



Ways of existing (becoming - ongoing)

10.08 - 19.08.2023

KunstWerk e.V. Deutz

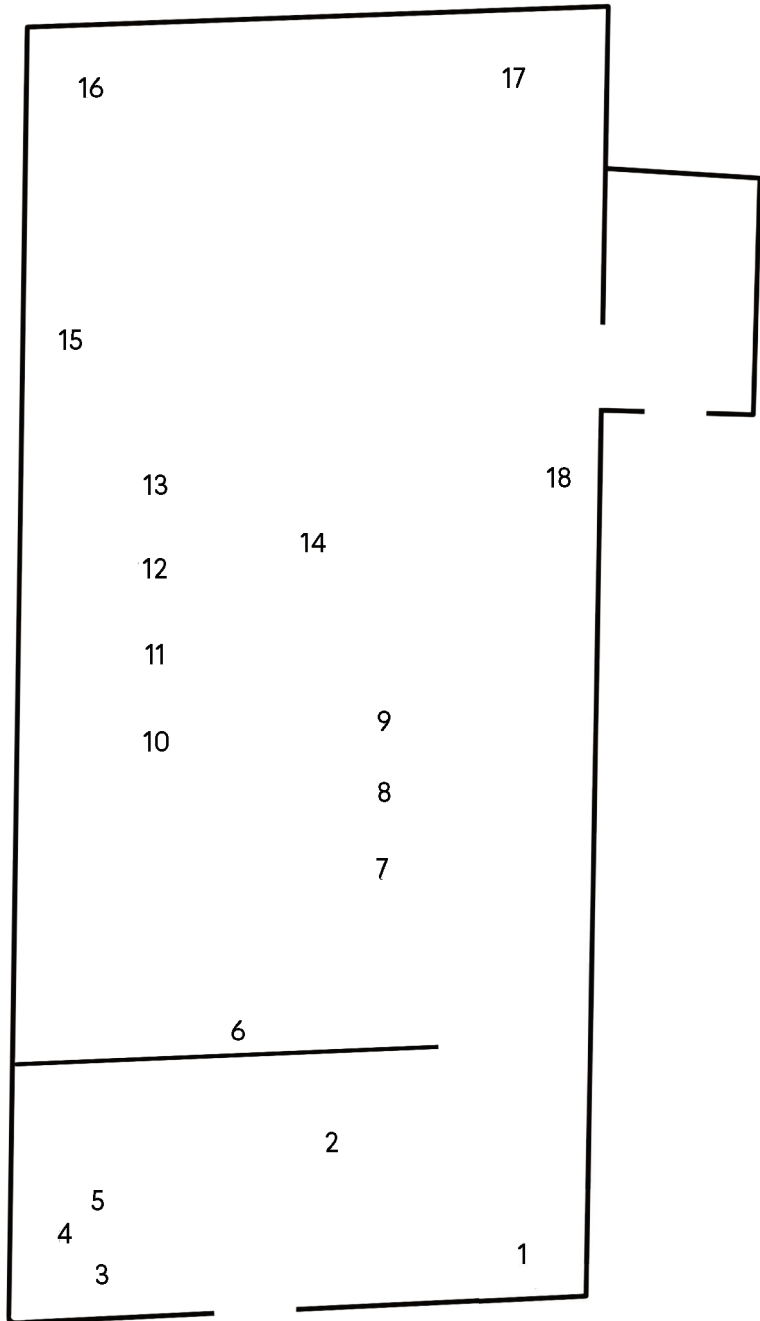
Ways of Existing (becoming-ongoing) begins with processes of writing as an embodied practice, where to write-in-time is to also re-member the breaths of grandmothers, aunts, heroines, reptiles, spirits, ... , and blood relatives as active participants in the writing of history. It is a gesture of resistance and a celebratory dance that allows us to imagine, plant, project, mould, map, rewrite, draw, dream and carve out our own future-histories.

In a world where systems of knowledge production continue to focus on individualised progress, the process of creating this exhibition has demanded and required a continuous negotiating of where the "self" begins or ends, how shared experiences of marginalisation echo across geographies, and how systems of power continue to inform ways in which each of these echoes reverberates.

The works on the exhibition go beyond recollections of past and present. They merge to imagine future landscapes built out of diary entries, hauntings, historical archives, wishes, and memories that are as fragile as they are certain. To embody the process of becoming-ongoing, the artists employed uncertainty, opacity, play, ephemerality, and fragility as strategies to counter and de-link from forceful and often exploitative political systems brought on by coloniality, racism, western imperialism, and all existing forms of oppression. These strategies and gestures also mirror and make visible the everyday existence of those affected, including human and non-human forms, both living and no longer with us.

To evoke ways of existing as an ongoing state of becoming is to simultaneously break linearity while interrupting the notion of a clear centre and margin. It is to oscillate between various selves in order to multiply resistances while escaping predictability. It is, most importantly, to insist on healing in order to continue to survive.

Prof. donna Kukama



- 1 Sebastian Jaimes Marin, *We have more hearts than one*
Video installation / 2 channel video with clip randomization system,
maximum number of possible matches: unknown, 2023
- 2 Tania Licheuskaya, *when 'familiar' does not work, what is left behind?*
Clay, wood coal, sound, memories, 2023
- 3 Hojin LEE, *The Fairy and Woodcutter*
1 channel video, 5'42", 2023
- 4 Hojin LEE, *Kongjwi and Patjwi*
1 channel video, 9'16", 2023
- 5 Hojin LEE, *Princess Pyounggang and Stupid Ondal*
1 channel video, 7'48", 2023
- 6 Cate Lartey, *Tremblement*
Photography ©ibiyane, found footage, interview snippets,
Film loop 3', 2023
- 7 - 13 Adéolá Olágúnjú, *Untitled*
Ink & Charcoal Drawing Printed on Fabric, 80x120cm, 2022-ongoing
- 14 Jazmin Rojas Forero, *Crocodile Nest*
Mixed media site specific installation / Moulded and compressed soil
structures, water, ceramic, contact speakers, Variable, 2023
- 15 Johanna Schütt, *memory ghosts*,
Video, mixed media, Variable, 10', 2023
- 16 Mary Mikaelyan, *And the sun rose brightly*
2 channel video, installation, 23'57", 2023
- 17 Ivonne Sheen Mogollón, *El mismo sol, anderes Licht (The same sun,
another Light)*
Mixed media installation / Super 8 mm analogue film loop, collage cya-
notype print on canvas, sequins, contact speaker, Variable, Film loop 7',
2023
- 18 Dilara Raika, *For Çiçek (work in progress)*
Video, 22', 2023-ongoing

Sebastian Jaimes Marin

We have more hearts than one

21.07.2014

...now they ask me about the people I love... if I think of love as a vibration that moves life, I cannot feel a limit that marks the beginning or the end of something, we contain infinitely to each other...

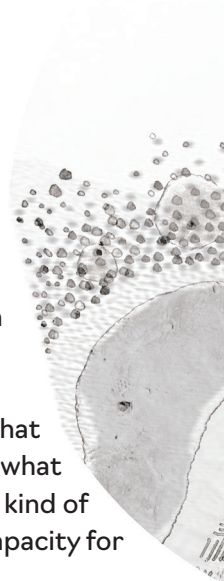
This installation arises from a short film in which I work with images that I recorded between 2012 and 2022, where I share with my father what has happened, after his death, in the last ten years of my life. In this kind of film diary, I approach the past not as something dead and without capacity for renewal, but as a time that can be reversed.

We have more hearts than one is a search to expand the notion of film diary and to break the temporal linearity with which we approach life and memory. Two screens, one on top of the other, propose a sense of vertical time, in which images and date-images overlap each other, inhabiting simultaneously different times that converge in the present.

The piece is composed of two video channels, the first one shows different clips with dates within the period from July 2012 to July 2022. The second one contains images of moments that have been mobilizing for me in the last few years. These images have been projected and re-recorded multiple times, a gesture that evokes the very act of remembering, where memories acquire different marks each time they are brought to the present. The videos go through a randomization system that makes multiple coincidences between dates and images. Each date can contain any of the images, just as each image can be related to any date.

21.07.2022

Now I ask myself about the people I love... some of them are in these images.





Tania Licheuskaya

when 'familiar' does not work, what is left behind?

"A human was born to work on the field", says my grandmother, who has been living her entire life in the countryside. I especially began to pay attention to my grandmother's stories after my grandfather died. I was interested in her past, in how people organized and managed their life in the village, how they spent their youth, and what they were happy about.

My grandfather was a potter maker and almost every weekend he traveled to the town market to sell his products. He often exchanged them for whatever goods he, our family or friends needed. I remember how we took the train together back to the village and, for some reason, we were allowed not to pay the fare. I believe he knew all the ticket controllers and how to negotiate with them. My grandmother and I often recall how he once was mentioned in a Ukrainian newspaper for selling his pottery and not paying taxes. Just like that. Such a harmless offender.

Based on her and my memories, I imagine rural living as invisible tactics of resistance, a silent revolution – implicit but familiar forms of life organization and communication. The already known attempts to change the status quo seem not to work any longer or are not possible to apply anymore.

The sound consists of the documentation of conversations, songs and water as one of the main elements of agriculture, which, under certain circumstances, becomes a tool of violence and power. By using clay as a means, I refer to the folk craft in the Belarusian part of Polesie, to the relationships and material and non-material exchanges that people have practiced among each other – what some call 'alternative economies' nowadays.

Hojin LEE

Princess Pyounggang and Stupid Ondal, Woodcutter, Kongjwi and Patjwi

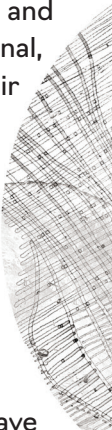
From a feminist perspective, I have argued that what we have learned is a synthesis of propaganda and prejudice. I seek to challenge and dismantle systems of oppression, including those rooted in gender inequality. This analysis recognizes that dominant narratives and social structures have historically perpetuated propaganda and prejudice against women and marginalized genders, shaping the knowledge we acquire.

Historical context: Throughout history, women have been systematically marginalized, excluded, and silenced. Traditional patriarchal structures have perpetuated a biased narrative that upholds male dominance and female subordination.

Gender stereotypes: These stereotypes reinforce oppressive beliefs and prejudices, creating a distorted view of women's capabilities, roles, and experiences. For example, women have been historically portrayed as emotional, irrational, and dependent, perpetuating a narrative that undermines their intellectual and leadership abilities.

Intersectionality and multiple oppressions: Women from marginalized communities, such as women of color, LGBTQ+ women, and women with disabilities, face multiple layers of oppression. Their experiences and perspectives have often been overlooked or dismissed, further perpetuating a biased understanding of the world.

In challenging the synthesis of propaganda and prejudice in our learning, I have called for a critical examination of the sources of knowledge, the biases embedded within them, and the need for more inclusive and diverse perspectives. It seeks to disrupt and deconstruct oppressive narratives, create space for marginalized voices, and foster a more equitable and accurate understanding of history, culture, and human experiences.



Cate Lartey

Tremblement

"How we see a thing - even with our own eyes - is very much dependent on where we stand in relationship to it."

- Ngũgĩ wa Thiong'o

What definition of "design" can be referred to? How can narratives of design be located in a broader and larger context that superficially appears to be national or individual? How can the many entangled yet often asymmetrical and sometimes ambivalent histories of form-finding processes between Africa and Europe be contextualised so that it does not remain the "exotic"?

Contemporary design practices in Africa shows that the understanding of design can be broadened to include practices that have evolved from economies and traditions (informal and formal, craft and industrial production), as well as collaborations between trained designers and the various traditional sectors. Such an expanded concept of design is also proposed by Villem Flusser in his short essay on the word design. He sees design as a bridge between art, craft production, technology and society.

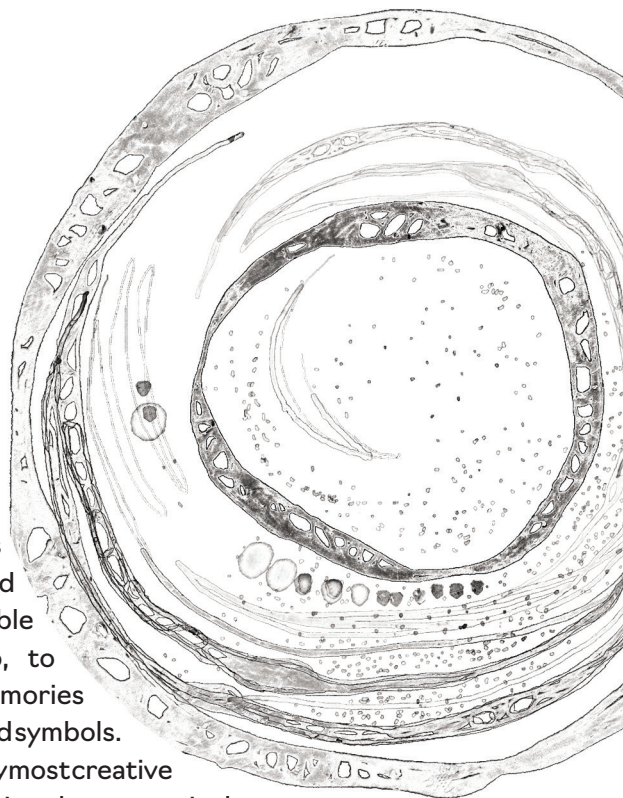
As is well known, the interest in African objects during the colonial period was mainly directed towards ritual objects such as masks or sculptures, whose special aesthetics were taken up by European avant-garde artists. At the same time, there was little interest in woven textiles, clay vessels or everyday objects and ceramics. These were only collected as material culture with a view to ethnological theorising.



Adéolá Olágúnjú

Untitled

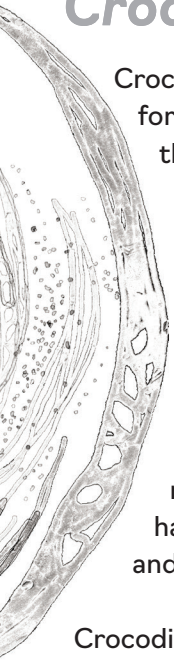
The act of drawing facilitates self-reclamation, thereby fostering healing. The process of making these drawings is my attempt to confront and communicate an intangible and incoherent experience. Also, to express cognitive and corporeal memories through imagination, metaphors, and symbols. In essence, drawing became one of my most creative non-verbal methods of self-expression that evocatively convey experiences and memories beyond the grasp of verbal expression.



The resurgence of the desire to make drawings started in 2022 as a journal; I could purge my thoughts and feelings without words in this journal. Making these drawings felt more significant than the end product; it became a curative dimension of freedom and expression. In the sketch pad, all my inhibitions disappeared, and I felt free, unbothered by life's realities and art-making rules.

Jazmin Rojas Forero

Crocodile Nest



Crocodile Nest is the first sculptural gesture that arises from the research for a film project in which I explore my relationship with the tropical hall of the Düsseldorf Zoo where a group of crocodiles live.

Five blocks of compacted soil, with the same size of the columns of the place, form a circle line, which reimagines a new space: a nest for crocodile eggs in captivity.

The sculptures are a remembrance of vernacular architectural techniques. I am interested in recalling these practices, as they are mainly collective and involve a more conscious understanding and relationship with the land. Putting the eggs in contact with the soil, which has been worked for several hours by hand is a symbolic act of reparation and reaffirmation of crocodiles, but also our bond with the territory.

Crocodile mothers bury their eggs and just when they are about to hatch they produce a high-pitched sound inside the egg to call their mothers to dig them up so they can come out into the world. This chant is present in the installation through a sound composition that emerges from the eggs as a metaphor to summon home.

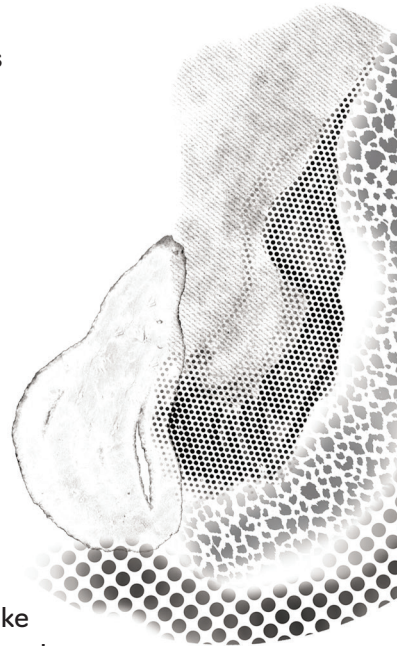
Johanna Schütt

memory ghosts

memory ghosts exists at the crossroads between ghostly realms and the tangible world of the living. the work draws inspiration from various sources: fragments of dreams, forgotten digital notes, and the depths of the internet.

following these spectral essences, the film tries to navigate themes of grief and remembrance. rather than providing a definitive answer to the question of how ghosts are being made and unmade, it unfolds as a navigational tool through the maze that ghostly beings move within: an non-place, comparable to the nest of serpents, where memories intertwine and find containment. the snake-nest becomes the backdrop against which present experiences are being understood.

the marble forms endeavor to materialize those figures, bringing organic movement into the rigid confines of rectangular plates. traditionally reserved for covering surfaces like walls, grand entrance halls, and gravestones, these marble forms act like an interface to the elusive worlds of memory ghosts. disappeared, and I felt free, unbothered by life's realities and art-making rules.



Mary Mikaelyan

And the sun rose brightly

'This morning, when the sun rose brightly, flooding everything in its light, my paintings seemed pale and devoid of the emotion that, in my friends' estimation, communicates itself so easily to others. In the pinkish evening mist, however, they seemed to be of value again, and I remained sitting in front of them for a long time, thinking and dreaming. I felt relieved then; I began to look at my work confidently and even, gradually, to admire it. This evening my soul is in accord with the states of mind that gave birth to those pictures. I am, perhaps, adding my particular mood to their real merits, filling them out in my imagination, making good their defects, and gradually I begin to feel excited.'

The video work is based on reading the novel *My Soul in Exile* by Armenian author Zabel Yessayan (1922) about an artist who returns to Istanbul before the outbreak of World War I. Within this political context she explores such questions as the experience of feeling like an exile in one's own land, the position of a woman artist and her fears and failures, reflections about her art and its perception by the society, the relations between the artist and the society, political situation and the possibilities of doing art, the feelings of alienation and isolation.

The overlaying of two different historical times, fiction and reality, as well as body and text in the video creates both parallels and ruptures.

In the installation that accompanies the video work, I work with such architectural structures as niches. They are structures from ancient times that interrupt the continuity of the wall. The niches and the structures that follow them have historically had various meanings, such as sanctuaries, storages, text dividers, and then places for the installation of statues and works of art. Traditionally importance was given not only to the depictions made on the niches and what occupied the area, but also to the framings, as well as the parts protruding from them and their public uses.

Ivonne Sheen Mogollón

El mismo sol, anderes Licht

In the sixteenth century in the present Bolivia, Baltasar de Salas, an agustinian priest, wrote his report to the Church about the Copacabana area in La Paz. He faced the Inquisition because of his close relationship with the indigenous peoples. In the present, the only copy of his manuscripts are part of the book *Copacabana de los Incas* written in the late XIX century by the priest Jesus Vizcara Fabre, who like the editors of the last edition mentioned, recovers de Salas' manuscripts as an attempt to question and study his own colonial background. In the early XX century, an archeologist named Adolf Bandelier published a book *The islands of Titicaca and Koati*, in which he described his scientific expedition around the Titicaca Lake in the present Peru and Bolivia. He describes the Island of the moon, Koati, to have the shape of a whale.

In 2018, I traveled for the first time to Bolivia, as a tourist, to meet friends there. I visited Koati and I decided to come back there during my vacations again and again. I took some images in different formats, including the Super 8 mm. After some years, I moved to Germany and I could look at these images after digitizing the material. Here, I began to question my own practice as a filmmaker, my own imagination of the landscape, everything customized under the label of poetry or art. I decided to examine the underlayers of documentary and experimental methodologies. In this process, I learnt about the strong connections between mining explorations and the arrival of photography and cinema in the south of Peru and Bolivia.

In this installation, I show a collage in which I converge all of these testimonies from different times, including mine. I print it with the cyanotype technique, which only works with the sunlight, to bring a process which is organic and doesn't function as an exact reproduction. I create a fake and playful "historical" picture in response to the expectations of seeing a truth in them. To intensify their character of subjectivity. This print becomes the back screen of a S8 projection, in which I bring together my testimony in these two territories: Koati and NRW, Germany, the landscape and the persistence of mining in our everyday lives.

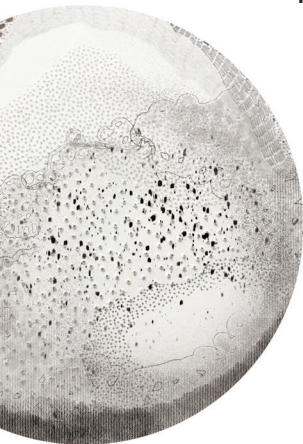


Dilara Raika

For Çiçek (work in progress)

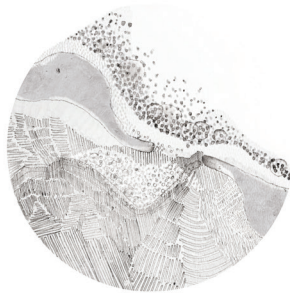
A poetic reprocessing of post-migrant life. A work in progress or an ongoing work. What happens to migrant families who come to Germany in the early 1970s in the course of the guest worker movement and to whom horrible things happen here? The work tries to analyze the personal consequences of racism and misogyny, of violence within and outside the family. It's dealing with the intergenerational trauma, survival and taboos. It is about what is left now, a mother and daughter in conversation and in search.

How do families deal with loss? How do you pay tribute to your ancestors that were deeply wronged and mistreated in and by Germany in the 70s? Whose life's were damaged forever and left intergenerational trauma that this work tries to find a language for. Over 40 years later, mother and daughter visit their families abandoned house in Turkey. It has not been entered for years. Contact with the rest of the family has been cut off for about a decade. Here, an examination and confrontation with the history of the broken family takes place. This unfinished work is about unfinished business.



"To be loving is to be open to grief, to be touched by sorrow, even sorrow that is unending. The way we grieve is informed by whether we know love. (...) Our morning, our letting ourselves grieve over the loss of loved ones is an expression of our commitment, a form of communication and communion. (...) Love invites us to grieve for the dead as ritual of mourning and as celebration. As we speak our hearts in mourning we share our intimate knowledge of the dead, of who they were and how they lived. We honor their presence by naming the legacies they leave us. We need not contain grief when we use it as means to intensify our love for the dead and dying, for those who remain alive." - bell hooks: all about love: new visions

In honor of every woman that didn't survive sexual violence. To a future that gives us the respect and humanity and dignity that we deserve whilst we are still alive.



Artists

Adéolá Olágúnjú

Cate Lartey

Dilara Raika

Hojin LEE

Ivonne Sheen Mogollón

Jazmin Rojas Forero

Johanna Schütt

Mary Mikaelyan

Sebastian Jaimes Marin

Tania Licheuskaya



Curated by

Prof. donna Kukama

Poster Design

Laura Gómez Bernal

Jazmin Rojas Forero

Leaflet Design

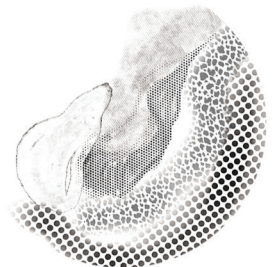
Hojin LEE

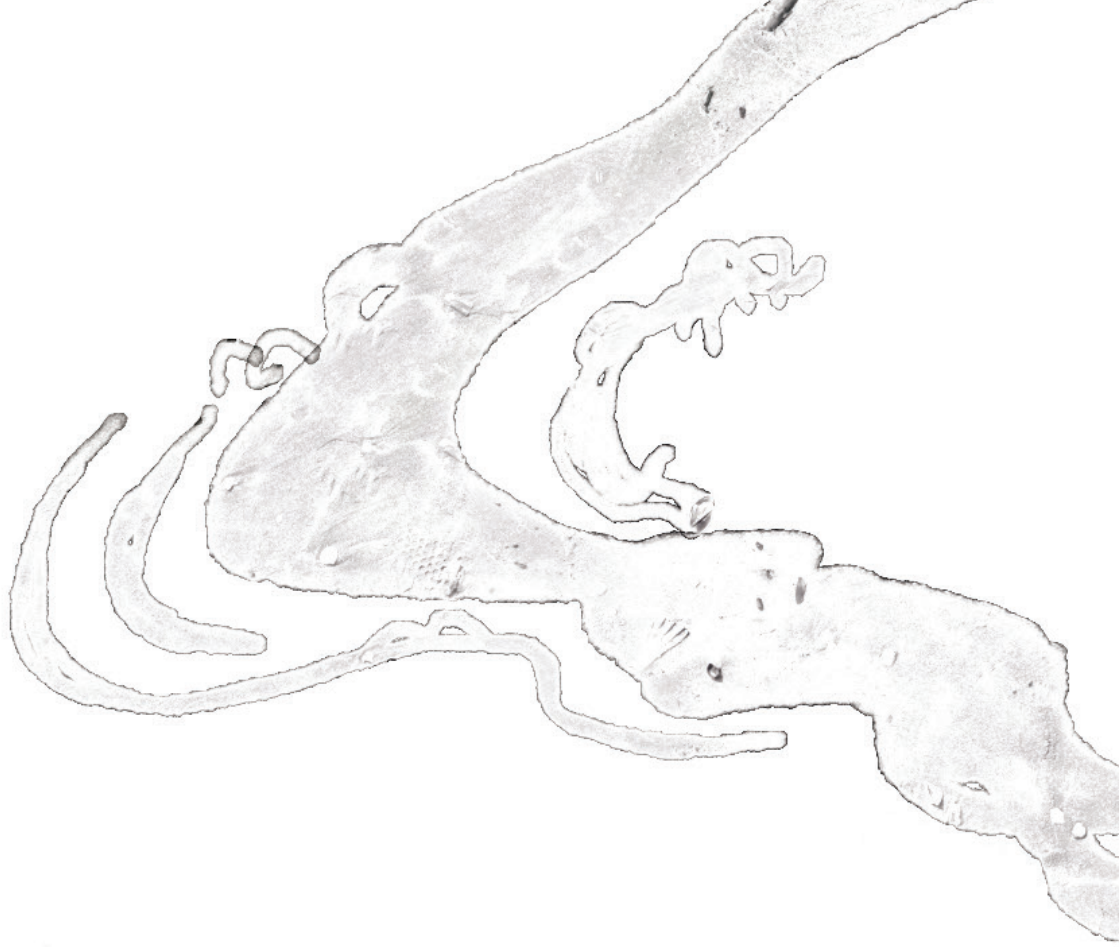


Leaflet Diagramation

Jazmin Rojas Forero

Ivonne Sheen Mogollón





Vernissage: 10.08, 18:00h
Finissage: 19.08, 18:00h
Duration: 10.08 - 19.08.2023

Opening hours:
Monday - Sunday
16:00 - 21:00h

Location:
KunstWerk .V. Deutz
Mülheimer Straße 115
51063 Köln



