

Living Room: UIT (Use it together)

Living Room

Danilo Correale

Simone Couto

Johannes Heldén

Samuel Henne

Thiago Honório

Becky Kinder

Ilaria Lupo

Yann Pocreau

Ian Swanson

Daniel Wagener

Wendy's Subway

TV Channel

Annabel Daou

Vikram Divecha

Mohamad Hafeda

Stine Marie Jacobsen

Ilaria Lupo

Franziska Pierwoss

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Exhibition reader design: Olivia Divecchia

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“It is an experimental ‘campus,’ a kind of taba, where all human experiments will be allowed—human ones, concerning human species possibilities. It is a kind of mythical place for feelings, for acting, for making things and constructing one’s own interior cosmos—so, for that, ‘open’ propositions are given, and even raw materials for the ‘making of things,’ that the participant will be able to do.”

Hélio Oiticica about *Eden*, 1969

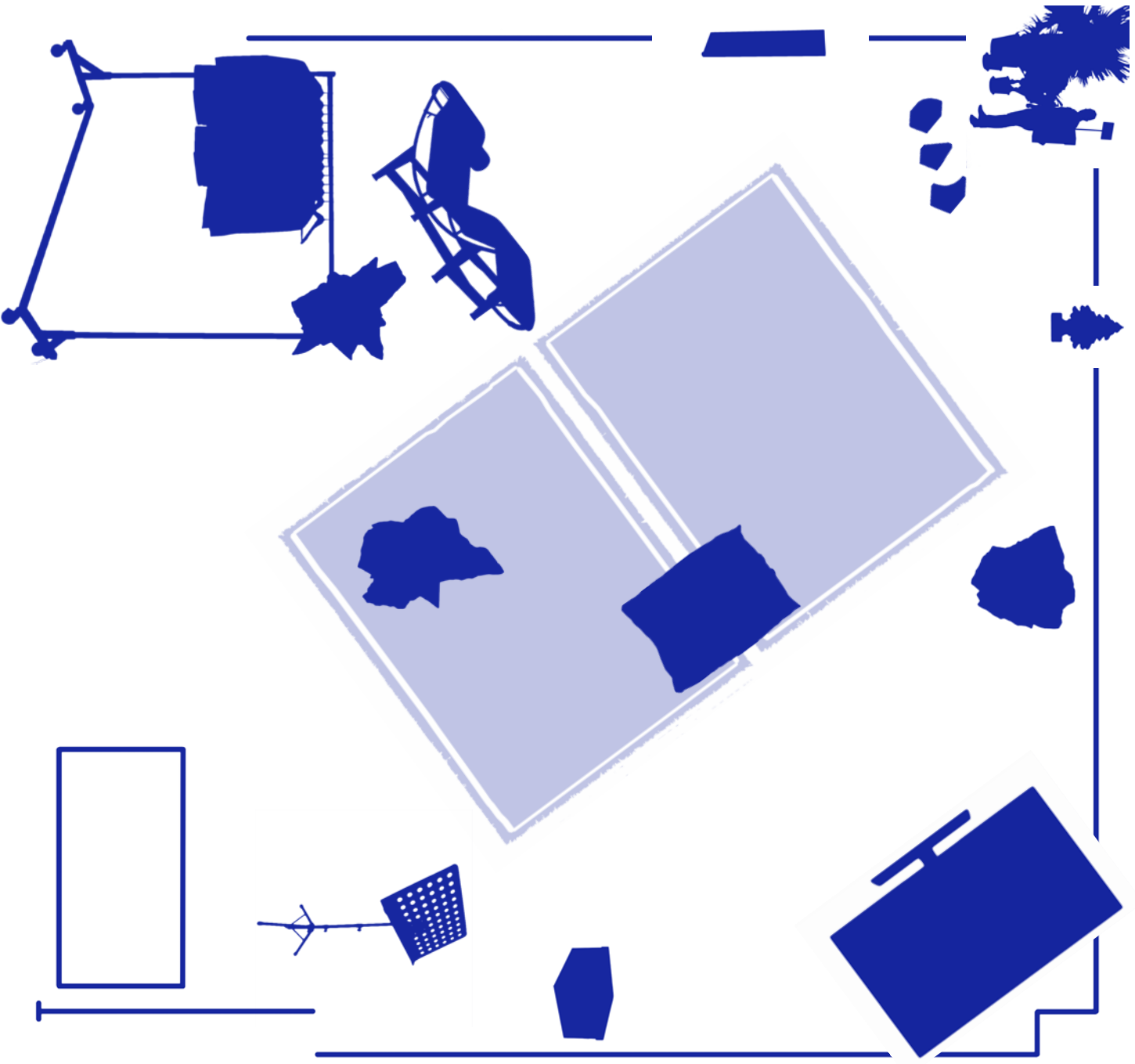
1:1 scale

“Art and art-related practices that are oriented toward usership rather than spectatorship are characterised more than anything else by their scale of operations: they operate on the 1:1 scale. They are not scaled-down models—or artworld-assisted prototypes—of potentially useful things or services (the kinds of tasks and devices that might well be useful if ever they were wrested from the neutering frames of artistic autonomy and allowed traction in the real). Though 1:1 scale initiatives make use of representation in any number of ways, they are not themselves representations of anything. The usological turn in creative practice over the past two decades or so has brought with it increasing numbers of such full-scale practices, coterminous with whatever they happen to be grappling. 1:1 practices are both what they are, and propositions of what they are...”

UIT (‘use it together’)

“...Usership is a strangely impersonal collective noun - it doesn’t really name a collectivity of users, but it definitely implies multiplicity. ‘Séparés, on est ensemble’—Stéphane Mallarmé’s wonderful line from The White Water-lily—nicely grasps the mutualization both by affinity and by contagion implied by usership. UIT (use it together) is one way to invite users to consciously build upon this social dimension of usership.”

Stephen Wright, *Toward a Lexicon of Usership*, 2013, published by the Van Abbemuseum



Living Room: UIT (Use it together)

A collective site-specific proposition by resident curator
Amanda Abi Khalil

Living Room

Living Room takes over an exhibition space that usually triggers modes of spectatorship. Turning ISCP's Project Space into a room for living, a shared space—by altering its function to a space of usership, created, used and activated (together) by the people who inhabit it—transforms its capacity to frame what is displayed inside it as art.

All the seemingly domestic elements which comprise the *Living Room* have a double ontology: they are artworks from which the art coefficient is removed or to which the usership value is restored so that they can serve a potential function.



Danilo Correale

Reverie, on the Liberation from Work (2017)

LP, record player, headphones and LC4 Chair*

*(Originally designed in 1928 by the trio of Le Corbusier, Charlotte Perriand, and Pierre Jeanneret)

Reverie, on the Liberation from Work is a two-chapter guided hypnosis exercise aimed at deeply relaxing your body and mind in preparation for a future without work. Think of *Reverie* as a tool to help you visualize what a life free of work can be. Take your headphones and listen intently.

This work is part of the artist's research on sleep and wakefulness in post-modernity for which he collaborated with a New York-based hypnotherapist in drafting two guided hypnosis scripts aimed at relaxing the body and mind in preparation for a post-work society. It is not intended as a means of escape from pragmatic discussions on self-organization and civil rights, but rather to establish a different narrative interaction with time and subjecthood in order to generate a deeper connection with our own selves, our roles as citizens and allies, and the role of art in our time.

Danilo Correale (1982) is an artist and researcher born in Italy. He is a current ISCP resident. His work analyzes aspects of human life, such as labor-leisure, and sleep under the lenses of time and body.



Simone Couto

Rest in Peace (2019)

Sewn pillow and donated clothes
Made specifically for the *Living Room*

This pillow transcends its materiality to be the repository of subjective life experiences in a contemporary world characterized by the contradictions of the forced and chosen mobility of people. The pillow rests on a bed of clay bricks, inviting anyone to take a break, sit, and at times, be read to. The artist will activate this space at unannounced times by reading philosophical texts she will appropriate and weave together on the theme of exile. Reclaiming a space for listening and conversing consists of building a shelter when one is lost in the storm, has no roof, or fixed address.

Simone Couto (1975) is an artist born in Brazil. She is a current ISCP resident. She is interested in the biographical shifts and speculation of new sites where the body veers and twists. Her performative and community engagement works are contingent and situational rather than site-specific.



Samuel Henne

untitled (proposition #I, II, III) (2019)

Marble and booklet

When Henne concluded his ISCP residency in December 2018, he left behind stacks of stone and marble he collected in Brooklyn due to insufficient funding for transportation to Germany. His contribution to the space is a playful experiment responding to the challenges of taking part in a joint project while he is absent and doesn't have access to the marble pieces. By producing 1:1 copies of the left-behind pieces, Henne broaches issues concerning his practice that shifts between sculpture, photography, ideas of originality, reproduction and speculations about the absent artifact.

The booklet is a speculative quest to find solutions for the marble pieces, offering a set of possibilities and propositions to the viewer who is also confronted with the actual marble, which has been made into tables for the *Living Room*.

Samuel Henne (1982) is an artist born in Germany. He was an ISCP

resident in 2018. His work is concerned with the complex interrelationships between sculpture and photography, particularly how sculptural objects are represented, displayed and transformed.



Thiago Honório
Exchange exchange (2019)
Used tools

For this work, the artist asked ISCP residents to each donate a working tool from their studio in exchange for a new identical tool. Donated tools are made available in the *Living Room* for collective use.

The artists' tools become artworks questioning the meaning of art at the place of its production par excellence *i.e.*, the artist's studio space. This participatory gesture deals with notions of reciprocity and the gift in a neoliberal context of artistic production.

Thiago Honório (1979) is an artist born in Brazil. He is a current resident of ISCP. His work is informed by different kinds of knowledge and exchanges, based on procedures such as dislocations, collections, appropriations, cuts and assemblies.



Becky Kinder
Little Trees (2018)
Ceramic garland and scent

Little Trees is a grouping of hand-painted ceramic versions of popular car air fresheners. For the *Living Room*, the work is scented. This item that you see hanging in people's cars and taxis in every country became a trademark of globalization, and its synthetic sweet fragrance ubiquitous.

These 1:1 scale replicas of the *Little Trees* don't escape the paradigm of representation by being 1:1 scale works (in reference to Stephen Wright's *Lexicon of Usership*), however their usership value was conserved. They will propagate a legendary scent in the transient and collective space of the *Living Room* challenging their "rearview-mirror-dangling existence" (as described by Hilary Greenbaum and Dana Rubinstein in *The New York Times*).

Becky Kinder (1976) is a painter and ceramicist born in Nebraska and currently working in Brooklyn. Her work is concerned with artifacts, the body and memory.



Ilaria Lupo in collaboration with Paed Conca and Sarigama
The Overseas Ensemble (2015)
CD and player, music stand, artist visa regulation and poster

This participatory project focuses on the legal interdiction for immigrants to perform music publicly in Lebanon. This is due to the Artist Visa Regulation, dating from the French mandate period, which even today regulates foreign prostitution. Sarigama is a group of Sri Lankan nationals who migrated to work in Lebanon, and who play music as amateurs. They work during the day and rehearse their at night, in the basement of a supermarket. Lupo involved them in a collaboration with the composer and musician Paed Conca. During three months of rehearsals, Conca and Sarigama created an experimental album, born from a research on Baila, the Sri Lankan popular form of music.

Ilaria Lupo (1977) is an artist born in Italy. She develops a contextual and process-based public space practice. Her site-specific interventions result in paradoxical set-ups, such as diversions of space's functionality or unrealistic participatory displays.



Yann Pocreau
Diffraction 1, 2 (2018)
Woven image on two rugs

This photograph was made using the diffraction grating of the spectrograph of the powerful telescope of the Mont-Mégantic observatory in Canada. In this image the spectrum is thus made visible to the naked eye. The question of the scale of light is closely linked to human perception. Impossible to measure on a plane other than that of its spectrum and its wavelengths, the scale 1: 1 is at the same time here impossible and meanwhile still quite valid.

Yann Pocreau (1980) is an artist born in Canada. He was an ISCP resident in 2018. His research focuses on the narrative contributions suggested by

light when it is staged in specific places. In his most recent projects, he puts forward traces of light and its presence as a subject.



Ian Swanson

Style options (2013)

Glazed porcelain, commercial Z-rack and clothes hangers

This work is a representation of a commercial clothing rack and plastic manikin busts found in budget and second hand retail outlets, molded and re-cast in porcelain; often seen as the most delicate and luxurious ceramic. The sculpture is restaged for the *Living Room* with the addition of clothes hangers, restoring its inherent function for the jackets of visitors to ISCP.

Ian Swanson (1983) is an artist born in Michigan. He is a staff member of ISCP. His work spans painting, sculpture, audio and installation; working in territory where the slippage between representation and the ineffable brings realism and abstraction into vivid conversation. He reconfigures the potential in familiar images and everyday objects, toying with the “common touch of their built-in obsolescence.”



Daniel Wagener

yellow fellow with plant (2016)

Phototex print

This portrait is informal and reveals the personage’s decorative nature. He has an unstudied posture, and he is accompanied by a palm (possibly *Howea Forsteriana*) in a plastic pot, which takes up so much space in the composition as to compete with the ostensible subject, the yellow fellow. One can suggest that the work is almost a double portrait of the man and the palm. Stylistic aspects of the plant can be seen in the yellow man’s posture and attitude.

Daniel Wagener (1988) is a photographer born in Luxembourg. He was an ISCP resident in 2018. His work balances between graphic design, staging and urbanism. He documents traces accidentally left behind by people, and the absurd normality of everyday life staging.



Johannes Heldén

The Green Room (2019)

Text-based intervention

The Green Room is ISCP’s internal website for which each resident has a private login username and password. Since the *Living Room* is also a new addition to the ISCP’s facilities, a user guide for the space was created and added to the Green Room’s list of instructions, tips and resident responsibilities. This text-based intervention combines instruction-oriented jargon with poetry and science fiction. The digital intervention is only available to residents through their personal login credentials. A version of this text is also available in print for visiting guests and at Wendy’s Subway.

Johannes Heldén (1978) is an author, visual artist and musician born in Sweden. He is a current ISCP resident. His work deals with artificial intelligence, ecology, poetry, science fiction, sentience, nature and interactive narrative structures.



Wendy’s Subway, a non-profit reading room, writing space, and independent publisher located in Bushwick, Brooklyn contributes a selection of bookstands designed by Tyler Polich & Hannah Wilentz, as well as artists’ books that grapple with being both artworks and books.

379 Bushwick Ave, Brooklyn
Opening hours:
Wednesday–Sunday: 10am–6pm

Annabel Daou and the people of Beirut

Mathaf Mathaf Chou Hayda (2018)

24 min., Arabic (English subtitles)

In November of 2017, people from across Beirut came to the National Museum and gave their voices to a number of objects in the collection. The people spoke to and for and about these objects from the past, and, in doing so, they revealed fragments of the present. They did not attempt to disclose a particular historical narrative. Nor did they attempt to create a fiction. They did not lie and they did not try to tell the truth.

Mathaf Mathaf Chou Hayda is an audio work (and an accompanying video) that takes the form of a museum audio guide. For the making of the work, artist Annabel Daou invited groups of people to take part in accompanied visits to the National Museum of Beirut during which they were asked a series of questions, prompting them to reimagine the histories and purposes of objects in the collection. The multitude of collected voices was strung together so as to reflect the rhythms of the responses that each object provoked. As a sound work designed to be heard in a public space, *Mathaf Mathaf Chou Hayda* allows us to reconsider what and who matters when it comes to the discourses of our shared and varied histories.

This project was commissioned by BeMA (the Beirut Museum of Art) in collaboration with Temporary Art Platform. With the partnership of the Ministry of Culture Directorate General of Antiquities and the National Museum of Beirut.

Annabel Daou (1967) is an artist born in Lebanon and based in Brooklyn. Her work takes place at the intersection of writing, speech, and non-verbal modes of communication. Among her interests is our intangible relationship to time and presence. Daou's work is often constructed out of lightweight, seemingly ephemeral materials that both indicate and resist a sense of objecthood. Her performances and sound pieces frequently involve interactions with random strangers, and the process of asking questions and recording or transcribing the answers.

Vikram Divecha

Miziara Architects (2014)

22 min. 21 sec., Arabic (English subtitles)

Returning to one's native place and building a home is a universal desire. This video project explores this theme in Miziara, a mountain village in



TV Channel

The *Living Room* includes a television channel with videos (on demand) that comment on the aesthetics of participatory approaches in social art practices. The selection includes six participatory art projects that took place in different contexts in Lebanon, Germany, Bahrain and the United States. These videos introduce innovative formats of collaboration, addressing issues of hospitality and reciprocity.

Please use the remote control to scroll through the videos.

North Lebanon. Two-thirds of its population lives in cities. Many return every summer and build homes, at times without consulting architects. The artist collaborated with the El Bacha family that lives and works in Beirut and maintains a summer home in the village of Miziara. He invited Hamid El Bacha (born 1958) and his son Michel El Bacha (born 1981) to envision a house with a user-friendly design software they use.

The film follows father and son on their design journey. They debate, collaborate, and design, while showing disregard towards the grammar of architecture. The house is patriarchally divided—the floors are designated for grandfather, father and son. As the floors stack up a generation gap unfolds, moving from traditional towards an urban vision.

This project was made during a residency in Miziara organized by Temporary Art Platform and curated by Amanda Abi Khalil. The video was projected on a stack of cinder blocks found in the forest of Miziara, North Lebanon and viewed by the local community.

Vikram Divecha (1977) is an artist born in Lebanon and based between Dubai and New York. His conceptual and collaborative practice has developed around what he calls ‘found processes’—forces and capacities at work within urban systems. By realigning social and economic relations his projects often bring invisible structures into plain view, to raise questions about agency, ethics and value. Divecha’s engagements translate into site-specific works, public art, installations, video, photography and drawings.

Mohamad Hafeda

Sewing Borders (2018)

25 min. 36 sec., Arabic (English subtitles)

A group of residents of Beirut with different experiences of displacement encounter the map of the city and that of the region. Through their sewing skills they negotiate and narrate notions of spatial, temporal and historic borders. The exercise opens up the history of displacement in the Middle East and issues related to the representation of individuals in urban space. The video moves across maps, documents and residents’ stories. It explores the role of representational techniques (map drawing) and processes (treaties, declarations) in the making of borders while revealing their temporal nature through residents’ lived experience.

Mohamad Hafeda (1976) is an artist, designer and writer born in Lebanon

and based in London. He is a founding member of Febrik, a collaborative platform for participatory art and design research focusing on issues of refuge and spatial rights.

Stine Marie Jacobsen

German for Newcomers (2016)

The Beard, 4 min. 9 sec.

I pack my suitcase, 4 min. 13 sec.

German (English subtitles)

German for Newcomers is an alternative language course and teaching book made for newcomers in German-speaking countries and a related film series—both conceived as an art project and a teaching concept. Here expats, immigrants, and refugees improve their basic German language skills by collectively writing useful teaching material for themselves and others, inspired by their experiences with German culture, bureaucracy, and language.

In this project, the artist Stine Marie Jacobsen plays the role of a non-teacher. As a brief background of how the artist came to this format of an art project, it should be mentioned that she has been interested in the processes of learning a language and fascinated by how a personality “translates” into a foreign language over a longer period of time.

German for Newcomers differs from traditional language classes in the way that the role of student and teacher are shifted. The student is the one who develops the content of the classes and an attitude towards the German language, whereas the teacher ends up in a less authoritarian position.

German for Newcomers is a German language project and workshop concept by Jacobsen organized in collaboration with Nastaran Tajeri-Foumani and Mirella Galbiatti from the German street work organization Gangway and Aktion Mensch Berlin. The project was initially realized in collaboration with Galerie Wedding—Raum für Zeitgenössische Kunst, Berlin, specifically in relation to the *German for Newcomers* | *Law Shifters* exhibition curated by Bonaventure Soh Bejeng Ndikung and Solvej Helweg Ovesen, over the course of one year.

Stine Marie Jacobsen (1977) is an artist born in Denmark. She was an ISCP resident in 2018. Her practice focuses on decoding violence and law both individually and collectively through participatory means. In order to give participants a collaborative and dialogical space, Jacobsen creates open structured sociocultural and participatory projects with

clearly defined themes. With a focus on themes such as film, language, gender, violence, death, taboos, anonymity and psychology, the artist conducts performative experiments and creates platforms for critical thinking and new ways of looking at ethics, identity, control, fear and trust.

Ilaria Lupo in collaboration with Rabih Beaini
Nocturne for Pit Orchestra (2017)
20 min. 27 sec.

Nocturne for Pit Orchestra digs into dynamics of music-making in the frame of labor, while aiming to explore the intermingled layers connecting a stone quarry's identity with the socio-economic shifts in twentieth century Bahrain and the Gulf Region.

Beaini, the composer invited by the artist for this project, engaged with the site laborers after contextual research, in particular on the pearl divers music, Fidjeri. Historically, Bahrain is influenced from the Persian, East African, South Asian and Levantine cultural basins. The Fidjeri is a vocal music of great complexity, embodying a pivotal history of labor in the region. The pearl divers traditionally performed publicly in the Dar music houses. Beaini involved the group in a process where an array of influences were explored and combined. They rehearsed vocal droning, looping, amplifications, polyphonies, solo and choir. The final performance unfolds as a process navigating between dissonance and harmony.

The stone quarry, located in the desert of Hafeera, represents the very heart of source extraction destined for construction. This landmark site has witnessed the transition between two economic eras and the consequent changes in the system of labor. It came at a time of acceleration, accompanying the radical reconfiguration of the urban landscape and the shoreline. It can be seen as a site of modernity, while the project attempts to question this 'modern' identity and its ties with the past, still reverberating today. The performance was presented in the quarry itself, opened to the public for the very first time.

This project was realized with The Bahrain Authority for Culture and Antiquities, Al Riwaq Art Space, Temporary Art Platform, FARE, NASS, RBMA. With the support of the research by the Danish Folklore Archives, The Musikmuseet, The Moesgaard Museum, The Bahrain TV, The Bahrain National Museum Archives, The Bahrain Ministry of Municipalities Affairs and Urban Planning.

Ilaria Lupo (1977) is an artist born in Italy. She develops a contextual and

process-based public space practice. Her site-specific interventions result in paradoxical set-ups, such as diversions of spaces' functionality or unrealistic participatory displays.

Franziska Pierwoss
The Art of the Deal (2019)
11 min. 54 sec.

The Art of the Deal invited three Minnesotan families to star in a reality TV show and to openly discuss family politics in 2019 during the holiday season. Forty years after its birth, reality TV seems to have become an integral part of people's lives, no matter which country or continent, whether in the United States, Germany, or elsewhere. And more than a decade of *Keeping Up with the Kardashians* has certainly shaped the way realities are being performed all over the world.

Following a docu-style aesthetic, *The Art of the Deal* depicts the private sphere of three families that serve as a platform to debate and stage questions of individual behavioral patterns but also collective dynamics. During holidays, unlike any other time of the year, the discrepancy between personal expectations and the actual reality of a family gathering frequently results in a drama that usually is resolved within seconds. Pivotal, universally valid questions will emerge in this process.

How do families communicate today? What verbal and body language is at play? Simultaneously, more mundane questions will arise: Who negotiates the best deals around the dinner table? Who is the most charming in finding excuses? Who speaks too much and who prefers to remain silent?

Produced by Goethe in the Skyways - Goethe Pop Up Minneapolis. Funded by German Federal Foreign Office, Implemented by Goethe Institut, Supported by BDI.

Franziska Pierwoss (1981) is artist born in Germany and based in Berlin. She is a performance and installation artist, who also works as an organizer and initiator of various cultural projects. With a strong focus on durational performance and collaborative practices, she develops site-specific installations and creates situations of engagement, in which personal and political boundaries are called into question.

About the Curator

Amanda Abi Khalil is an independent curator based in Beirut. Her curatorial projects are focused on socially engaged practices and exhibitions that critically address modes of production and exhibition in the art world today. She is the founder of Temporary Art Platform, a curatorial platform that aims to shift artistic and curatorial discourse towards social and contextual concerns in Lebanon through residencies, research projects and commissions. She is the Jane Farver Curatorial Resident at ISCP from December 2018 to February 2019.

Opening Reception

February 12, 2019, 6-8pm

Public Programs

February 26, 6:30-8pm: *Dream Homes and Heartache Panel Discussion: Phantasmagorias of the Interior*, organized in collaboration with the “On Being Human” Seminars at New York University.

This discussion will consider evolving relationships to domestic space vis-à-vis contemporary understandings of luxury, privacy, hospitality, commodification, aspirational culture, and the everyday. Walter Benjamin used the term “phantasmagorias of the interior” to refer to the spectacle of the nineteenth-century bourgeois dwelling, and the “imperious need to leave the imprint of...private individual experience on the rooms [one] inhabits.” What sorts of phantasmagorias spring from the interiors of today?

Participants:

Samar Kanafani, social anthropologist based in Beirut, Lebanon
Jennifer and Kevin McCoy, visual artists based in New York
Vikram Divecha, visual artist based in Dubai and New York
Jon Wang, visual artist based in New York
Moderated by David Markus, New York University lecturer and art writer

March 29, 6-8pm and March 30, 1-7pm (ISCP Spring Open Studios): Annabel Daou will perform her Fortune project during ISCP’s Open Studios as part of the *Living Room*. In this project, members of the public are invited to partake in an intimate interaction in which they present their palms and receive their fortunes transcribed onto paper for a small fee. The reading and writing is entirely silent.

#livingroomUIT

Gallery Hours
Tuesday-Friday
12-6pm

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