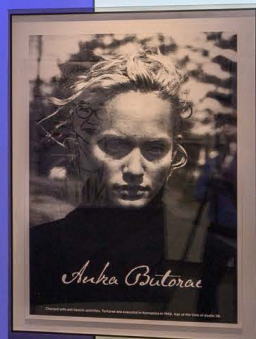


Geographies of Non-Belonging

from Non-Aligned Movement to Counter-Colonial Art Cartographies

کائناتوں کا سفر



23-25 NOV 2022

VAN
ABBE
MUSEUM

Geographies of

from Non-Aligned Movement to Counter-Colonial

After the first part of the programme held this summer at the Center for Contemporary Culture KRAK in Bihać, which explored the topic of *Geography of Belonging* through art, politics and communality, its second part at the Van Abbemuseum in Eindhoven looks for twists and turns in defining the very concept of 'belonging' within the institutional spaces through which hegemonic positions of power are established. While 'belonging' has been defined as a form of social (self-) subjectivation but also political (self-)determination in a geopolitical sense during the gathering in Bihać, the emancipatory potential of 'non belonging' will be discussed during the sessions in Eindhoven.

Countering the dominant ideologies written into the grand narratives of nation-states, the programme explores political ideas, artistic and rare institutional practices that resist hierarchies established by uneven geopolitical distribution of global power.

This ideological shift from *Geographies of Belonging* to *Geographies of Non-Belonging* begins with a discussion of the Non-Aligned Movement (NAM), that is, through certain artistic, theoretical and critical practices that point to both the political potential and structural nostalgia of this great historical idea widely spread during the era of the Cold War. From today's perspective of racial capitalism and neo-colonial

Non-Belonging

Art Cartographies

extractivism, which have been geopolitically shaped by all succeeding and current wars, the idea of NAM nowadays triggers new materialist and anti-colonial thoughts about the utopian, but still possible non-exploitative and non-extractivist social reproduction of the common future. Questioning the ways of dealing with the global devastation of society and nature or the destruction of the planet as a whole, the programme ends with a discussion of possible geographies of planetary coexistence beyond today's politics of racial, religious, national, class and other identities that very often violently determinate what is il/legal, un/acceptable and un/sustainable in this global world.

With the intention of confronting the impermeable geopolitical borders and their identity limitations, also deeply imprinted in the system of art, this programme finally brings together various artistic, curatorial and discursive practices that transform the hegemonic cartographies of the world through the creation of *Counter-Colonial Art Cartographies* of their own.

23-25 NOV 2022

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programme



Wednesday, 23 Nov

MORNING

Non-Aligned Geographies

-
- 9.45-10** Arrival @VAM
Coffee @Parliament
-
- 10-10.30** Welcome & introduction seminar
Steven ten Thije
-
- 10.30-12.30** Geographies of non-belonging
Jelena Petrović
Decolonising & demodernising 'belonging'
Charles Esche
Reflections
Jelena Petrovic in conversation with Charles Esche,
discussion facilitated by Steven ten Thije
-

12.30-13.30 Lunch @Museumcafé

Wednesday, 23 Nov

AFTERNOON

Non-Aligned Geographies

-
- 13.30-14.30** Exhibition tour Rewinding internationalism
meeting point: foyer of old building
Nick Aikens

Cold colors from the tropics: An inquiry about Semsar Siahhaan's 'Blue Scream of A Painter' and its whereabouts
Grace Samboh

Discussion facilitated by Steven ten Thije
-
- 14.30-15** Return to Parliament & break
-
- 15-16** (Non)institutional archives of NAM or: Curating useful knowledge of NAM - Andreja Hribernik & Lina Džuverović,
discussion facilitated by Jelena Petrović
-
- 16-17** Non Aligned Art: Between Myth and Resistance
Christian Guerematchi & Lana Čmajčanin,
discussion facilitated by Jelena Petrović
-
- 17-17.30** Conclusion day 1
Discussion facilitated by Steven ten Thije
-

programme

Thursday, 24 Nov

ALL DAY

Institutions, Extractivism, and (Neo)Colonialism

-
- 9.45-10** Arrival @VAM
Coffee @Parliament
-
- 10-10.30** Introduction to day 2
Steven ten Thije
-
- 10.30-11.30** Exhibition tour Dwarsverbanden
Steven ten Thije
-
- 11.30-12.30** Institutions
Charles Esche in conversation with Fabienne Chiang
-
- 12.30-13.30** Lunch @Museumcafé - Return to Parliament
-
- 13.30-14** AMI: Awareness Moluccan Identity - Yopi Abraham,
discussion facilitated by Fabienne Chiang
-
- 14-15** Lithium extractivism - Anastasia Kubrak & Marina Otero,
discussion facilitated by Fabienne Chiang
-
- 15-15.30** Court for Intergenerational Climate Crimes:
Coloniality in the legal system & more-than-human
climate justice Ashley Maum,
discussion facilitated by Steven ten Thije
-
- 15.30-16** Conclusion day 2
-

Friday, 25 Nov

ALL DAY

Counter-Colonial Art Cartographies: Belonging vs. Othering

-
- 9.30-10.30** Optional activity Feldenkrais session
-
- 10.30-11** Arrival @VAM
Coffee @Parliament
-
- 11-11.30** Introduction to day 3
Steven ten Thije
-
- 11.30-12.30** Screening No False Echoes
Artist talk by Wendelien van Oldenborgh,
discussion facilitated by Steven ten Thije
-
- 12.30-13.30** Lunch @Museumcafé - Return to Parliament
-
- 13.30-14** Art post 9/11
Irfan Hošić
-
- 14-16** Open Forum |/legality of Freedom, on anti-colonial theory
in Palestine and accusations of antisemitism,
moderated by Irfan Hošić & Steven ten Thije
-
- 16-17** Final reflections conclusion
-

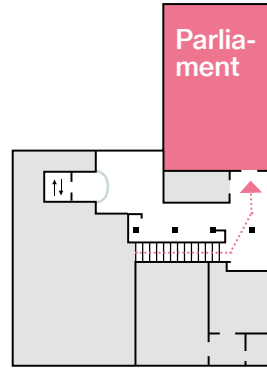
Geographies of Non-Belonging

VAN ABBE MUSEUM EINDHOVEN

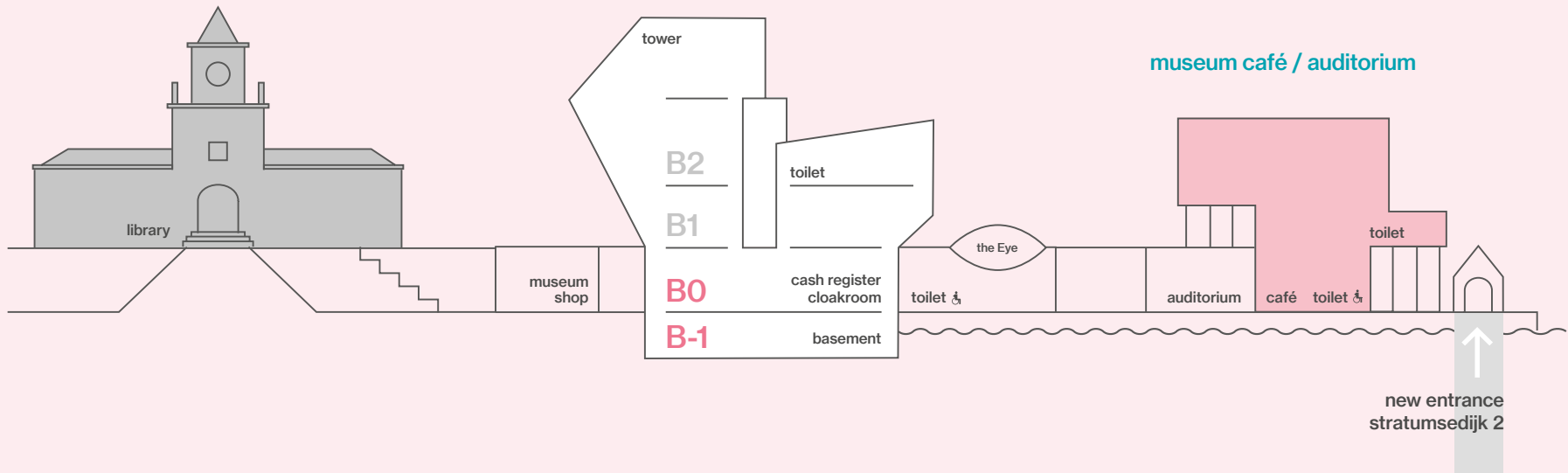
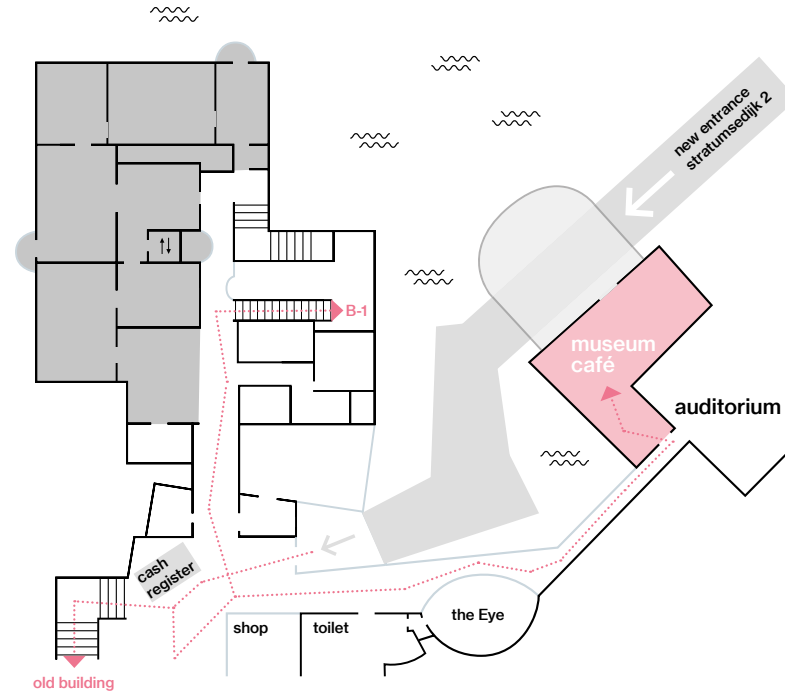
old building
*Rewinding
Internationalism*

*Dwarsverbanden/
Delinking and Relinking*

B-1 basement
new building



B0 ground floor
new building



biographies

Yopi Abraham 'I am a co-founder of AMI, Awareness Moluccan Identity, an artist collective consisting of Melanesians with roots in the Moluccan region of Melanesia. To date AMI has organised two large and one small-scale exhibitions in which artists, each with their own expertise, have created art on an Indigenous/ cultural basis. I am third generation Moluccan. I paint, sculpt, and make jewelry. At home I grew up with part of our Indigenous (not Moluccan-Malaysian) language and culture. Elders of my/our village of origin in the Maluku Islands taught me to play Indigenous instruments and how to make them, and I'm currently teaching workshops on this. To carry out the culture, I have initiated several cultural events, in which the Moluccan culture is presented in the form of art, music, song and dance.'

Nick Aikens is research curator at the Van Abbemuseum, Eindhoven (since 2012) and a PhD candidate at HDK Valand, University of Gothenburg (since 2018). He is also a member of the editorial board of L'Internationale online (since 2013). A main focus of his work is exploring the form of exhibition as a stie for research, as well as its capacity to construct and meditate political imaginaries. Amongst numerous exhibition and editorial projects he curated the first comprehensive retrospective of Rasheed Araeen (Van Abbemuseum, MAMCO, BALTIC, Garage Museum of Contemporary Art, 2017-19) and co-edited *The Place is Here: The Work of Black Artists in 1980s Britain* (Sternberg Press, 2019 with Elizabeth Robles), resulting from a series of exhibitions in the Netherlands and the UK. His current research-exhibition project is titled 'Rewinding Internationalism. Scenes from the 1990s, today'. Involving new commissions, collaborative research projects and a

number of private and public loans the project explores the construct and practice of internationalism from diverse perspectives.

Fabienne Chiang is currently working as Assistant Curator of Collections at the Van Abbemuseum in Eindhoven and Curator of Contemporary Art, Design and Fashion at the Groninger Museum, after stints as Interim Curator of Photography and Interim Curator of Contemporary Art at the Stedelijk Museum Amsterdam. The curator and art writer's interests in art manifest in a cross-disciplinary capacity, with a strong focus on visual expressions and narratives that expose, critique, and undermine unequal power structures in society at large. Chiang has recently written for *De Fabriek*, *Kunstlicht*, and *Stedelijk Studies*.

Lana Čmajčanin (b. 1983, Sarajevo) is a visual artist. She has an MA from the Academy of Fine Arts at the University of Sarajevo and is currently a PhD scholar at the Academy of Fine Arts Vienna. In 2010 she co-founded the Association for Culture and Art - Crvena. Her work has been exhibited at prominent galleries and museums around the world. Lives and works between Sarajevo and Vienna.

Dr **Lina Dzuverovic** is an independent curator and Lecturer in Arts Policy and Management at Birkbeck's Department of Film, Media and Cultural Studies, which she joined in 2018. She is also the Co-Director of BIRMAC - Birkbeck Interdisciplinary Research in Media & Culture Centre. Her research focuses on feminist art histories and contemporary art as a site of solidarity and community-building. She founded the Decolonial Feminist Forum at Birkbeck in 2019 and her practice-led research often takes the form of workshops, discussions

and collaborative writing within this forum. Since 2019, her research has centered on explorations of gendered divisions of labour within art collectives under the umbrella project *And Others: The Gendered Politics and Practices of Art Collectives*, which has been supported by Birkbeck School of Arts strategic research funds and a Faculty Grant by the Center for Human Rights & the Arts at Bard College.

Charles Esche is director of Van Abbemuseum, Eindhoven and professor of contemporary art and curating at Central Saint Martins, University of the Arts, London where he works with Exhibition Studies. He is a visiting professor at Jan van Eyck Academie, Maastricht and chair of CASCO, Utrecht. He is currently writing a book on *Demodern Thinking* with Prof. Walter Mignolo and preparing an exhibition project in the Netherlands, Indonesia and Australia provisionally called *The Four Soils* for 2023/4. In June 2022 he received an Honorary Doctorate from the University of Edinburgh.

Christian Guerematchi was born in Maribor, Slovenia - then Yugoslavia. He has Eastern European as well as Central African Roots. After graduating from the Ballet Conservatory he worked with companies like the National Ballet in Maribor, Slovenia (Edward Clug); Ballet Kiel in Germany (Mario Schröder) and Compagnie Thor in Brussels (Thierry Smits). Since 2006 he lives in the Netherlands and works with choreographers like Nicole Beutler and ICK Amsterdam (Emio Greco and Pieter C. Scholten). He followed a propaedeutic year at the University of Amsterdam in Theatre Studies. In the beginning of 2021 he received a two year development grant by the Dutch Fund for Performing Arts and is part of the ICK Amsterdam Artist Space.

Andreja Hribernik was working as a curator (2007-09) at the Galerie für Zeitgenössische Kunst in Leipzig and as a project coordinator (2009-2013) at Moderna galerija (MG+MSUM), Ljubljana. She has been the director of the Museum of Modern and Contemporary Art Koroška (Koroška galerija likovnih umetnosti - KGLU) since 2013 and was appointed a director of Kunsthau Graz with 1. 1. 2023. She graduated in Political Science - International Relations from the Faculty of Social Sciences in Ljubljana and, in 2016, obtained her PhD in the Historical Anthropology of Art from ISH – Postgraduate School of Humanities, Ljubljana. In her work, she addresses the issue of the complex intertwinement of museums as historical and geopolitical spaces, where contemporary art questions and addresses present conflicts and struggles. In 2017, she was named the curator of the Slovenian national pavilion at the Biennale di Venezia. She curated several exhibitions, among most recent was a project *Beyond Borders*, dealing with the topic of borders, migrations, hybrid spaces and hybrid identities.

Irfan Hošić (b. 1977) is art historian. He was Fulbright Scholar at the College for Creative Studies in Detroit (2019/2020) and a post-doctoral researcher at the Ghent University (2013/2014). He is the author of the book 'Iz/Van konteksta' (Sarajevo, 2013). Hošić was a curator of the Pavilion of Bosnia and Herzegovina at the 55th Venice Biennale (2013). He is founder and artistic director of the Center for contemporary culture KRAK (Bihać, 2020). He teaches Art History and Modern Art and Design at the Textile Department at the University of Bihać.

Anastasia Kubrak is a researcher at the Critical Media Lab in Basel, and PhD

biographies

candidate at the Basel Academy of Art and Design and University of Arts Linz. She also works as a tutor at the Design Academy Eindhoven in MA Social Design. Between 2018 and 2021, she has been a researcher at Het Nieuwe Instituut in Rotterdam, where she co-curated the exhibition *Lithium* (2020), and co-edited publication *Lithium: States of Exhaustion* (ARQ Ediciones/Het Nieuwe Instituut, 2021) together with Francisco Diaz and Marina Otero Verzier. She holds a Master's degree in Visual Strategies from Sandberg Instituut, and works at the intersection of media and material cultures.

Ashley Maum is an exhibition coordinator and researcher at Framer Framed, Amsterdam, where she worked closely on the project *Court for Intergenerational Climate Crimes* (2020-21) by Radha D'Souza and Jonas Staal. She is also an editor at *Errant Journal*. Maum received her master's in Museum Studies from the University of Amsterdam and her bachelor's in political science and art history from Wesleyan University (US).

Wendelien van Oldenborgh develops works, whereby the cinematic format is used as a methodology for production and as the basic language for various forms of presentation, collaborating with participants in different scenarios, to co-produce the script. With these works, always shown in specially developed architectural settings, she shows widely in the art and museum context. Recent solo presentations include: *unset on-set* at Museum of Contemporary art Tokyo (MOT) 2022, *tono lengua boca* at CA2M Madrid 2019-20; *Cinema Olanda*, at the Dutch Pavilion in the 57th Venice Biennial 2017. Her work was recently included in Sonsbeek 20->24, Arnhem 2021; *of bread, wine, cars, security and*

peace... at Kunsthalle Wien, 2020; Chicago Architecture Biennial 2019, Singapore Biennial 2019.

Marina Otero Verzier is Head of the Social Design Masters at Design Academy Eindhoven. The program focuses on design practices attuned to ecological and social challenges. In 2022 she received the Harvard GSD's Wheelwright Prize for a project on the future of data storage. From 2015 to 2022, she was the Director of Research at Het Nieuwe Instituut, where she led initiatives focused on labor, extraction, and mental health from an architectural and post-anthropocentric perspective, including 'Automated Landscapes', 'BURN-OUT', and 'Lithium: States of Exhaustion' Otero has been a co-curator at the Shanghai Art Biennial 2021, curator of the Dutch Pavilion at the Venice Architecture Biennale in 2018, and chief curator of the 2016 Oslo Architecture Triennale. She has co-edited *More-than-Human* (2020), *Architecture of Appropriation* (2019), *Work, Body, Leisure* (2018), *After Belonging* (2016), among others. She co-edited *Lithium: States of Exhaustion* (2021) together with Francisco Diaz and Anastasia Kubrak.

Jelena Petrović is an interdisciplinary scholar, art theorist and curator. (Co) author of texts, events, exhibitions and projects dealing with the (geo)politics of art, art-theory and new epistemological models of art production. From 2008-15, she was a member of the art-theoretical group *Grupa Spomenik/The Monument Group*. In 2011 she co-founded the feminist curatorial collective Red Mined. As an initiator of the course *Living Archive: Feminist Curatorship and Contemporary Artistic Practices* she taught at the Academy of Fine Arts and Design in Ljubljana as a

guest lecturer (2014-2017). From 2015 to 2017, she was appointed as Endowed Professor for Central and South Eastern European Art Histories at Academy of Fine Arts in Vienna. Since 2019, she has been working as a senior researcher on her project *The Politics of Belonging: Art Geographies* at the Institute of Art Theory and Cultural Studies at the same Academy (FWF Elise Richter Program 2019-2023).

Grace Samboh (b. 1984, Jakarta) believes that every person needs at least three copies of themselves. She asks a little too many questions, hence being invested in curatorial work and groundwork research. She is attached to Hyphen – (since 2011) and affiliated to RUBANAH Underground Hub (since 2019). Her recent endeavors includes the Jakarta International Literary Festival 2022 'Our city in their world'; 'ABRACADABRA*' with Danarto dkk in the 17th Istanbul Biennial (2022); 'As if there is no sun' with Hyphen, as part of the 58th Carnegie International, Pittsburgh (2022); and 'Collecting Entanglements and Embodied Histories', a joint venture between Galeri Nasional Indonesia, MALLAM Contemporary Art Museum, Singapore Art Museum, Nationalgalerie – Staatliche Museen zu Berlin, and Goethe-Institut (2021-2022).

Steven ten Thije (b. 1980, The Hague) is head of collections at the Van Abbemuseum Eindhoven. His most recent exhibition project has been the new collection display *Delinking and Relinking* (2021-2024). His most well-known publication is the essay *The Emancipated Museum* (2016). In the past he has been project leader of the European museum confederation L'Internationale for five years (2013-2018). He has a background in art history and art philosophy.

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