu ekki alltaf gluggar út í hinn stóra heim. Það er hægt að fjarlægja þau en þrátt fyrir það öðlast manneskjan nýja sýn, hina innri sýn sem getur verið miklu sterkari, líkt og gerist fyrir dreng sem misst hefur augun.

"Where we're going we don't need eyes to see." (Event Horizon, 1997)

Myndin var með öllu tekin upp inni í yfirgefni kirkju á Ítalíu, þar sem sviðsmyndin var byggð af listamanningum. Ásamt því að þjóna þeim hefðbundna tilgangi að skapa aðstæður sem fær áhorfandann til að trúá því sem hann/hún horfir á, er arkitektúrinn einnig notaður til að undirstrika hið gagnstæða, þ.e. til að sýna að það sem á sér stað, er í raun og veru gjörningur, og að það sem við erum að horfa á er ekki raunverulegt. Línan á milli raunveruleika og skáldskapar er óljós og við vitum ekki lengur hvað er raunverulegt og hvað ekki. Maður getur hugsanlega upplifað hið dimma ævintýri.

Í kjölfar stemningarinnar sem myndast vegna leikmynda sýningarrýmisins, mæstast hreyfingar og flítningar og skapa hringiðu nýrrar reynslu. Svipaða tilfinningu má finna í vídeóverki Yuki Higashino's Poundbury Horror, þar sem hann notar kvikmyndaformið og fléttar saman vettvangi arkitektúrs og hryllingsmynda til að skrásetja lífinn bæ í útjaðri Dorset. Bærinn er hannaður af Karl Bretaprins og byggður samkvæmt meginreglum hefðbundna enskrar úthverfa-byggingarlistar. Bærinn endurspeglar á draugalegan hátt ádrar svipaðar framkvæmdir í Evrópu, sem leiddar eru af afturhaldssömum hugmyndum sem leitast við að líkja og endurskapa lofaða fortíð, eins og til að andmæla nútíma-byggingarlist og erlendum áhrifum byggingarlistar.

Yuki gegir "Þegar þessum skáldskap er stefnt saman við arkitektúr, sem umlykur allar athafnir manna, svipar honum til einhverskonar myrkra krafta sem umlykja pláss manna. Poundbury er byggingarlistar-jafngildi slíkrar hryllings sögu, þar sem Karl Bretaprins tekur að sér hlutverk svarta tóframansins í þessari pólitísku frásögn."

Síðast en ekki síst, notar Elin Hansdóttir sýningarrými Nýlistasafnsins sem bakgrunn fyrir nýtt ljósmyndaverk. Ljósmyndin er tekin í tömu sýningarrýminu og málað er á hana svarthol. Notast er við aðferð glermálverka sem eiga uppruna sinn að rekja til fyrstu kvikmyndanna. Með verki sínu eykur Elin skynjun áhorfenda um sýningarsalinn og rekur sögu nútíma tölvu og snalltækja aftur til forvera þeirra og minnir á sameiginlega virkni þeirra til að betrumæta og bæta við raunveruleikann og gefa auka vidd - og þannig tengir hún eldri kvikmyndaþæki við betrumættan raunveruleika.

Sýningarstjóranir byrjuðu rannsóknarvinnu sína í virkisrústum á eyjunni Suomenlinna, fyrir utan Helsinki. Þau héldu vinnu sinni áfram með gjörningum og fyrirlestri í bænum Omenapuutaloan, Helsinki, þar sem gjörningar voru fluttir í yfirgefnu sýningarrými sem staðsett var við hliðina yfirgefnu geðsjúkrahúsi. Nú þegar verkefnið heldur áfram í Nýlistasafninu er það ekki lengur arkitektúr sýningarrýmisins sjálfs sem áherslan er lögð á heldur er það samband verkanna sjálfra og hvernig þau skapa áherslu innan þema sýningarinnar. Sýningin er ekki lokaáfangi verkefnisins heldur er því ætlað áframhald síðar meir.

Darren Banks incorporates found and made film footage into sculpture and installation to explore ideas about domesticity, defunct technologies, cinema and the unknown. As a horror film fanatic he's intrigued by the aesthetic and structural devices used within the genre. <http://www.darrenbanks.co.uk>

O.B. De Alessi O.B. De Alessi is an artist from Italy currently living in Paris. Her performances, videos, installations and drawings have been exhibited in solo and group exhibitions in London, Paris, Italy, Russia, Spain, Australia and South America. She has obtained a Master's Degree in Fine Arts from Chelsea College of Art and Design and a Postgraduate Diploma in Performance Design and Practice from Central Saint Martins in London. She is also a writer and an actress. <http://www.obdealeesi.com>

Alexandra Zuckerman studied fine art at Bezalel Academy of Arts and Design in Jerusalem and at the Städelschule in Frankfurt am Main, as well as biology at the Tel Aviv University. Rooted in the medium of drawing, her practice deals with Russian iconography, folklore, fairytales and craft; her drawings - often black and white, mostly figurative and rendered with techniques that require time and devotion - create unusual connections between present and past, between dream and reality, between the gallery and the traditional. <http://nogallery.com/Artists/alexandrazuckerman.html>

Shirin Sabahi is born in Tehran, currently lives in Berlin. She uses image as the primary material in her works and text as the interlocutor of ideas embedded in the image. Ranging from video and slide projection installations to collages, artist books and movie subtitles, her projects often develop from tracing the visual and textual material she collects. Her work has been exhibited at Oberhausen Short Film Festival; Kunstbygning, Aarhus; Konsthall C, Stockholm; and Mercosur Biennial, Porto Alegre; among others. <http://shirinsabahi.com>

Johan Österholm received his MFA from Malmö Art Academy in 2016. When dealing with photography Österholm looks to the moon, and not just as a subject. It is the pale, silvery light of this celestial body, so rich in literary and artistic associations, that leaves its mark on the artist's photographs over long exposure times. Recent exhibitions include Screens and Mirrors, Borås Museum of Modern Art (SE), Peculiar Motions at Dusk, KHM Gallery, Malmö (SE), etc. <http://johanosterholm.se/>

Christian Andersson lives and works in Malmö, Sweden. With his ambition of rather exploring multiple viewpoints simultaneously than presenting a singular approach to reality, Christian Andersson incorporates fiction into the real world within his installations, videos and drawings. He recently had solo exhibitions at Galerie Nordenhake, Berlin, Kunstmuseum Wolfsburg, Wolfsburg, Palais du Tau / FRAC Campagne-Ardenne, Reims, etc. <http://christianandersson.net/>

Elin Hansdóttir's site-specific installations take many forms, including auditory or optical illusions, labyrinthian tunnels and motion-activated architectural elements. She creates self-contained worlds that seem to operate under their own set of rules, completely transforming a benign space into one that defies expectations and seems only to exist at a particular moment in time. Recent exhibitions include, Disruption (2016), Asmundarsafn Reykjavík; Suspension of Disbelief (2015), KW-Institute for Contemporary Art Berlin, Higher Atlas (2012), Marrakech Biennale; Trace (2010), 18 Gallery Iceland; Parallax (2009), etc.

Yuki Higashino lives and works in Vienna. He has recently exhibited at Le BBB centre d'art, Toulouse, Schneiderei, Vienna (both 2016), Mount Analogue, Stockholm and Skånes konstförening, Malmö (both 2014 and with Elisabeth Kihlström). In November 2016, he will present a joint exhibition with Kihlström at Gallery G99, House of Arts, Brno. His writing has been published in journals such as Texte zur Kunst, Camera Austria and airforum. com. In 2014, he co-curated with Elisabeth Kihlström "To take a landscape from" at Neue Galerie, Innsbruck, and he is currently curating a cinema program for Museum Moderner Kunst Stiftung Ludwig Vienna.

Barbara Sirieix is a writer and curator based in Paris. From 2008 to 2012, she was co-director of Redshoes, a Paris-based initiative dedicated to artists' films. Her recent projects involve fictional writing in the context of collaborations with artists for texts or exhibitions. She worked in 2015 on the exhibitions "The blue grey wall" at the Physics Room in Christchurch, NZ and "La référence d'objet n'est pas définie à une instance d'un objet", EMBA-Galerie Edouard Manet, Genevilliers, FR. In November 2015, La Galerie, contemporary art centre in Noisy-le-Sec published with Dent-De-Leone her first book "24 rue de la pierre feuillière" as part of an on-going curatorial project. This fall, she curated with Emilie Renard "That cool decline" at Occidental Temporary in Paris and is preparing now a group show at Futura in Prague in April 2017. She is also a regular contributor to art-agenda.

Curator's biographies

Patrik Aarnivaara is a Swedish artist based in Malmö. He studied fine art at Malmö Art Academy in Malmö, Välnärd Academy in Gothenburg and Goldsmiths in London. His works are influenced by the interaction between viewers, optical devices and architecture, employing sculpture, video and photo-based works to explore the act of observation. Recent exhibitions include: Tuners, Galleri Charlotte Lund, Stockholm (2016), Hours of Oblique Attention, Christine Park Gallery, London (2015), Society Acts - The Moderna Exhibition, Moderna Museet Malmö, Malmö (2014).

Maija Rudovska is an independent curator and researcher based in Riga, Latvia. Her interests locate in the fields of contemporary art and architecture, particularly with a focus on space, hybridity and in-betweenness. Her recent curatorial projects include: (In)visible dreams and streams (Nordic Council of Minister's 25th anniversary exhibition), Riga, Vilnius, etc.; Riga Photography Biennial 2016 Symposium (artists: Agnieszka Polska, Amalia Ulman, Kate Cooper, among others); Society Acts - The Moderna Exhibition 2014, Moderna Museet Malmö, kim? Contemporary Art Centre, Riga (2014/2015); Inside and Out, kim? Contemporary Art Centre (2012/2013), etc. Currently she is running a curatorial network Blind Carbon Copy (with Juste Kostikovaite).

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