

Portfolio

MARJOLIJN DIJKMAN

Selection of works and initiatives

(2004 - 2017)

Introduction:

My practice is twofold: international ongoing projects and works developed in relation to specific contexts or interests, and initiatives such as Enough Room for Space.

In general I consider the foundations of how we perceive and experience our surroundings – the conventions which underlie the comprehension of the world around us, and the human determination to interfere with and to influence the world around us.

Informed by research and collaborations my working method interweaves and investigates collective narratives in relation to the public domain and the commons, broadly construed. For the past decade I have focused on projects relating to for instance urbanism, knowledge distribution and organisation, (social) history museums, science or collective imagination. Many works problematise our reliance on institutionalised systems in order to assert the politics of assumed knowledge.

My practice evolves from a wide spectrum of interests, with works ranging in media with appropriated aspects from culture and science, which are often entangling different temporalities and geographies. The works can be seen as a form of science – fiction; partly based on facts and research but often brought into the realm of fiction, abstraction and speculation. As part of the development process and public presentations of the work I often try to open up a public debate around the topics and within the fields they address. Ranging from photographic archives and films, to landscape interventions and sculptural works, to participatory projects, my practice concerns itself with futurology, history, museology, anthropology, human geography, cosmology and ecology amongst others.

Whereas some of the works are developed in dialogue with a specific context, other recent projects are ongoing with multiple outcomes. Given the scale and interdisciplinary approach of many of the works, assistance or cooperation – in every which form – is nearly always required for their realisation.

In 2005 I founded **Enough Room for Space** (ERforS) together with Maarten Vanden Eynde. Enough Room for Space is an interdependent art organisation initiating experimental research projects and exhibitions. ERforS tries to act as freely as possible, always putting the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist). Our aim is to closely relate both to the practices and interests of the artists involved and to the different contexts where we exhibit or produce new works. We take time to develop ideas parallel to each other, to experiment and exchange ideas relating to common fields of interest and explore adjacent fields of knowledge. For this reason we mostly work on long-term projects.

Marjolijn Dijkman (1978, NL), is based in Brussels (BE) and Saint Mihiel (FR), graduated from the free media department at the Gerrit Rietveld Academy in Amsterdam in 2001, finished a post graduate course at the Piet Zwart Institute in Rotterdam in 2003, was a researcher at the Jan van Eyck Academy in Maastricht in 2006 - 2007 and is a tutor at the MFA AKV / St. Joost in 's Hertogenbosch (NL) since 2009.

Solo exhibitions include amongst others:

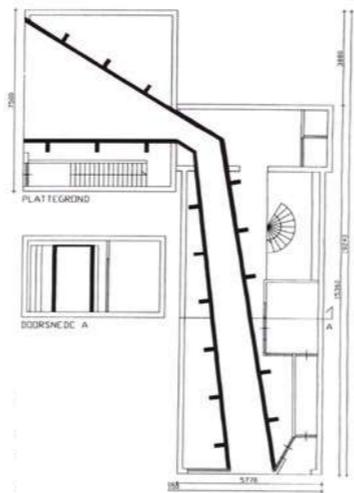
That What Makes Us Human, Onomatopee, Eindhoven, NL (2016); LUNÄ, fig.-2, ICA (Institute of Contemporary Arts), London, UK (2015); Theatrum Orbis Terrarum, West Space, Melbourne, AU (2015); History Rising, Wisbech Museum, Wisbech / Norwich Castle Museum and Art Gallery & Outpost, Norwich, UK (2013-2014); Theatrum Orbis Terrarum, IKON Gallery, Birmingham, UK (2011); Theatrum Orbis Terrarum, Spike Island, Bristol, UK (2011); Theatrum Orbis Terrarum, MATRIX 234, Berkeley Art Museum and Pacific Film Archive, Berkeley, USA (2010) and Comma 02, Bloomberg SPACE, London, UK (2009)

Group exhibitions include amongst others:

The Act of Magic, Artefact 2017, STUK, Leuven, BE (2017); Why Not Ask Again?, 11th Shanghai Biennale, Shanghai, CN (2016); Wanderlust, De Hallen, Haarlem, NL (2016); Third Nature, CCS Bard/Hessel Museum, Annandale-On-Hudson, USA (2016); Global Imaginations, Museum De Lakenhal, Leiden, NL (2015); Fact & Fiction, Lehnbachhaus, Munich, DE (2015); Out There, Netherlands Photo Museum, Rotterdam, NL (2015); El Teatro del Mundo, Museo Tamayo Art Contemporáneo, Mexico City, MX (2014); Ja Natuurlijk, Gemeente Museum, The Hague, NL (2013); I Could Have Lived Here, Museum M, Leuven, BE (2013); On Geometry and Speculation, Higher Atlas, 4th Marrakech Biennial, MO (2012); The Greater Cloud, NiMK, Amsterdam, NL (2011); Free Fall, 4th Artisterium, Tbilisi, GE (2011); Portscapes, Boijmans van Beuningen Museum, Rotterdam, NL (2010); Ondertussen, 4th NH Biennial, NL (2010); Screaming and Hearing, 7th Mercosul Biennial Porto Alegre, BR (2009); The Uncertainty Principle, MACBA, Barcelona, ES (2009); Now Jump, Nam June Paik Museum, Yongin-si, KR (2008); The Order of Things, MuHKA, Antwerp, BE (2008); Decollecting, FRAC Nord-Pas de Calais, Dunkerque, FR (2007); Neue Konzepte, Bonner Kunstverein, Bonn, DE (2007); 'Still life, Art, Ecology and the Politics of Change', 8th Sharjah Biennial, UAE (2007)

Initiated projects include amongst others:

Uncertainty Scenarios (2015 - ongoing); Performing Objects (2014 - ongoing); LUNÄ Talks (2011 - ongoing); Present Perfect (2009-ongoing); The Invisible Hand (2012); Smooth Structures (2010); Localisms (2008); Formatting Utopia (2008); Please Excuse Our Appearance (2007).



Tunnel consists of a tunnel built through the gallery space that transformed the non-public space of the gallery into a public space. By removing one of the windows at the front and a garage door at the back we allowed twenty-four hour access through the tunnel. The design of the tunnel was strongly related to the space's architecture- which is why there was a long narrow section, a very narrow corner, and a wide section.

There were still areas which were not accessible-one of these was visible through a window at the front of the gallery and another, which was only accessible for the audience, could be accessed through the front door. In the gallery's office, where the owner usually received visitors, there was no control over the space via the tunnel. In the three weeks that the tunnel was public it was decorated with graffiti.





Marnehuizen

Urban Trainings Centre Marnehuizen is the largest military practice setting in Europe. This 'practice' village counts a 122 houses and a real infrastructure like an ordinary Dutch village and is located hidden within a nature reserve in the north of the Netherlands.

The constructed ruins and architecture remind of many newly build domestic areas in the Netherlands. The village consists of houses, a railway station, a city hall, bank, supermarket, gas station, an industrial zone and an underground sewer system. The names of the streets in Marnehuizen refer to the bombed streets in the centre of Rotterdam (WOII).

In the video work Marnehuizen (NL), the camera slowly enters the village into the night and crosses the deserted village setting in one long uninterrupted camera movement. The dramatising soundtrack evokes the eerie atmosphere of scenes in films and documentaries picturing abandoned villages in warzones.

Soundtrack: Jóhann Jóhannsson



Still of Marnehuizen



Still

"It's Nice to be Important, but more Important to be Nice..."
- H.P. Baxxter, Scooter (1995)

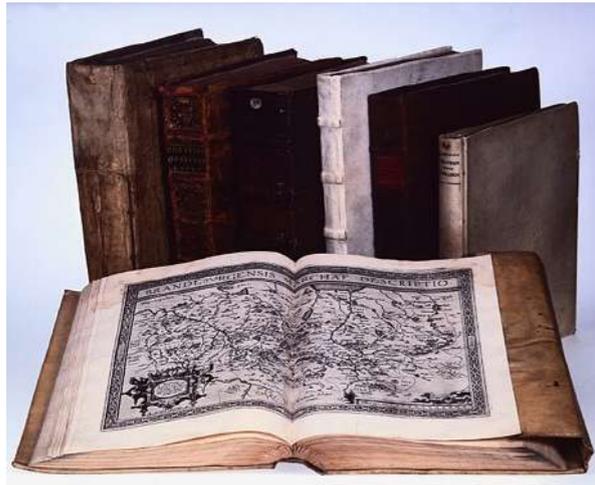
Rave Nature is a model for a proposal for a concrete platform in a forest near the quarry of the Factory Enci on the border of Maastricht. The Enci quarry produces cement for The Netherlands and abroad. Near the factory is a forest called 'Enci-forest' which is built on the rest material of the factory. They are the main sponsor of the 'Cement Festival'. The quarry dug off almost the whole hill called the 'Sint Pietersberg'. There are a lot of discussions between organisations who want to preserve the natural area and the factory who wants to expand their activities.

Rave Nature consists of a light and sound installation on a build platform in the middle of a forest. The public came one night with a bus to the location and were in the dark suddenly confronted with a light show with disco lights and the rave-song 'Move Your Ass' by Scooter.

There were just the trees on stage for 3.51 minutes, after that darkness and the bus went back to town. The video part of the project is the performance filmed without audience.



Temporary installation in the forest, Maastricht, NL



Theatrum Orbis Terrarum, Ortelius, 1570 - 1612



Theatrum Orbis Terrarum, Dijkman, 2005 - 2015

Theatrum Orbis Terrarum is an ever-expanding collection of self made photographs, assembled since 2005, that observe how people organise their living environments across the world. The work manifests itself in different public forms and each time it is exhibited, it evolves along with the growing and mutating archive, including a different selection and combination of images, as well as new images or even new categories, that may provoke a rereading of the entire collection.

Theatrum Orbis Terrarum (projection) includes over 9,500 images edited into distinct categories, which are shown one after another over a period of eight hours. One image, however, may be included in several categories and trigger different readings.

Theatrum Orbis Terrarum (Panorama) consists of printed photographs, pasted in a grid over several walls, in a fashion loosely modelled on the Myorama – a nineteenth century children’s game, consisting of a set of illustrated cards that could be endlessly arranged and rearranged to form different landscapes.

The form of the publication stays close to the original Theatrum Orbis Terrarum reference of the original atlas developed by Abraham Ortelius from 1570 to 1612. But though it covers all 114 categories of human gestures identified to date it includes only a selection of the images collected so far, organised in a temporary formation, as a moment of repose in an open and mutable process of understanding how we relate to our world.

- | | | |
|-------------|------------|-----------------|
| Abandon | Display | Neglect |
| Abuse | Divide | Obey |
| Accommodate | Drag | Occupy |
| Adapt | Dramatise | Open up |
| Adjust | Embrace | Order |
| Adopt | Encourage | Penetrate |
| Advise | Erase | Perforate |
| Announce | Exclude | Perform |
| Apologise | Explain | Profit |
| Appropriate | Fetishise | Prohibit |
| Assemble | Flatten | Propose |
| Avert | Freeze | Protect |
| Botch | Gather | Protest |
| Burst | Globalise | Provide |
| Camouflage | Glorify | Refer |
| Celebrate | Grasp | Refresh |
| Censor | Grieve | Refuse |
| Cheer up | Guide | Regenerate |
| Civilise | Hide | Release |
| Collect | Honour | Remain |
| Compose | Illuminate | Repel |
| Conceal | Imagine | Reveal |
| Confront | Imitate | Seduce |
| Confuse | Impress | Simulate |
| Connect | Indicate | Speculate |
| Conserve | Interrupt | Strike |
| Console | Intertwine | Struggle |
| Construct | Invade | Subdue |
| Contact | Invite | Suffocate |
| Control | Irritate | Support |
| Correct | Isolate | Surprise |
| Declare | Liberate | Surrender |
| Demarcate | Maintain | Torture |
| Demonstrate | Mark | Turn inside out |
| Depend | Measure | Turn pale |
| Direct | Mirror | Warn |
| Disguise | Mobilise | |
| Displace | Mock | |



Projection, approx. 8 hours, (installation at Bloomberg SPACE, London, UK)



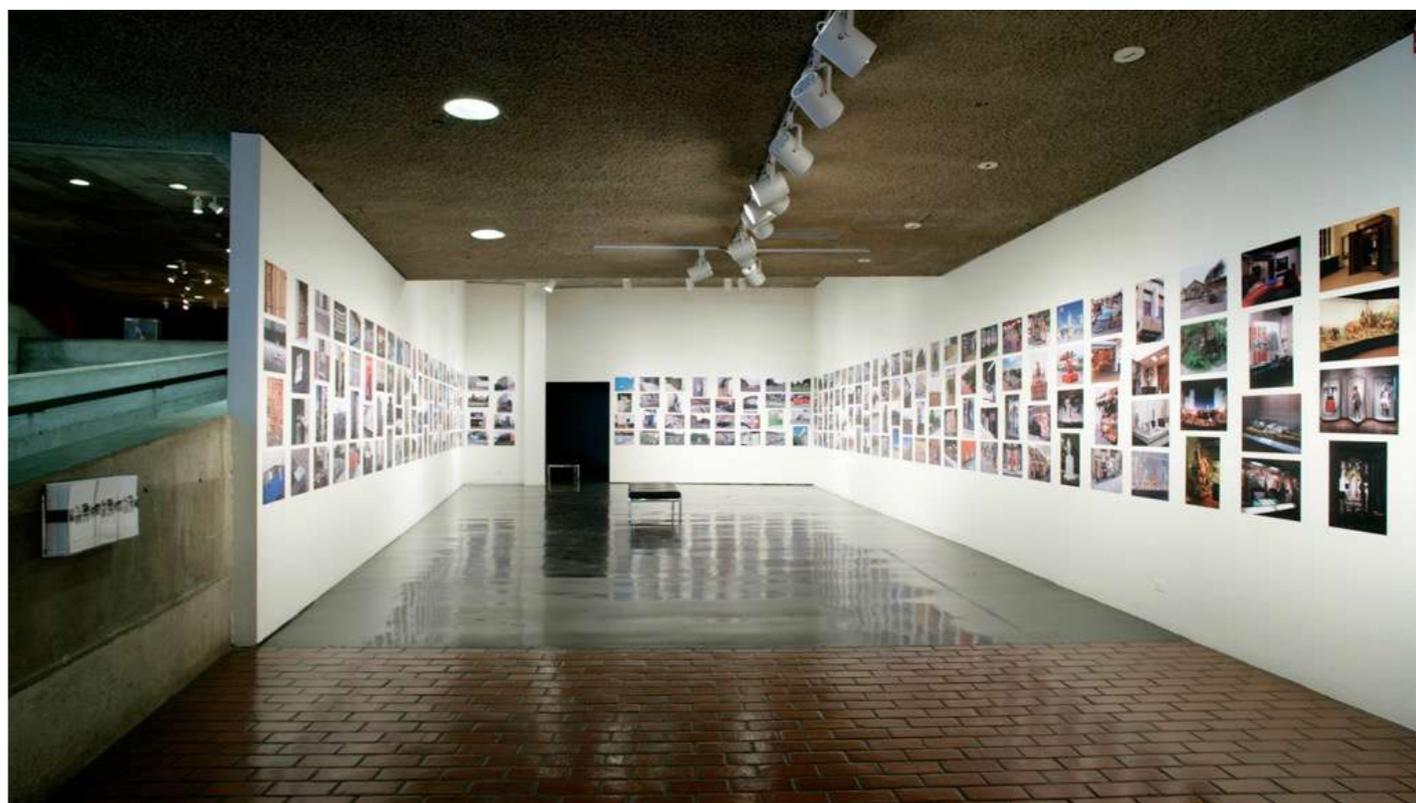
Double projection, approx. 8 hours, (installation at MuHKA, Antwerp, BE)



Single projection, approx. 8 hours, (installation at Museo Tamayo Art Contemporáneo, Mexico DF, MX)



Panorama, installation at West Space, Melbourne, AU



Panorama, various dimensions, images 40x30 (installation at BAM/PFA Berkeley Art Museum, US)



Arrangement, 40 x 30 cm. mounted onto wood on shelf, (2015)



Panorama, 136 laser prints of 105 x 75 cm. mounted onto the wall (installation at Spike Island, Bristol. UK)

Theatrum Orbis Terrarum (2005 - 2015)



Demonstrators with self made props to support the project

Plakatieren Verboten! involved a relocation of poster leftovers, collected over three days across the city of Regensburg. They were reassembled into a collage that formed a colourful screen on the large windows of the temporary exhibition space of K2H, housed in the former promotion offices of the Regensburg European Capital of Culture campaign, which became vacant when the honorary title went to rival city Essen and the post-industrial Ruhr area.

At this central location, the collage of poster snippets triggered intense reactions. Local shop owners filed a littering complaint with the authorities, claiming that the project was unsightly, and did damage to the image of the city as well as business. They demanded its imminent clearance. Others vehemently protested against removal, raising uproar and debate in the city hall and the local media, even demonstrating on site, appropriating the visual language of the project.

Many reactions defended the collected scraps in the name of art, pointing out that a city that had proclaimed it deserved to be recognised as a capital of culture 'both traditional and modern' should be able to stand the test of tolerating this art project. Others saw the impulse to censor the collage as a political event that confirmed the fact that, in effect, fly-posting policies privilege commerce and limit non-commercial organisations in reaching an audience.



Poster leftovers, collected across the city



Billboards in Dubai, photo M. Dijkman, 2006

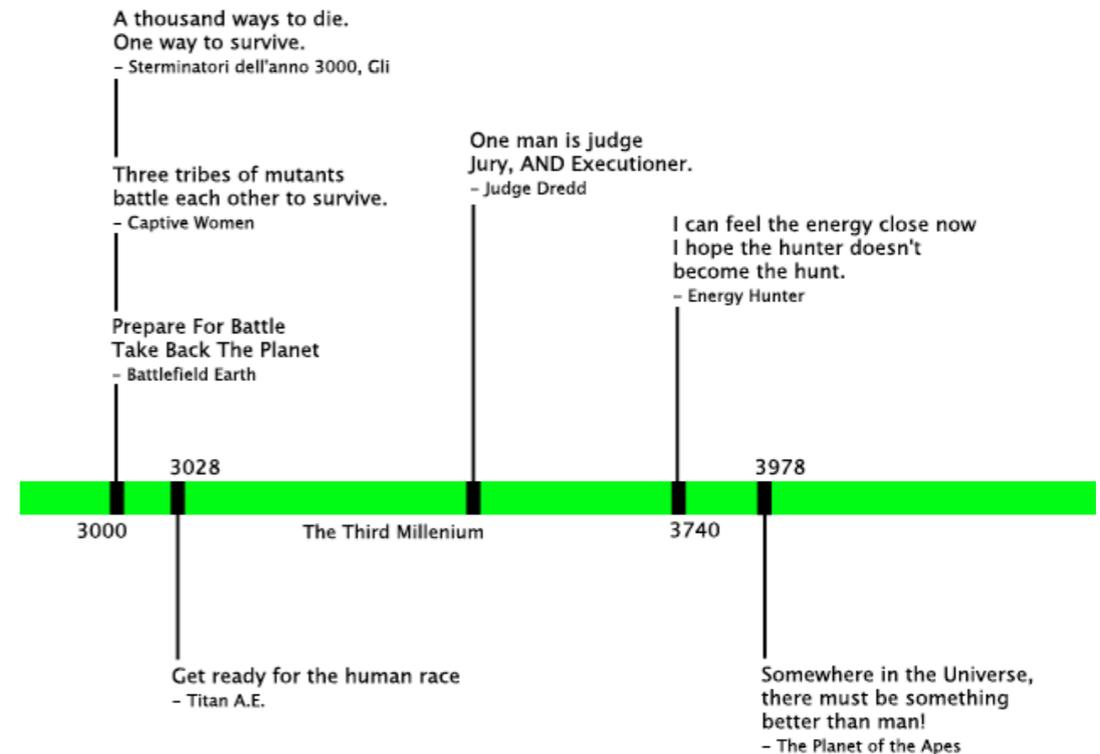
Observation during site visit in Dubai, 2006: 'While the billboards that visualise the ambitious horizon of a future Dubai aim to convey faith in boundless economic growth and technological might, they thus actually take their inspiration from a cinematic imagination that already harbours the nightmare of collapse. Using visual references such as the code of the Matrix – which in the 1999 film signified an illusory dream world conjured up by an inhumane system – to promote a property project, seems paradoxical at least. With the same conviction as the real estate public relations machine, the blockbuster tag lines announce reverse scenarios: 'The future could be history', 'The biggest disaster in history is about to arrive', 'Plan Your Escape.'

Wandering through the Future consists of a film, a timeline and an installation. The film is made with clips from seventy movies compiled into a sixty minute video. The compilation takes viewers on a journey through popular cinema's reservoir of scenarios for the future, ordered chronologically according to the date in which they are set, from 2008 until 802.701 AD.

An accompanying graphic timeline charts how far into the future the various films take us. The timeline made apparent that only very few science fiction films, produced in the optimism of the late 1960s and 70s, project their visions into a very distant future, and imagine a future reality that is desirable. But recent films all present apocalyptic scenarios, set in times that are increasingly near. They envision ecological and biological catastrophes, alien invasions, but most of all technological meltdown.



Installation and film with timelines in Arabic and English



Close up, fragment of the timeline



Video and timeline, (installation at Spike Island, Bristol, UK)

Wandering through the Future (2007)



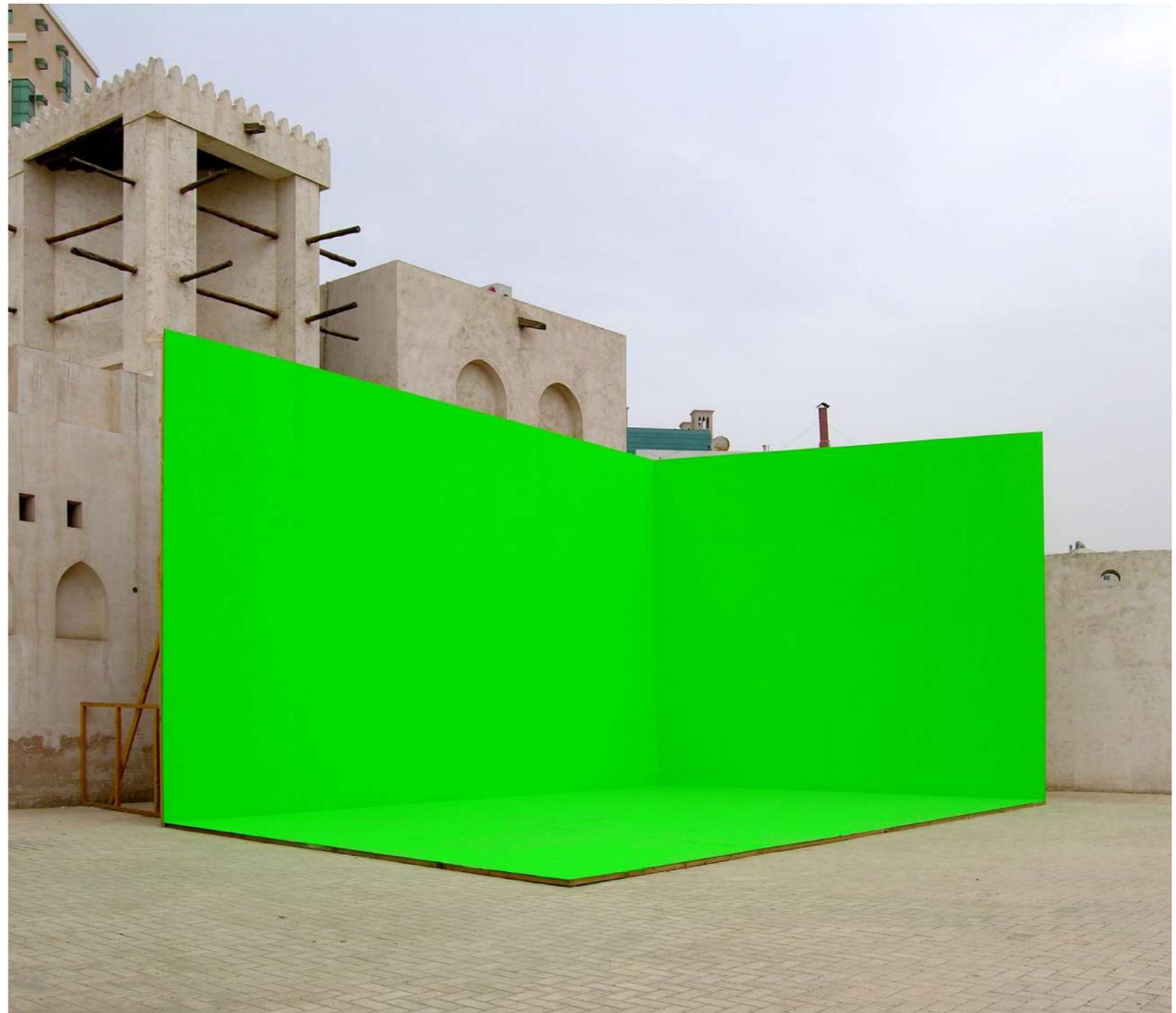


Photo by Lateefa Bint Maktoum

The installation at the Sharjah heritage museum combined the cinematic imagination of real estate billboards with the image of a green oasis. A structure that mimicked the way the billboards form a wooden screen onto which virtual impressions of an ideal city can be projected, was painted in chroma key green – a colour used in cinema for backdrops that allow actual people to be edited into augmented or virtual realities. Passersby were invited to step into this bright green space, and imagine their own ideal scenarios. The stage was placed in the courtyard of the Sharjah Heritage Museum, located in the architectonic heritage area of the city, where life size models invite visitors – mainly tourists – to imagine an idealised past.



Commissioned by the 8th Sharjah Biennial, Sharjah, UE



Installation at the Sharjah Heritage Museum, UE



Tag lines from the timeline at the main entrance of the Sharjah Expo centre during the biennial.

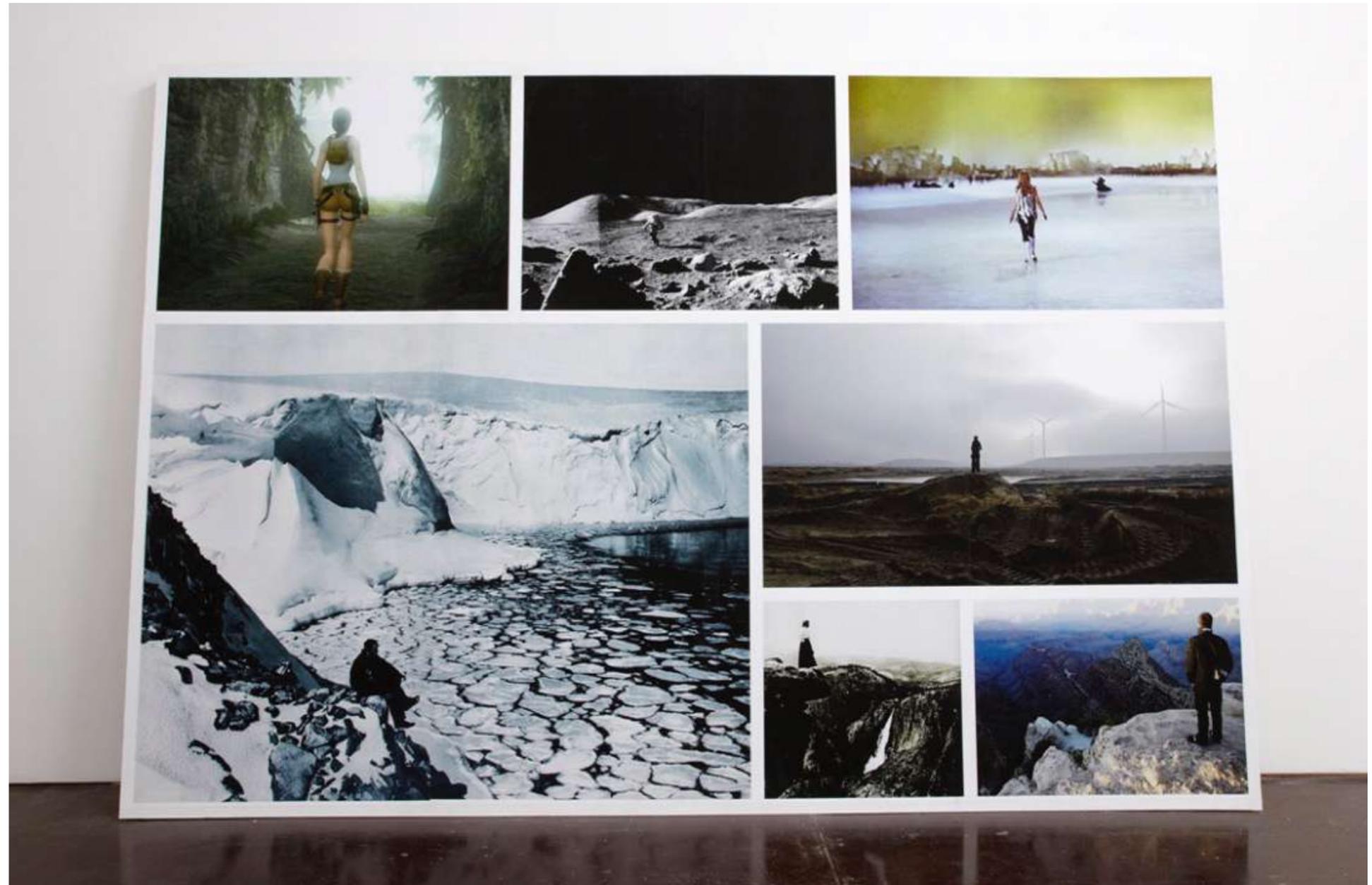




Wandering Around

Produced as well as a postcard, in reference to travelling and tourism, Wandering Around collages together pictures of a single figure, always viewed from behind, surveying the landscape.

Drawn from computer games, movies and early travel photography, the repeated pose is a romantic one, representative of the explorer or flaneur - the person who walks the city in order to experience it, at once part of it, and apart from it. Suggestions of innocent exploration belie a will to power.

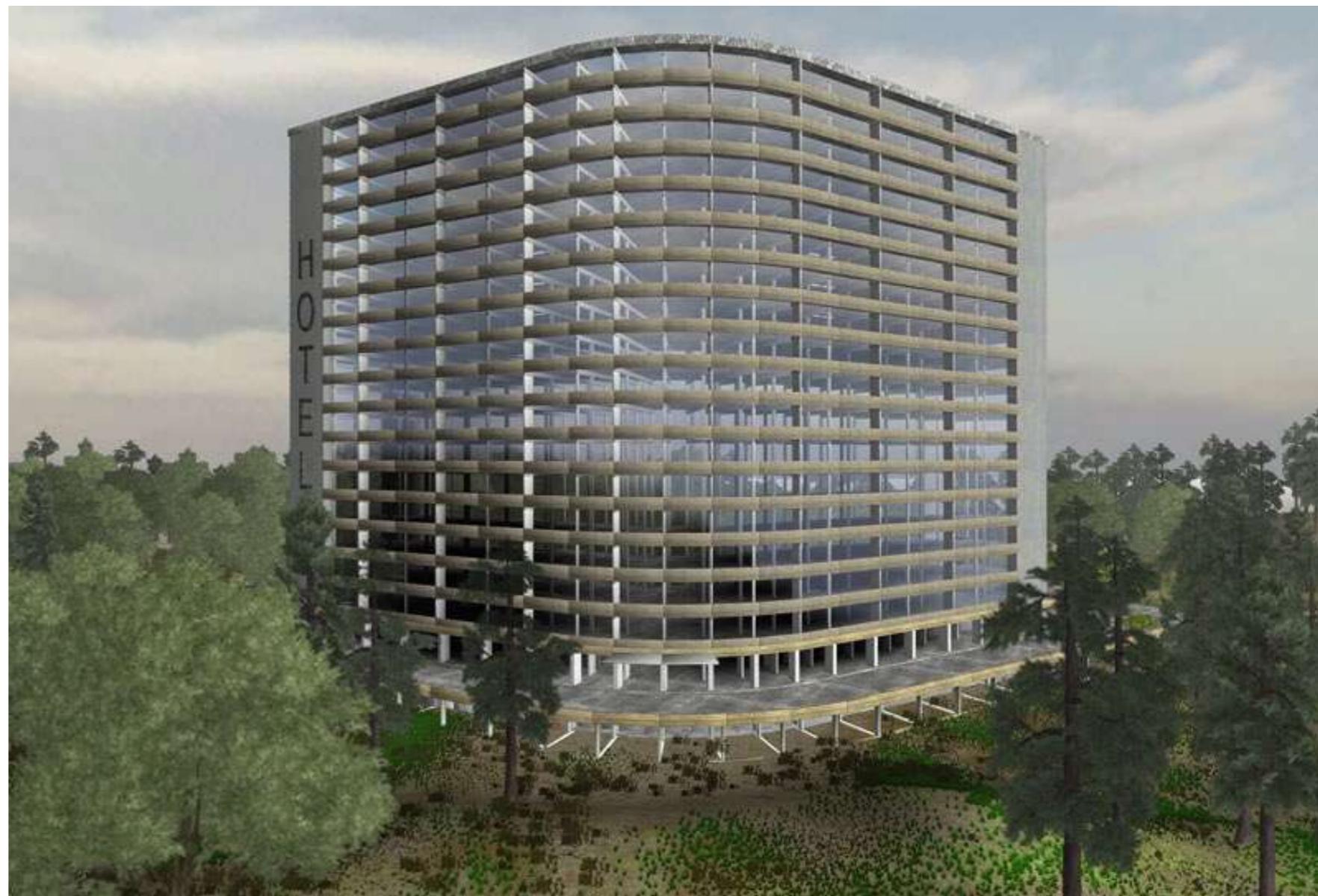




The ruin of the unfinished hotel

The **Free World** takes a two-dimensional drawing as the starting point for a three-dimensional computer simulation of the park hotel, which merges the original plan with the current state of its ruin. This updated artist's impression shows the building in its full, majestic height, but the cement and marble surfaces on the ground and first floors already bear the marks of the graffiti and rampantly growing weeds that can be found on the site today. Bushes and trees have encroached uncannily close upon the terraces and windows, prohibiting passage and preventing any view.

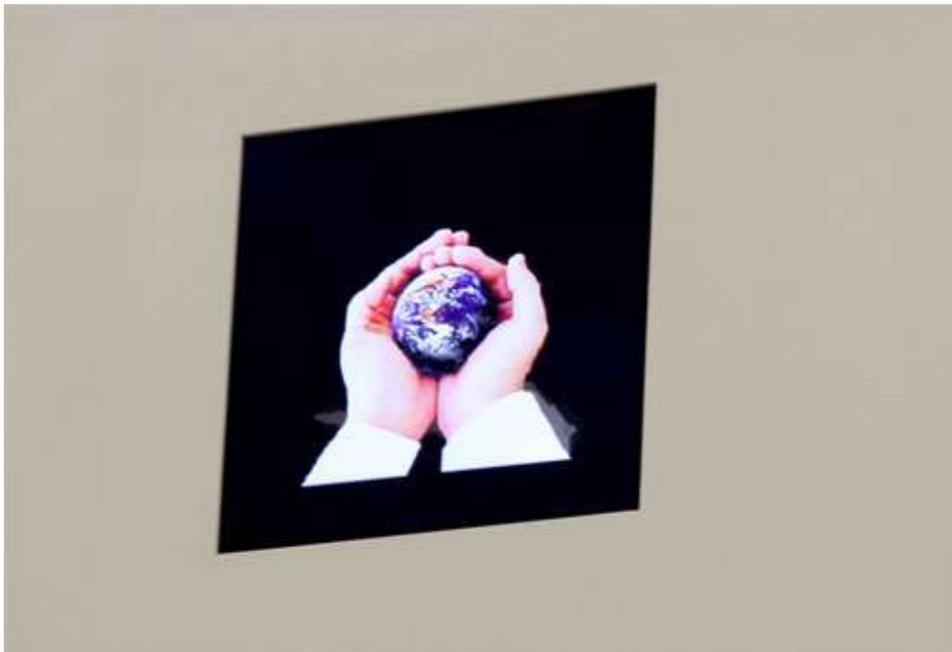
The virtually resurrected ghost hotel was not only a reconstruction of a failed utopian scheme that belongs to a forgotten past and closed history, but it also invited speculation about megalomaniac property development projects across the world being abandoned because of the recent financial crisis, as well as about the fate of future grand scenarios. The updated image of the ghost hotel was also distributed around the city of Mechelen in postcard format. The postcards were adopted by local action groups, and used in their campaign against a new giant construction project in the city by a European mega store chain.



Main image used for the website, A5 postcards and banner.



Stills of the online interactive 'Artists Impression'



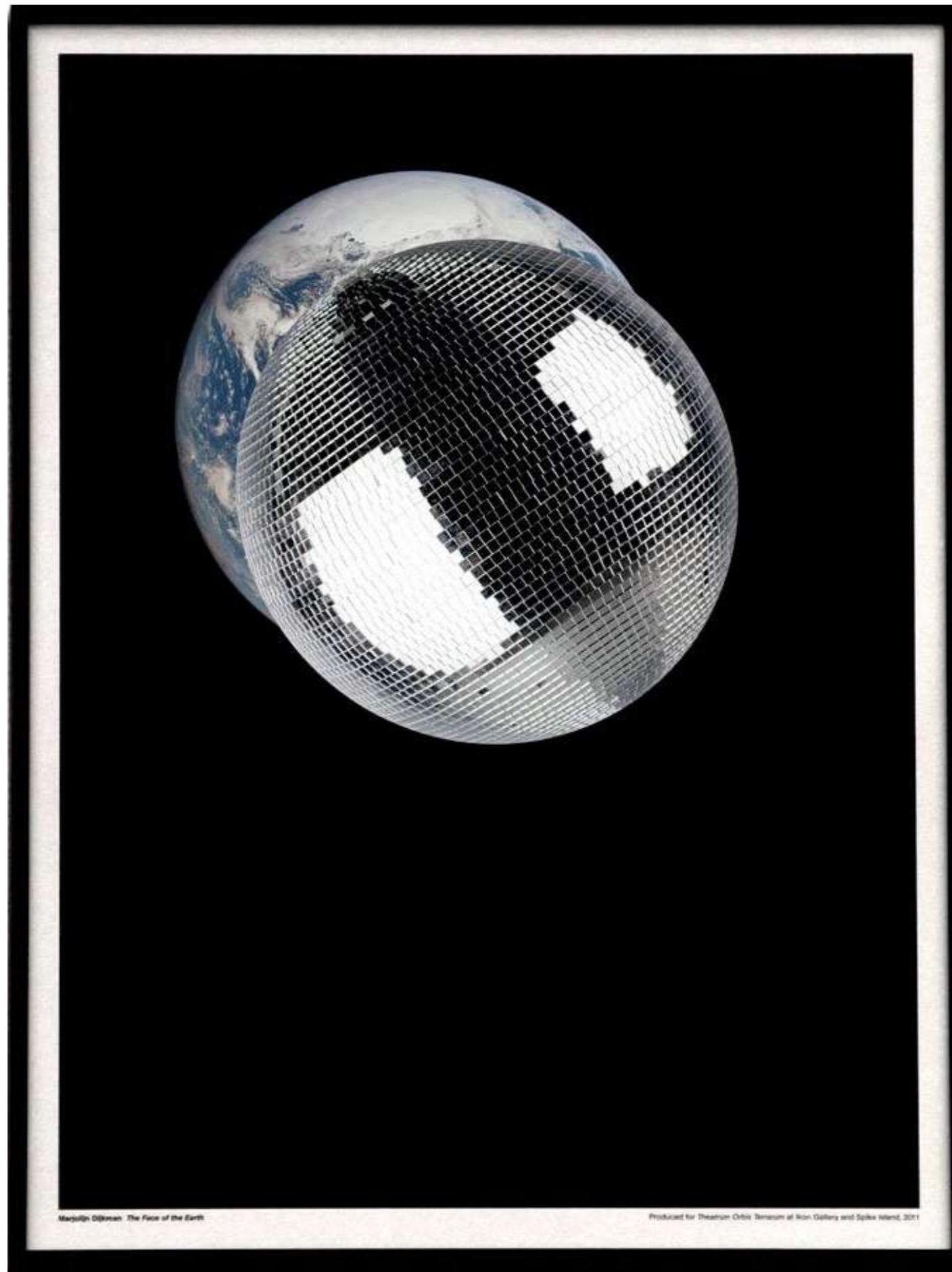
Blue Marble is a digital animation and a collage which takes as its starting point an image so widely appropriated as to have been almost severed from its source. A photograph of Earth, alone in space, was shot in 1972 by the crew of the Apollo 17 and has subsequently changed our perception of the planet.

It has since provided a backdrop for countless acts of imaginative projection, being pressed into service through the production of thousands of symbols and logos representing the widest variety of activities, organisations and political, social or environmental causes.

The animation *Blue Marble* consists of 1,500 of such impositions onto the original iconic picture. All the collected images are reworked and placed on a black background. The accompanying soundtrack is a modified version of a section of *Under Stars II* from the *Apollo Atmospheres & Soundtracks* by Brian Eno.



Stills



Marshall Johnson: The Face of the Earth

Produced for Theatrum Orbis Terrarum at Ron Gallery and Spike Island, 2011

Poster edition, 50x70 cm.

The Face of the Earth (2011)



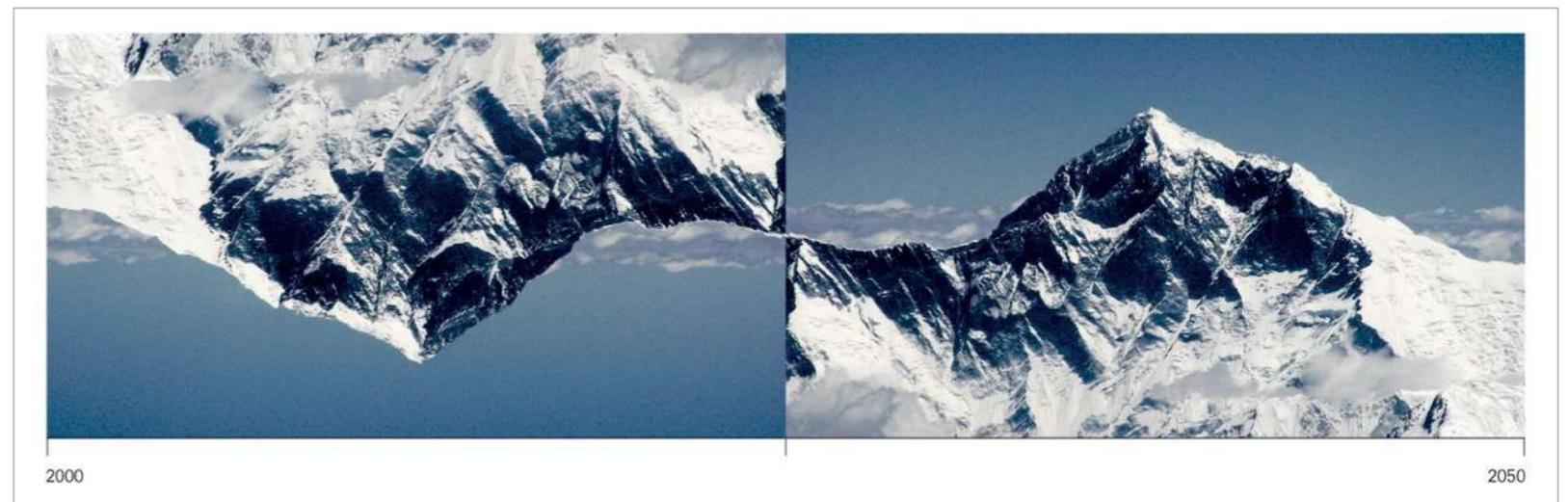
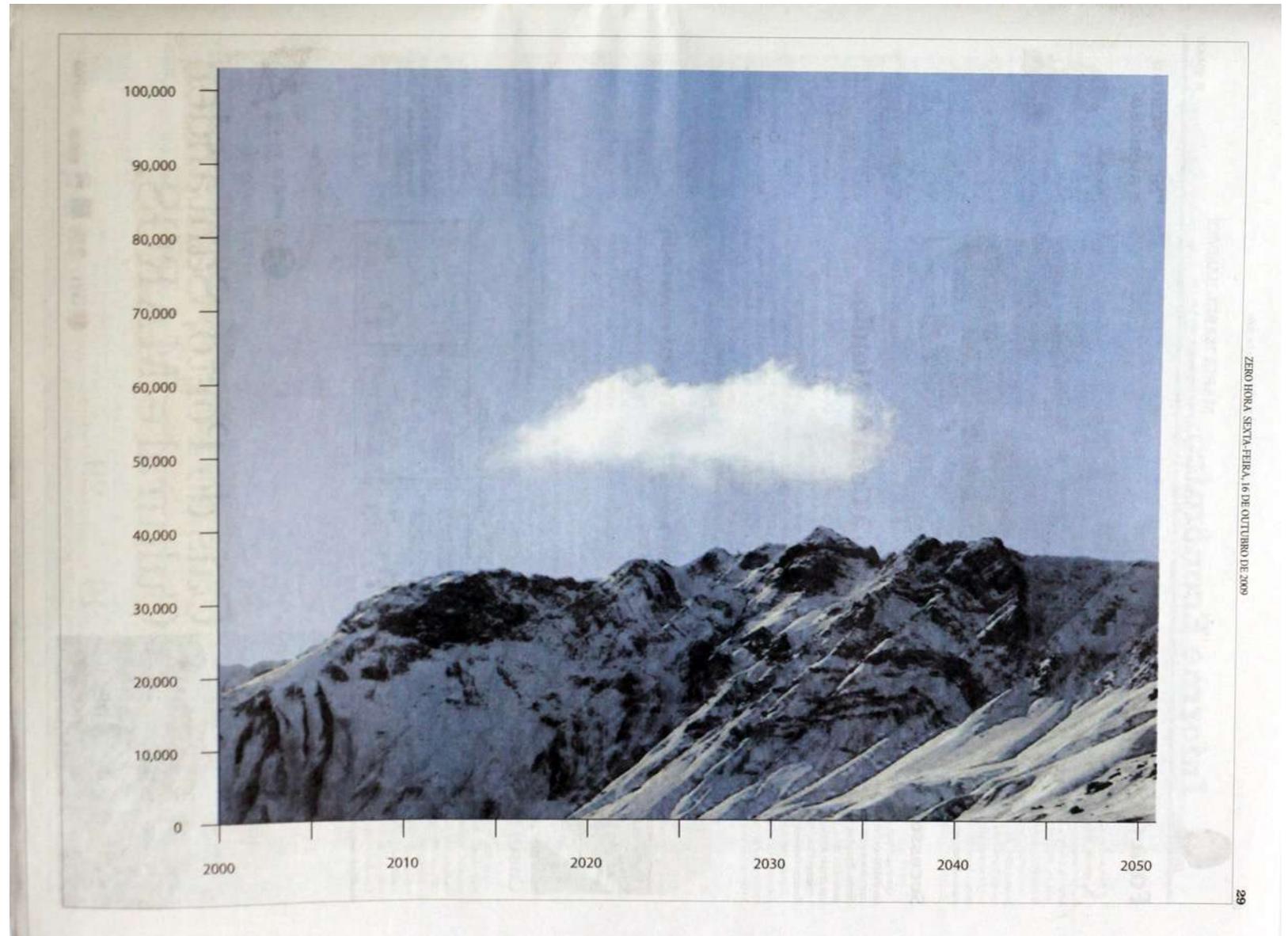
One of the three billboards in Porto Alegre

Moving Mountains

The commission by the biennial team proposed to take the space usually used by advertisements and turn it into an exhibition space for artists. The idea was 'to present the work by itself in this circumstance, without any institutional frame (logo, signature, sponsor) and entering thus into a bigger discussion on ideological platforms and language used in different channels of information.'

Moving Mountains relates to global changes and forecasting. It refers amongst others to the economic statistics predicting the future for the coming 40 years of Brazil and a coalition of countries called BRIC. In economics, BRIC is an acronym that refers to the fast-growing developing economies of Brazil, Russia, India, and China. Many predictions foresee a change in the world order in which the 'global north' will change it's position towards the 'global south' and loose it's economic power. I used found images of the Mount Everest for the collages.

Moving Mountains consists of three billboards and an image which was implemented in the financial news section of three Brazilian newspapers, Zero Hora amongst others.





Permanent display with text in NL / EN / PL at 13HA, NL

All Alone among the Stars involved the exchange of two young oak trees of similar size and age between the reclaimed 13HA compensation forest and Bialowieza National Park. Digging out a tree from the primeval forest and planting it amongst the young trees in the Netherlands, provoked questions about the incommensurability of artificially constructed, temporary woodland and real nature, while transplanting a young compensation tree to Bialowieza also planted a seed of doubt about the legendary untainted nature of the ancient forest. The ancient Bialowieza forest is one of the last remaining virgin forests, which once covered the lowlands of Europe. The unfathomable might of its natural ecosystem has inspired scientists, environmentalists, historians and artists since the eighteenth century.



Intervention, exchanged young oak trees (reclaimed forest in The Netherlands and Bialowieza Primeval Forest in Poland)

Background information of the forest of 13HA:

2001 The farm stops functioning like a pig farm

2002 The Start of HOP design. HOP design works with Afzelia (tropical wood) to prepare his furniture. The origin of this wood is unknown, it is imported through Germany, and doesn't have a FSC-registration number

2003 The first art-event takes place.

2005 There are 35.000 young trees mechanically planted on the field.

Cooperatie Bosgroep Zuid, Het Groenfonds,

and the government has made this possible. These organisations are still involved in CO2 Compensation regulations

2007 Art exhibition 'The field that longs for fame takes place at 13HA.

2025 The amount of the 35.000 young trees will be cut into half. The cut up wood will be used for the timber industry and will be used as wood burned for private heating.



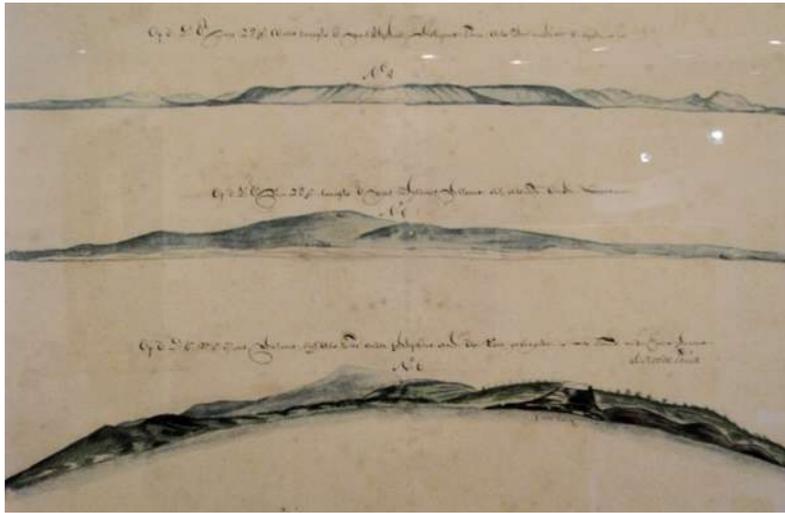
Video 'All Alone among the Stars' (7 min.) and two framed photo's.

All Alone Among the Stars (2010)



Billboard, commissioned by Portscapes, Maasvlakte, Rotterdam, NL

Here be Dragons, (Hans Egede (1734) / Marjolijn Dijkman, (2009 - 2010)



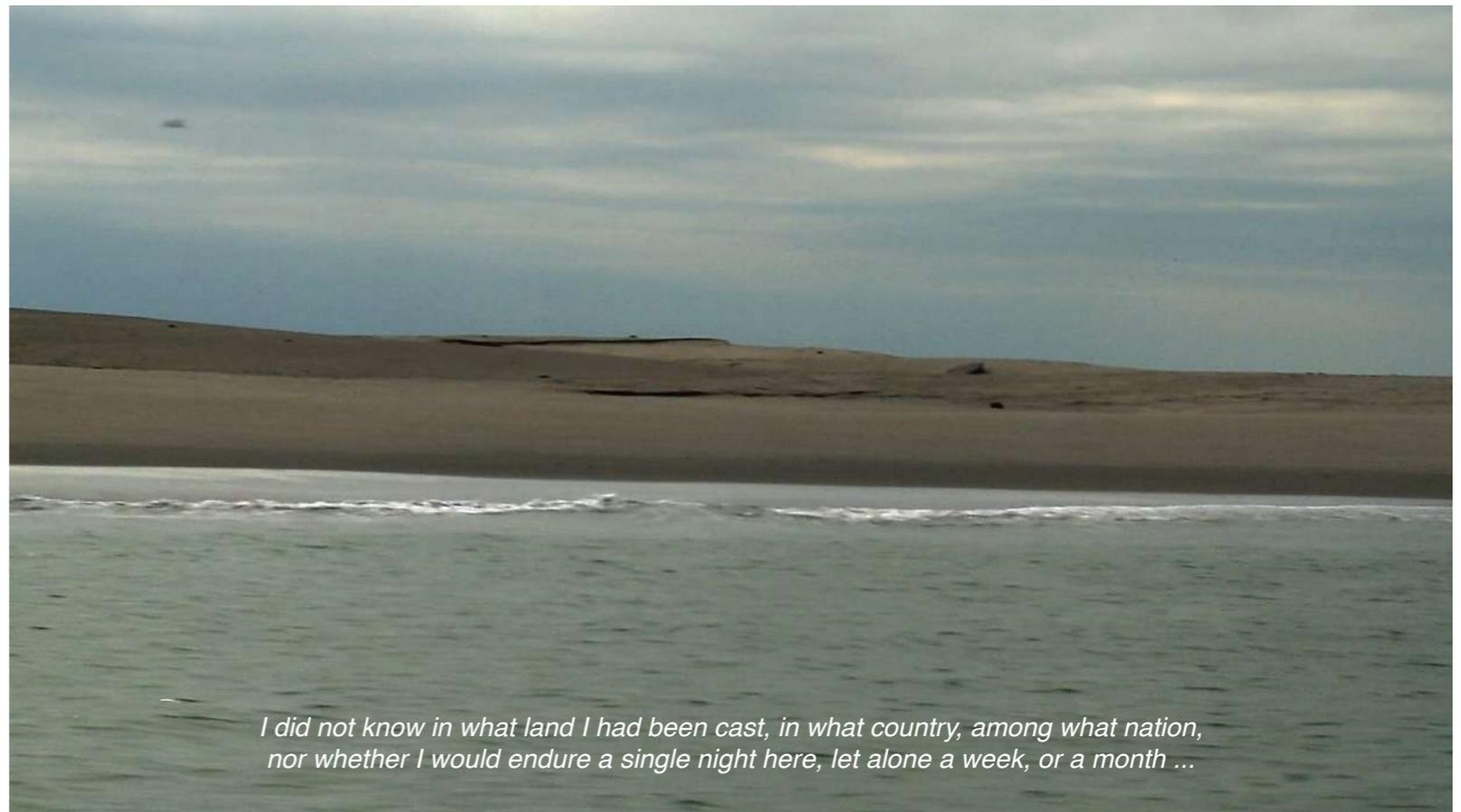
Coastal Profiles made by Dutch maritime illustrators, 17th century

"I set it down leaving out only the latitude and longitude of the island as a warning to all who would follow..."

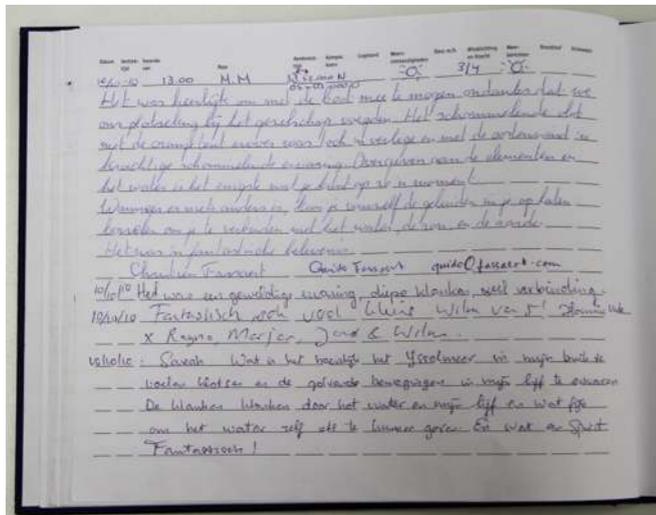
Surviving New Land is a film, shot from a vessel that slowly circumnavigated the Maasvlakte 2 island, thus adopting the point of view of an explorer about to set foot on undiscovered territory. The image – reminiscent of the watercolour impressions Dutch explorers made of the coastlines they encountered – shows the sea washing up on virgin land. But the accompanying soundtrack suggests that the very idea of undiscovered land, or a blank zone on a map waiting to be filled in, is a particular cultural fiction. The soundtrack is composed of clips from various feature films, which all tell tales of Westerners arriving in new land. Underscored by gripping orchestral music, the clips dramatise the excitement of imminent discovery, as well as the despair of marooned expeditions. 'New land' is imagined either as a place of opportunity or of fiasco.

That fantasies of new territory and ever-expanding opportunities for financial exploitation may strand, is ironically confirmed by the fact that the contractors for the Maasvlakte are also responsible for the extravagant 'countries of the world' islands project near Dubai, which the recent credit crisis has left largely empty and unsustainable.

Right: stills with text written fragments of the film to get an idea of the narration. (the film has no subtitles)







Sailors logbook with experiences written by the visitors

Dispereert Niet (*Despair Not*)

Water is an important symbol of purity and transformation in the many religions from which this new interest in spirituality and self-development eclectically borrows. In Dutch collective memory, by contrast, water is traditionally a force that must be conquered and controlled in order to bring economic prosperity, which also sometimes takes its toll. Narratives that still inspire the Dutch collective imagination not only include tales of great overseas expeditions, but also of sailors miraculously surviving shipwreck or being stranded at sea. The adventures of the ship-boys of Bontekoe are famed; the story based on the journals of an East India Company captain from Hoorn, whose voyage ended in a gruelling lifeboat journey; or the story of Klaas Klaassen Bording and his sons whose fishing trip ended in a fourteen-day Odyssey.

The project *Despair Not* drew on these still popular narratives of survival, as well as on the need for life-enriching experiences and spiritual retreats the people of Hoorn and elsewhere appear to have today. Locals and visitors were offered the opportunity to step into a life raft, and free-float for an hour or longer in the semi-open waters of the IJsselmeer. The project was an instant success, in the sense that people were keen to make use of the opportunity to spend a few solitary hours, share a unique experience with total strangers, or imagine themselves heroic survivors. Many came back for more, or wanted to stay in the raft for hours on end. But the ruthless self-interest resonating in the colonial motto 'Despair Not' also threw a shadow over the satisfaction people found in the experience.



Context: Hoorn's monumental seventeenth century quayside, built during the city's glory days as colonial homeport to the Dutch East India Company, is testimony to a historical relationship with the East that brought Holland tremendous material wealth and laid the foundation for its capitalist economy. The city counts many statues of colonial 'heroes', such as Jan Pieterszoon Coen, a rather brutal governor of the Dutch East Indies. The maxim 'Despair not, spare your enemies not, for God is with us', was his infamous justification for his merciless treatment of anyone standing in the way of the interests of the Dutch in the East.



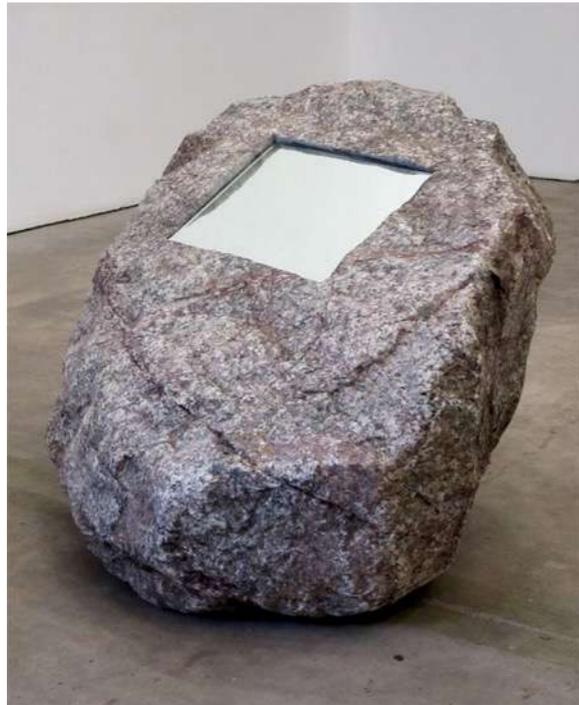
Composition of the Universe takes the current dominant model of the universe (74% dark energy, 22% dark matter and 4% ordinary matter) and visualises alternative models to represent the same figures.

The models represent the same breakdown, but depending on the use of different shapes new yet equally complete universes are brought into being.

Visitors, especially children, are welcome to play with the wooden forms, the work is referencing a human compulsion to explain, quantify and record our environment.



Installation at IKON Gallery, Birmingham, UK (2011)



Installation at IKON Gallery, Birmingham, UK

*“A man sets out to draw the world. As the years go by, he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, instruments, stars, horses, and individuals. A short time before he dies, he discovers that the patient labyrinth of lines traces the lineaments of his own face.” - Jorge Luis Borges, *The Aleph and Other Stories**

The Pleasure of Recognition, a large boulder cut to hold an information panel, typical of the kind often found in zoos or nature based tourist attractions. In place of an explanatory text the rock offers a mirror that reflects the viewer's own image.

The title refers to a psychological term developed by Sigmund Freud, who argued that humans experience pleasure when they are familiar with what they encounter.





1 of 2 printed leporello's



Still of 'Geography is a Flavour'

The sets she records are deserted. Their inertness and emptiness give us room for thought, more about the place itself than about the fun and entertainment usually associated with the location. *Geography is a Flavour* – Dijkman uses the slogan – Dijkman uses the slogan coined by the multinational chain, Starbucks, to elaborate on the idea that geography has simply degenerated into a fleeting sensation – a kind of transient flavour – which is rapaciously exploited in product advertising.

'A taste of the Mediterranean' or 'The flavour of...' are slogans that function as clichéd representations serving the needs of mass consumerism and which have become embedded as self-evident expressions of superficiality in our everyday lives. These images tell us more about our dreams and aspirations than about the places they refer to. They represent three-dimensional projections of our desires, driven subliminally by advertising statements. In *Geography is a Flavour*, Dijkman discriminately uncovers these intimations, and challenges us to ask questions about the representations of these places. - Lene Ter Haar, Schunck, NL

Geography is a Flavour takes its title from the slogan used by the Starbucks coffee brand, a strap line that belittles the specifics of place, suggesting difference as mere sensation.

The work presents films sets that are familiar to us from theme parks or historical visitor centres, reconstructions that depict other places. However, they are clichés, standardised displays that speak more powerfully as a projection of a society's own desires than of other environments.



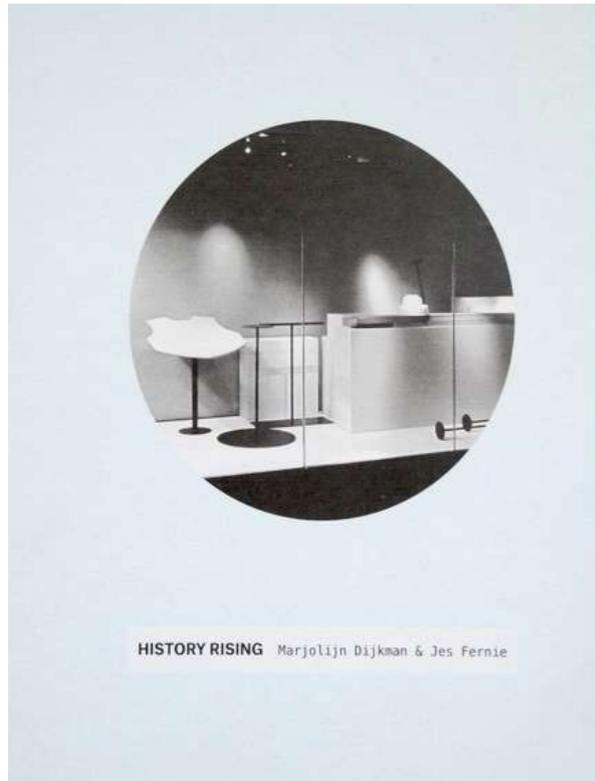
Installation single screen, Songlines, Mechelen, BE



One of multiple monitors, Museo Tamayo Art Contemporáneo, Mexico DF, MX (2014)



Still of 'Geography is a Flavour'



*History Rising, publication, 96 Pages.
Published by Onomatopée (2015)*

History Rising is a subversive and engaging study of museum display by artist Marjolijn Dijkman and curator Jes Fernie. By distancing museum objects from their support structures the project seeks to critique the assumptions that are made about how things are positioned, who chooses to display them, and how the social, political and aesthetic choices that are made in the process dictate the language of display.

New work by Marjolijn Dijkman has been installed in two public museums (Norwich Castle Museum & Art Gallery and Wisbech & Fenland Museum) and an artist run space (Outpost). Dijkman's sculptures propose strange and fantastical juxtapositions, alleviate objects from the weight of history and create links with modernism, the heritage industry and the aesthetics of sci-fi.

These installations are accompanied by a wide-ranging public programme including performative lectures, talks, a symposium, walks and a blacksmith workshop.



Borrowed display from the Denny Farmland Museum, Cambridge, UK



Symposium with an installation with display on loan from Denny Farmland Museum and a visual essay, photographic observations from museums inserted in publications on modernism. Outpost, Norwich, UK



Museum display in Norwich Castle Museum

The **Grand Release** is a mobile constellation of abstracted display objects referencing those in the Norwich Castle Museum. Each element represents a different department: the Egyptian Gallery floats alongside the Twining Teapot Gallery, which is balanced by the Anglo Saxon Gallery.

The result is a playful family tree at the heart of the museum which is released from the pressures of hierarchy and history, and which proposes a constantly changing constellation of new relationships across time and space. The colours and shapes of each element of the mobile relate directly to their original departments.

The movement of the mobile adjusts to the amount of activity within the central hall of the museum.

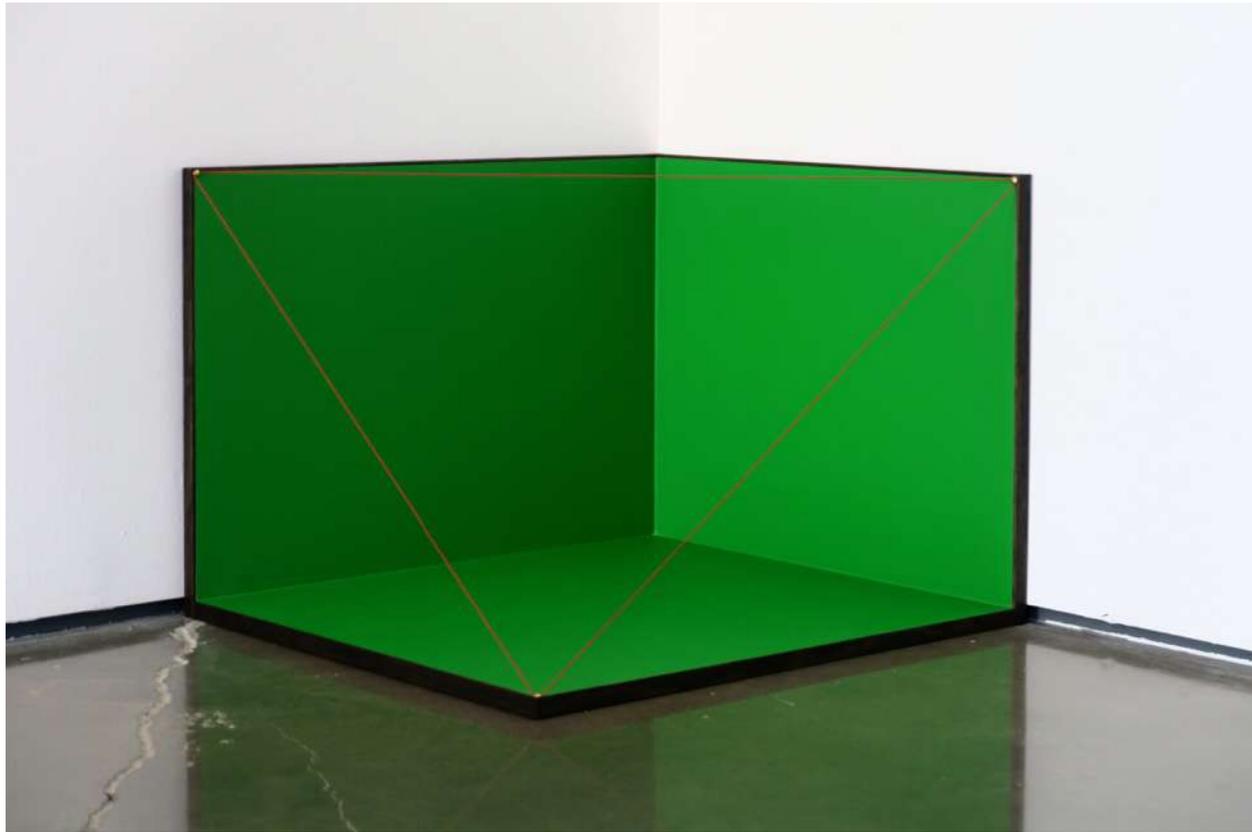


Installation in temporary studio, during making process.



Part of History Rising Permanent work, 5 x 6 metres , acquired by the Norwich Castle Museum and the V&A collection, London, UK

The Grand Release, (2013)

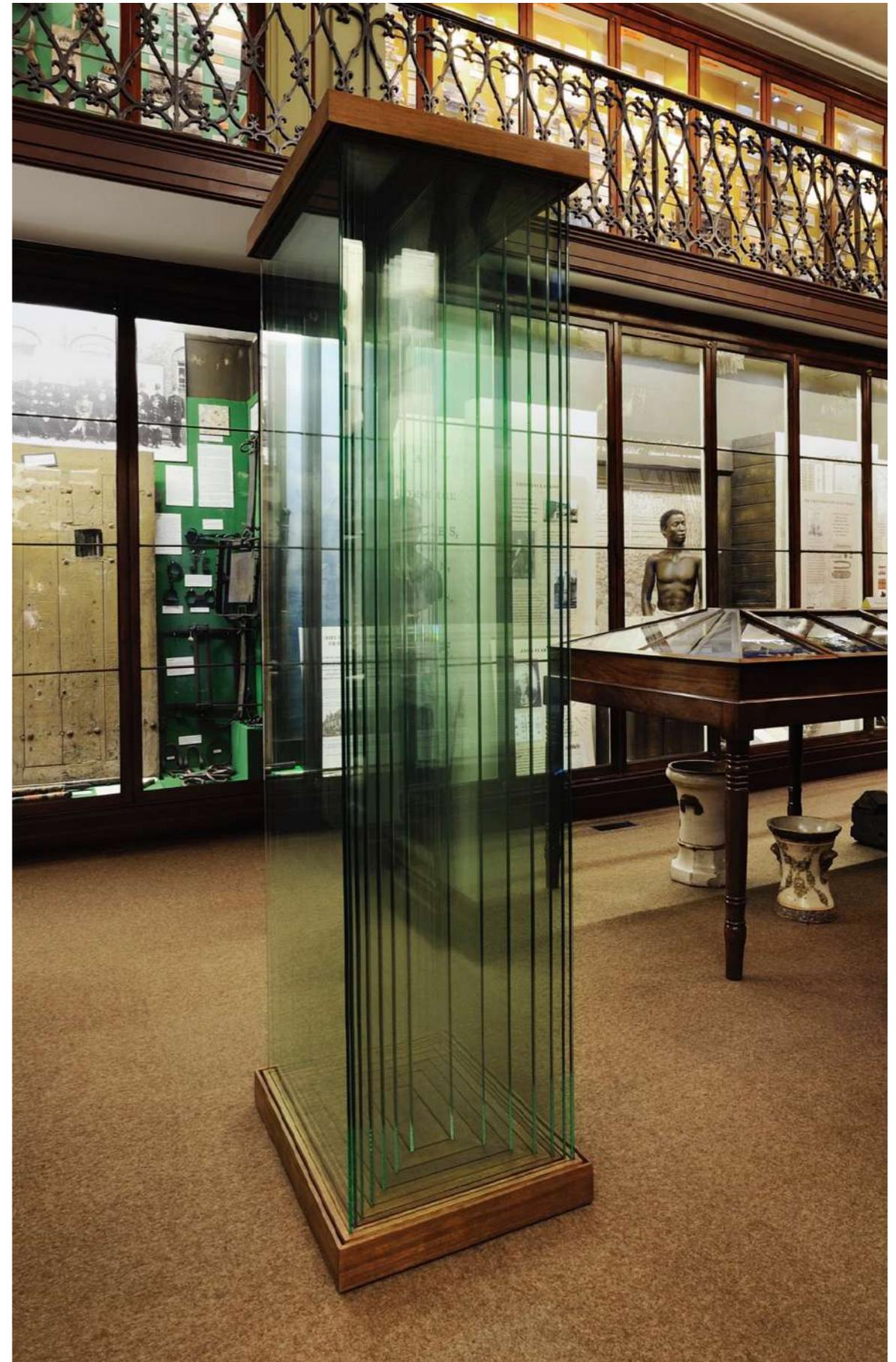


Time, Trade and The Exotic, (1of 3), CCS Bard / Hessel Museum, NY, US (2016)

On the Enclosure of Time

Drawing on the language of museum display, the installation 'On the Enclosure of Time' speculates on current global socio-political issues and suggests possible future scenarios. The growing collection of sculptural works within the installation reference a range of diverse, urgent subjects such as the current economic crisis, the end of the capitalist growth model, ecological meltdown and rhizomatic forms of knowledge distribution. Together they propose strange and fantastical juxtapositions and create links with modernism, museum display and the aesthetics and narratives of sci-fi.

The collection is playing with the sweeping generalisations evident in museum texts in which unfathomably vast periods of history are encapsulated within an all-encompassing narrative. Titles like 40 Million and 195–140 Million, The Beginning and the End and The Present is Now Appearing are all taken from museum labels which present a scenario that is at once impossible to imagine and strangely pedantic.



The Present is Now Appearing, Wisbech Museum, UK (2014)



Models of Victory (I,II,III)



Extraordinary Properties



The Everchanging

On the Enclosure of Time (2014)



The Beginning and The End

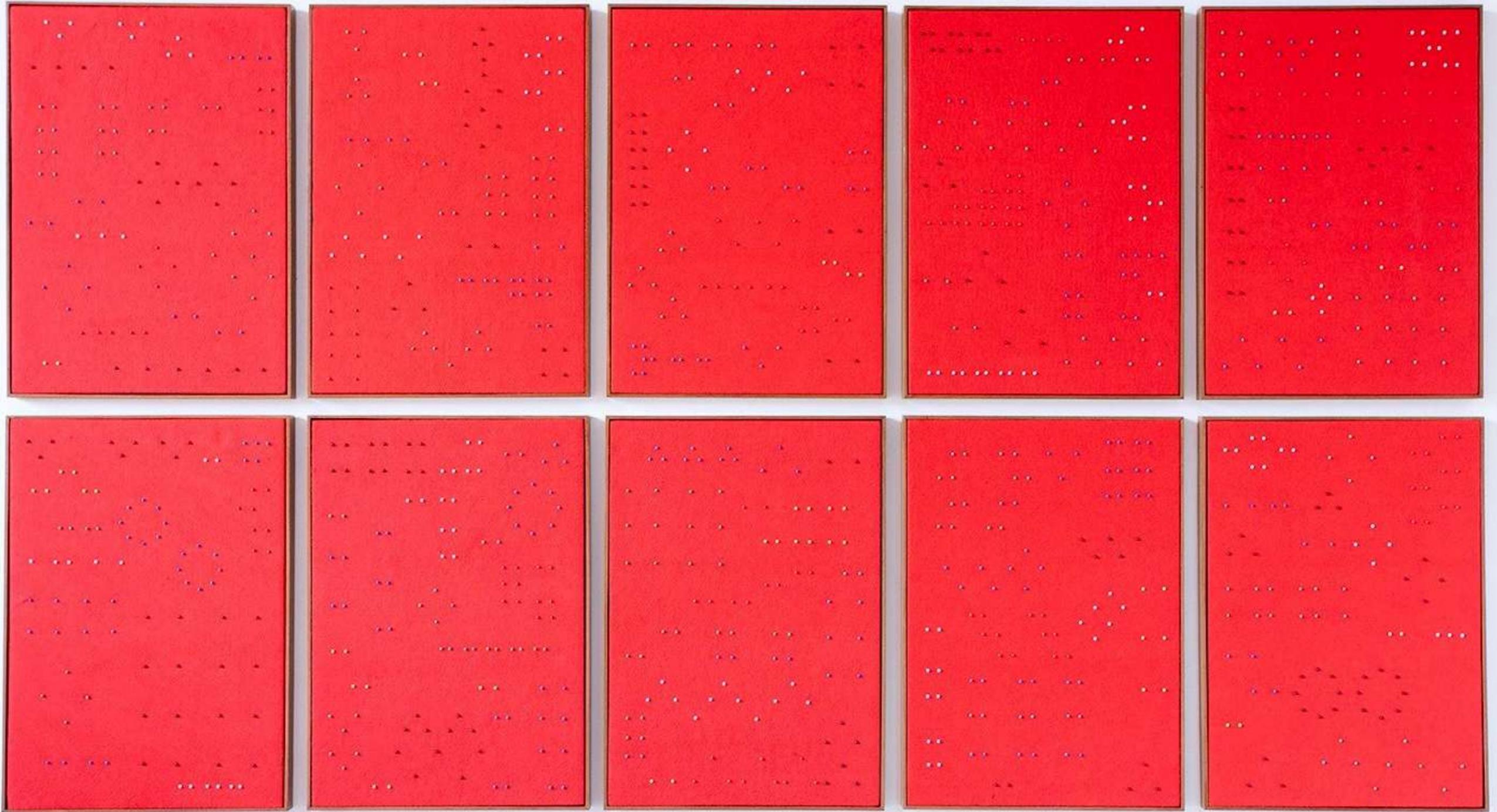


Time, Trade and The Exotic (2 of 3), Wisbech Museum, UK



What We Know of Them

On the Enclosure of Time (2014)



Problems of Currency



The Present is Now Appearing



New Horizons



Finding an Identity



Public production during opening hours by blacksmith in the museum workshop of the Gressenhall Farm & Workhouse, Museum of Norfolk Life, Beetley, UK (2013)

Please Touch / Please Don't Touch

Museum barriers demarcate time as well as physical space; here the present ends and the past begins. Please Touch / Please Don't Touch, a loosened demarcation itself is the object on display. The design of the chain is based on a segment of a chain on display at the Wisbech & Fenland Museum (chain in the Thomas Clarkson display) which is, in turn, inspired by a chain on display in the National Museum in Dublin in Ireland.

The original shape of the chain stems from a Viking design and has been extensively used throughout time due to its simple production and strength.





Installation at ARTEFACT 2017, The Act of Magic, Leuven, BE

Cultivating Probability is based on research into the way how people, in different times and cultures, try to predict and influence decision making processes and the future paths of specific situations.

Some of the objects in the installation are interpretations of ceremonial objects found in the collections of Museum Volkenkunde in Leiden and the Africa Museum in Berg en Dal in the Netherlands, that were made to predict – or ward off – the future. Others are influenced by historical as well as contemporary objects, rituals or technologies that are used to predict or influence the future around the world.

The sculptural objects part of *Cultivating Probability* speculate and unite attitudes and rituals from different cultures and periods of time into a kind of fictional anthropological display. The installation consists of a collection of diverse objects, which are spread throughout the exhibition space where some are susceptible to change and movement.

Materials: Wood / black engine grease / 90 x 90 x 70 cm; burned wood / Ink / 50 x 80 cm; handmade unbaked clay objects / metal binary tokens (approx. 2500 in total); metal dish / water / ink / electromechanical motor / diameter 1,20 m; full copper / 2 cm diameter x various lengths; burned yellow sand / tin.





Detail, Installation at Artefact 2017: The Act of Magic, STUK, Leuven, BE



Installation at Global Imaginations, Leiden, NL (2015)

Hand made unbaked clay objects, metal binary tokens (approx. 2500 in total)

Cultivating Probability (2015)



Installation at Artefact 2017: The Act of Magic, STUK, Leuven, BE



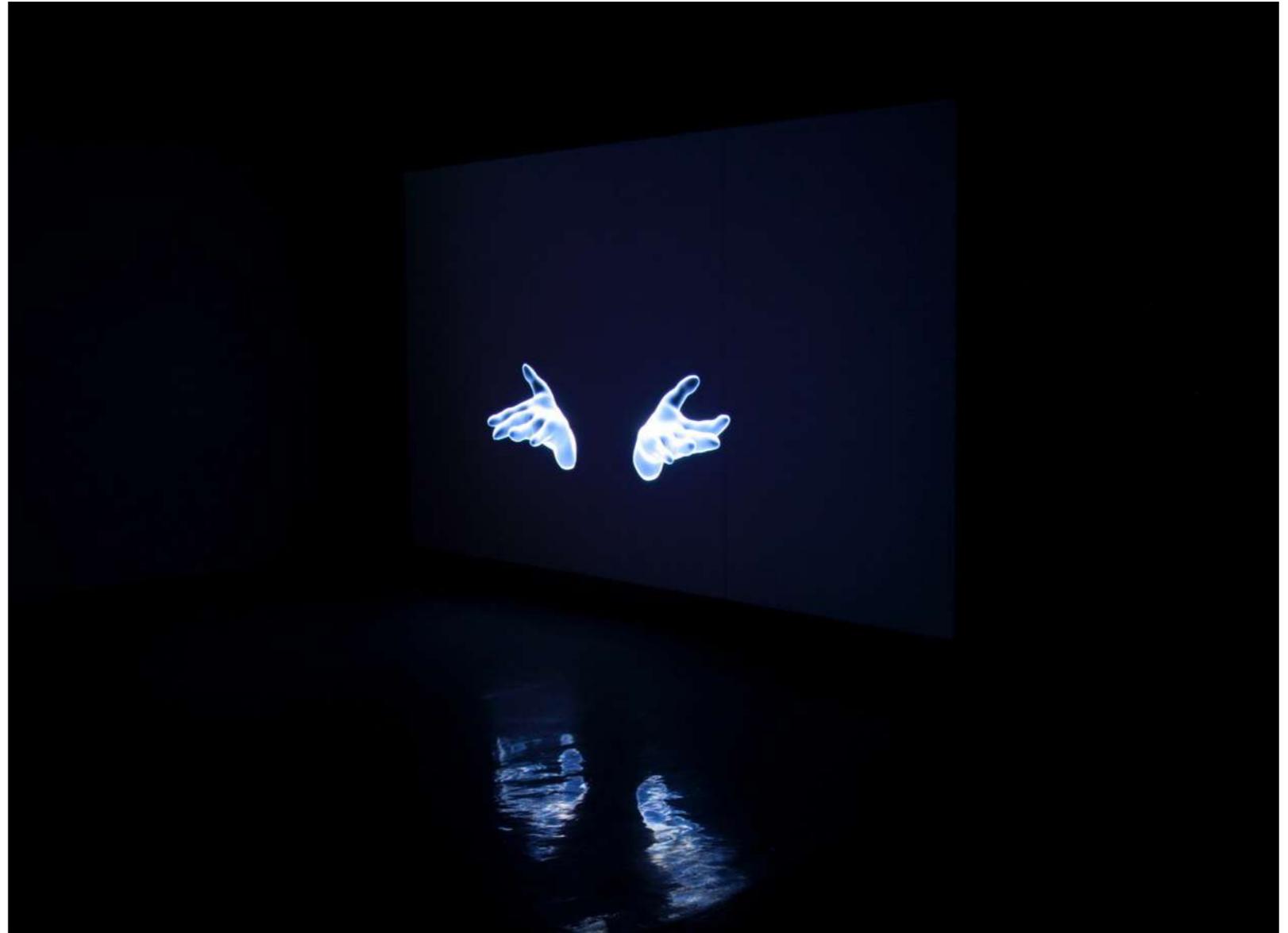
Still

In Our Hands is based on research into hand gestures that were developed to influence, heal, predict – or ward off – the future. The final choreography includes a range of gestures from diverse sources – from spiritual to political to military – that have become removed from their original context. The film consists of a with motion capture produced animation of two virtual transparent hands. The films is projected on two sides of a free standing screen, from one perspective the hands are directing you as a viewer. At the other side of the screen, chronologically playing, the hands feel more like an extension of the body of the viewer.

The accompanying sound piece is a composition made of 18 computer generated binaural tones or brainwaves. Brainwaves are electrical activity patterns caused by the neurons of the brain communicating with each other. Brainwave synchronisation, aims to cause brainwave frequencies to fall into step with a periodic stimulus having a frequency corresponding to the intended brain-state. The effect of binaural tones was discovered in 1839 by Heinrich Wilhelm Dove and earned greater public awareness in the late 20th century based on claims coming from the alternative medicine community that binaural beats could help induce relaxation, meditation, creativity and other desirable mental states.

Produced in collaboration with Geert Belpaeme (actor/dancer), Jeroen Koffeman (animator), Charlotte Vanden Eynde (dancer/choreographer), Lieven Moors (musician).

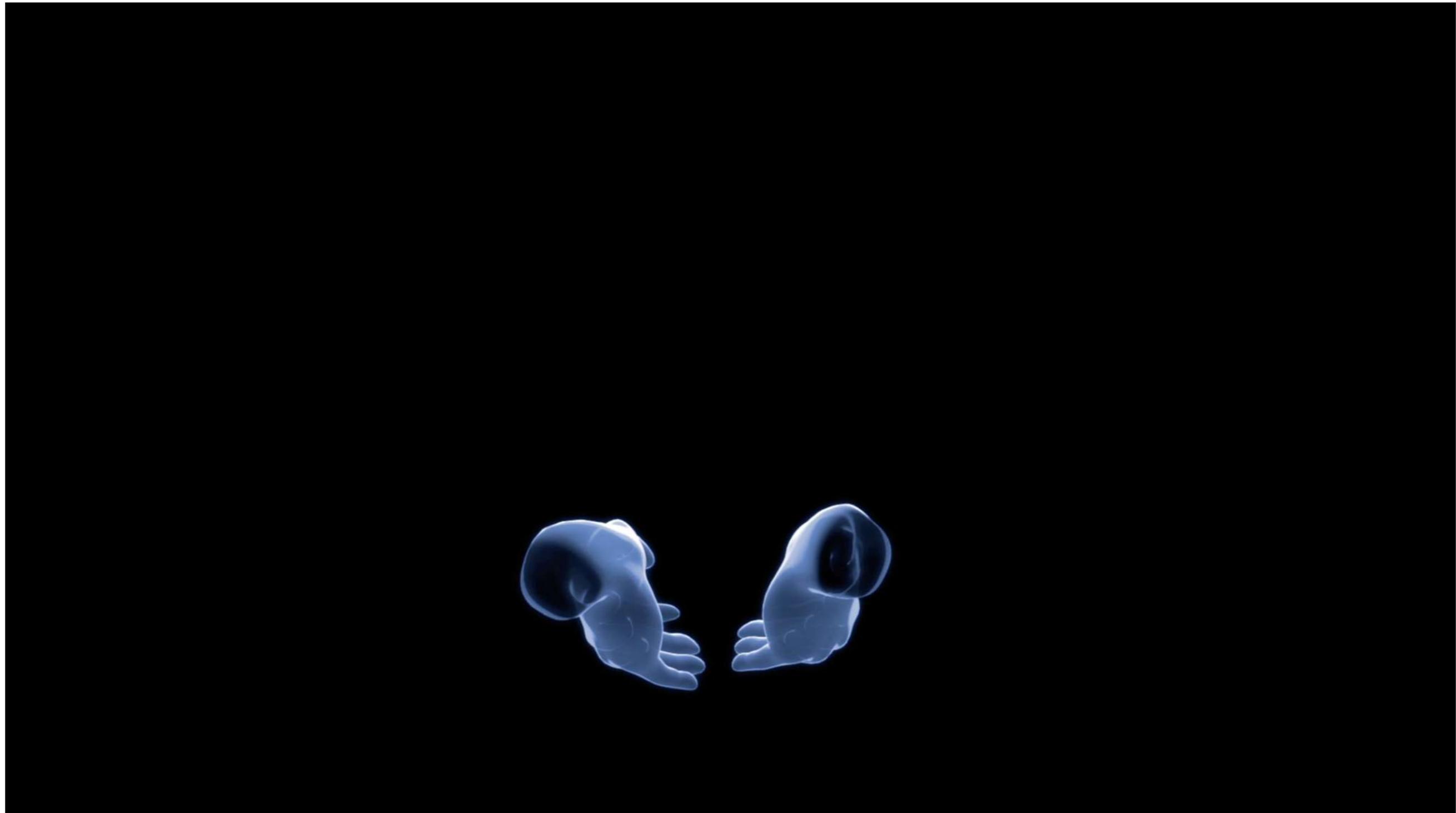
Animation film: 9:20 min. / Accompanying sound piece 17:40 min.

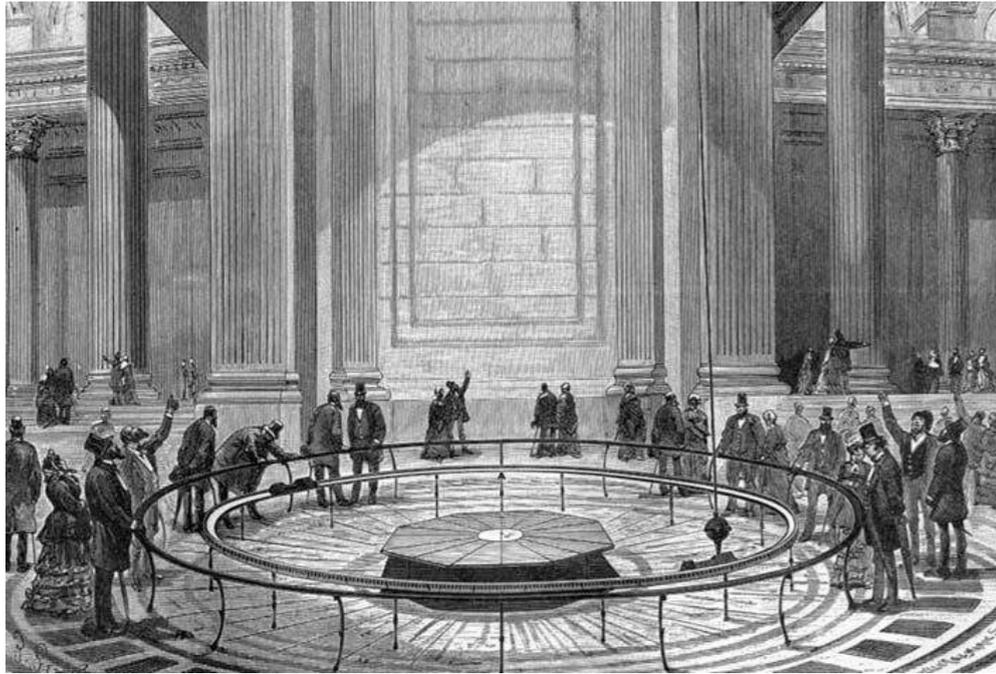


Installation at Rundum, Fotokuu Biennial 2015, Tallinn, EE (2015)

In Our Hands, (2015)





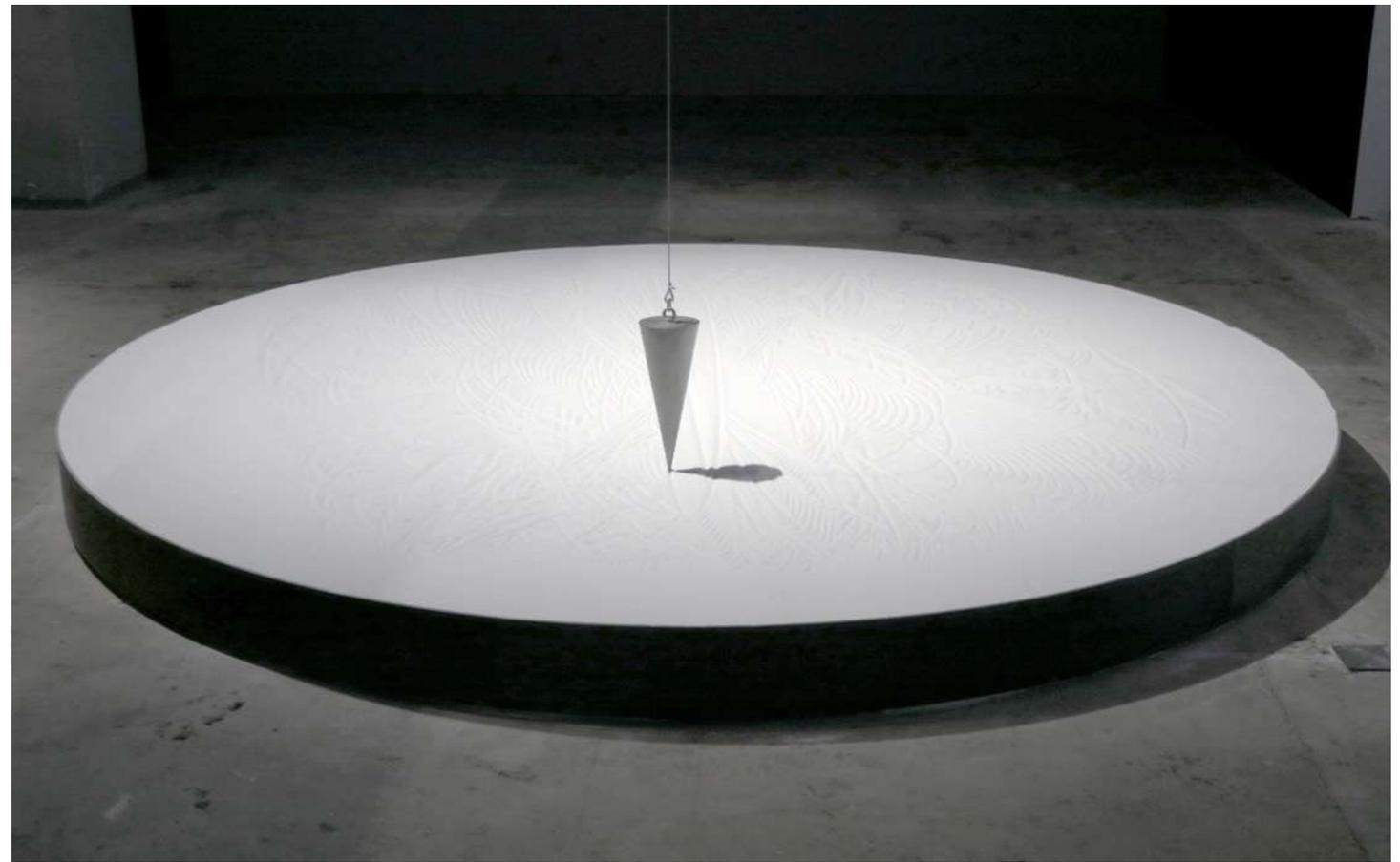


Pendulum of Foucault, Pantheon Paris, 1851

Shifting Axis consists of a steel pendulum and a circular pile of fine silver sand. The trajectory of the pendulum is partly influenced by the rotation of the earth and partly manipulated by two small pieces of robotics who influence constantly the course of the pendulum (the earth) into a chaos, creating a unpredictable pattern of constantly changing orbits.

This work is an alteration of the Foucault Pendulum, named for the French physicist Jean Foucault, who first used it in 1851 to demonstrate the rotation of the earth. It was the first satisfactory demonstration of the earth's rotation using laboratory apparatus rather than astronomical observations.

The mesmerising movement is creating a constantly changing pattern in the sand. The metal point of the pendulum moving in the sand creates a captivating sound that enhances the almost hypnotic effects on it's viewers.





Diameter of 3,5 meters x 28 meters high, installation at the 11th Shanghai Biennial, 2016

Shifting Axis (2015)



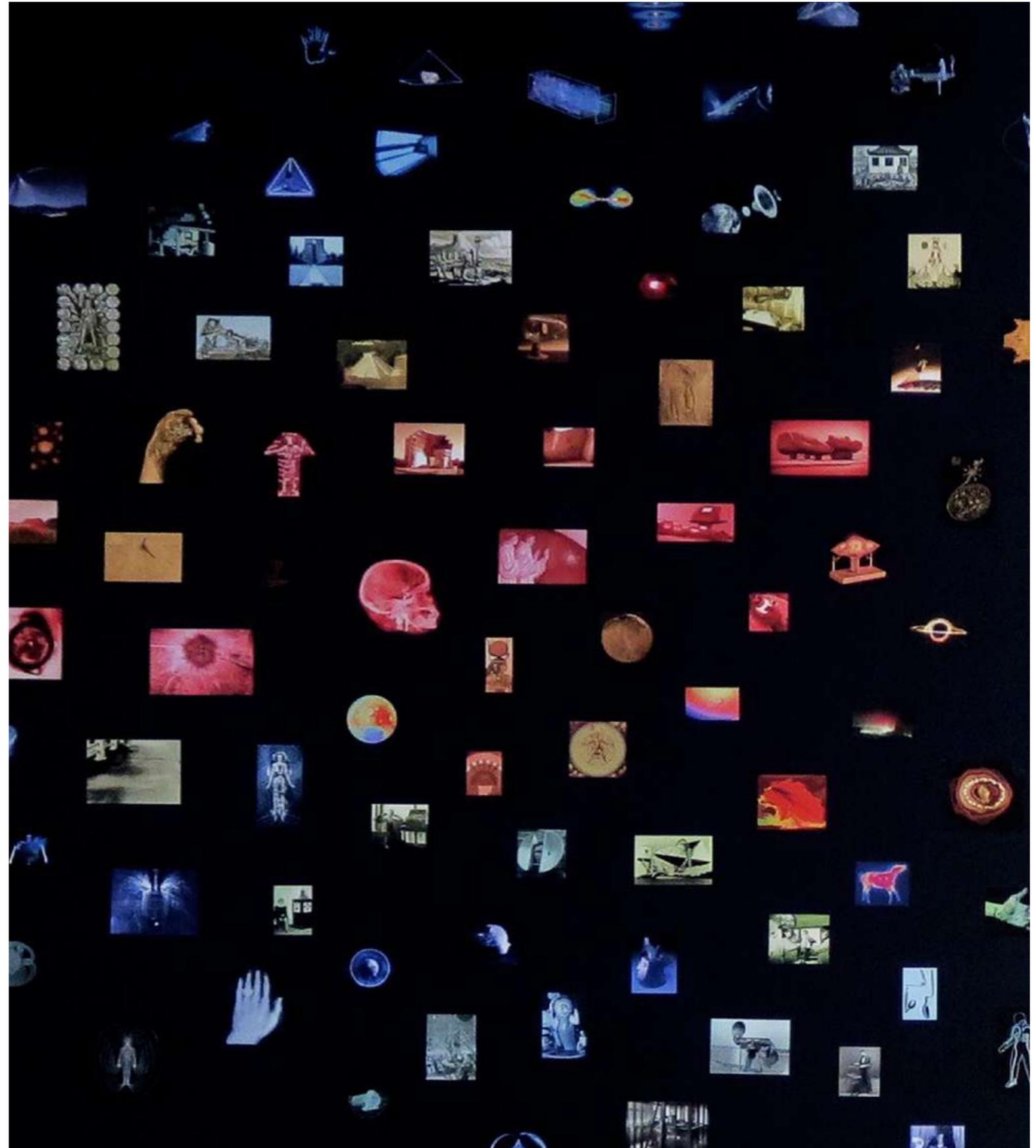
Diameter of 3,5 meters x 28 meters high, installation at the 11th Shanghai Biennial, 2016

Shifting Axis (2015)

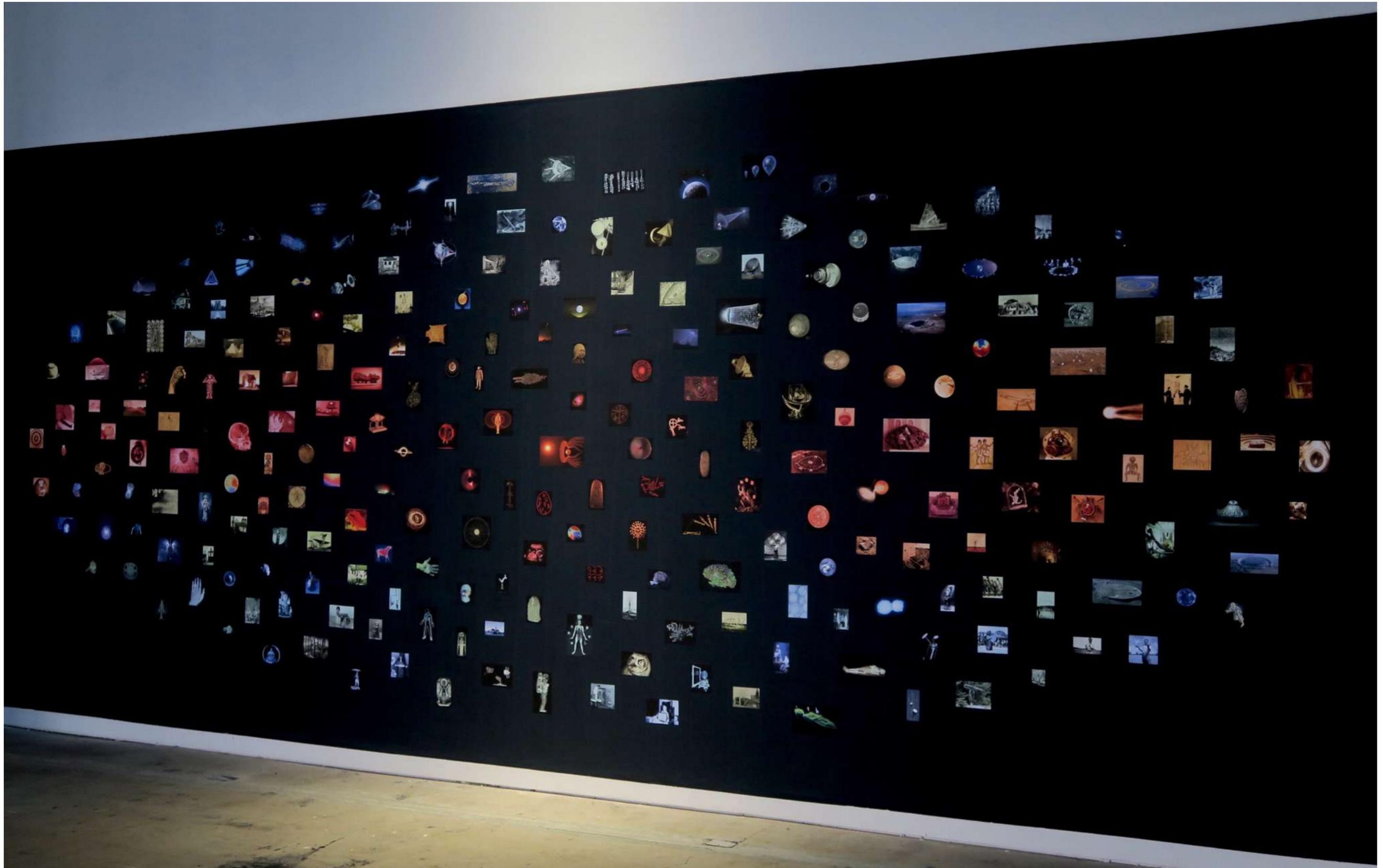


Radiant Matter is an image essay, relating to different parts of the electromagnetic spectrum (from radio waves to gamma waves) and other kinds of cosmic energies. The essay consists of 250 edited images that are reworked all together so that the entire composition reminds of the scientific observations of the cosmic background radiation. The essay freely connects images from different fields like astronomy, cosmology, medicine, technology, anthropology and space exploration.

The piece explores the influence of electromagnetic waves and different kinds of cosmic energies on the human body, the Earth and other celestial bodies. The images make associative links that highlight the influence of cosmic waves and energy as represented throughout time and and culture. It tries to connect different kinds of cosmologies and world views and stresses associatively visual similarities in their representation. Radiant Matter also includes images of scientific and non scientific instruments meant to analyse, imitate, capture or manipulate these specific energies.



detail



250 edited prints on adhesive material / Glued onto a dark black blue painted background, Commissioned by: 11th Shanghai Biennial (2016)

Radiant Matter (2016)



Shifting Axis, Prospect of Interception and Radiant Matter installed as part of the terminal for the biennale

Exhibition view at the 11th Shanghai Biennale (2016)



Prospect of Interception

This animation film centers around the impact or influence of a simulated asteroid on the future of life (on earth or in space). The animation explores amongst others the asteroid as a potential threat or as an opportunity to escape our biosphere system; the carrier of life (panspermia) and or intelligence; or the one bringing death and extinction. Besides these topics it orbits around an ancient fundamental human question: Are we alone?

The accompanying multi-lingual narrative is non-linear and associative, encouraging the viewer to speculate along while observing the fictional asteroid slowly turning around in space. The two hour subtitle text is assembled from different found sources, from science (astronomy / astrophysics / cosmology / cognition), to spiritual approaches, and from various historical sources throughout time and culture, all relating to space, space exploration, celestial bodies and SETI / astrobiology research amongst others.

The text is translated into Chinese, English accompanied with five other changing languages (Hindi, Arabic, Russian, Japanese and Spanish), all largely spoken official world languages and relating to countries involved in important space programs, astronomical projects, SETI research and future asteroid mining. The text is often speaking in 'the name of humanity' in a quite conflicted way. The multiple languages enhance the suggestion of a universal voice and in the same time will add another layer of complexity in the interpretation.



Still (detail)

the universe.
son las mismas en todo
el universo.

努力去理解宇宙
The effort to understand
the universe
El esfuerzo por entender
el universe

是极少数可让那个我们免受
嘲笑，
is one of the very few things
that lifts us above the level
of farce,
es una de las pocas cosas
que nos eleva por encima
del nivel de la farsa,

并带给我们一些悲剧恩典的
手段之一。
and give us some of the
grace of tragedy.
y nos ofrece algo de la
elegancia de la tragedia.

智能可能会为生存带来危害
Intelligence might be a
hazard to survival
La inteligencia puede
suponer un peligro

而非帮助。
rather than a help.
más que una ayuda.

仿佛是最坏的情况已经发生，
It seemed as though the
worst had already occurred,
すでに最悪の事態になって
いるように見える

以至不可能有更坏的情况
出现。
that nothing more terrible
could possibly happen.
これ以上悪いことにはなり
得ない

未来通往危机的大门
The door of the future
opening onto a crisis
未来へのドアが開いて危機
が迫る

开得更突然、
more sudden,
きわめて速やかに

更无法逃避、
more inescapable,
逃れるすべはなく

更扑朔迷离，
more bewildering
心を乱れさせる

超过以往任何时候。
than any ever
encountered before.
これまでなかった体験だ

冲击波开启了崩溃，
The shock wave started
the collapse
この衝撃によって崩壊が
始まり

那将最终导致新体系的形成。
that would eventually lead
to the formation of
a new system.
やがて新たなシステムの形
成へと向かう

生命和智能与自我意识生命
之间的区别
The distinction between life
and intelligent and
self-conscious life
Различие между жизнью и
разумной и сознательной
жизнью

经常被混淆。
is often confused.
зачастую туманно.

我们绝不能过分考虑自己的
重要性。
We must not presume too
much on our own
importance.

Мы не должны слишком
кичиться своей
многозначительностью.

世界的数目是无限的，
There are an infinite

number of worlds,
Существует несметное
число миров,

如果这一个被灭除，
and if this one was
annihilated,
и если бы этот мир был
уничтожен,

在宇宙中几乎无所觉察。
it would scarcely be missed
in the universe.
его отсутствие вряд ли
бы было замечено во
Вселенной.

生命可在适合条件下定期
出现。
Life may regularly arise
under suitable conditions.
Жизнь может регулярно
возникать при
подходящих условиях.

赋予我们比其他生物更大能
力和责任
Reason endows us with
greater abilities and
responsibilities
تاردق لقع لانا حنم
قر ببا تا ل وئوسم و

的原因是，
than other living organisms,
ة دوجوم لانا كلت نم ربا
ة ح لانا انك لانا دل
ى رخال

我们在我们星球的演变和宇
宙的演变中
that we have a special role
in the evolution of
our planet

صاخ رود ان لعل نحن ف اذلو
ي ذل ا بكوكل ريوطت ي ف
ه ي ش ي عن

担负特殊角色。
and indeed in the evolution
of the cosmos.
ريو طت ي ف ع بطل ابو
هل م ك ا ب نوكل لانا



有些宇宙比其它的更为成功。
Some universes are more successful than others.
成功する宇宙も成功しない宇宙もある



我们能否同非人类伙伴建立一个可行的社会？
Could we build a viable society with nonhuman partners?
क्या हम इंसान से अलग साथियों के साथ एक जीने योग्य समाज की रच सकते हैं?

Stills



Original Canon Diablo Meteorite

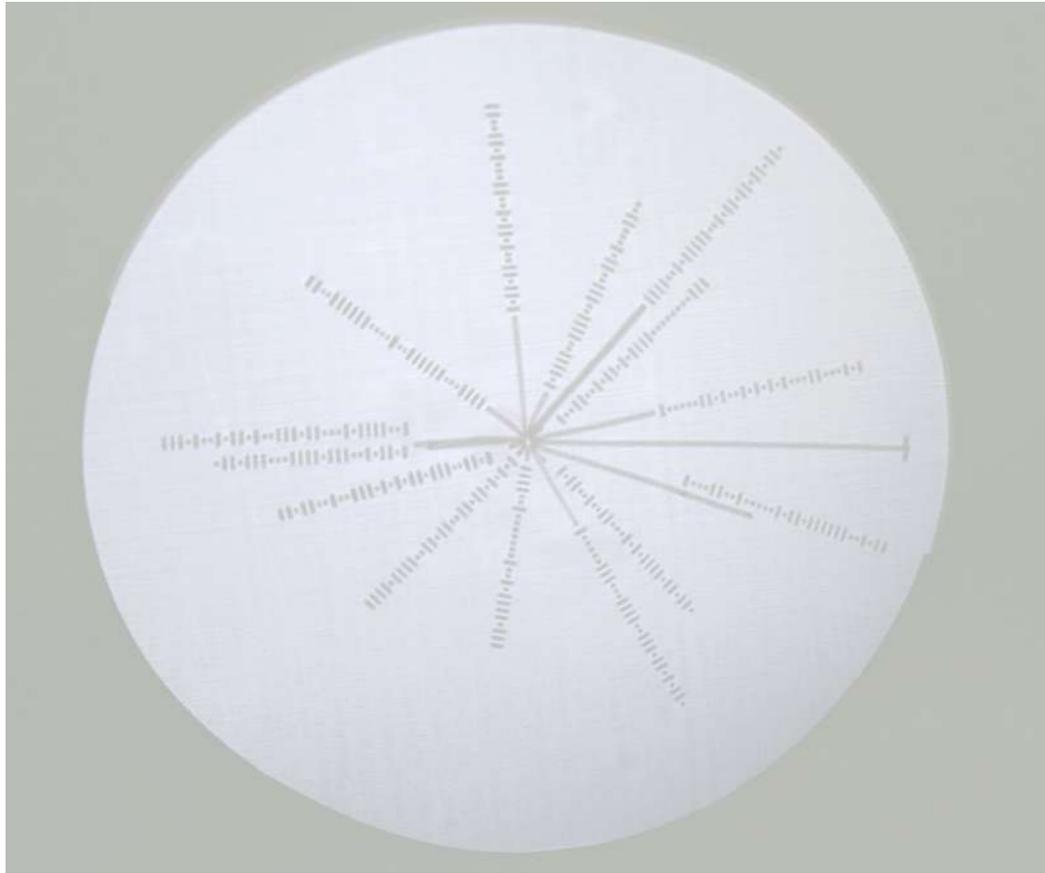
That What Makes Us Human consists of a titanium 3D printed titanium facsimile of a metal meteorite that fell down from space, and is shaped similarly to the flint tools we used at the time of impact around 50.00 years ago. The meteorite fits ergonomically perfectly in a human hand and can be used as a weapon or tool. The impact happened at a moment in human history which for a long time has been marked as the period when we became 'human' and suddenly more rapidly started to develop modern cognition and behaviour according to some scientific theories.

The evolution of tools and weapons led eventually to the development of a new technological device that would make a similar physical impact on earth as the meteorite. The impact and energy release of the Canyon Diablo meteor from space was similar to the first hydrogen bomb 10.4 TNT (Ivy Mike), our biggest attempt to come close to having 'cosmic powers'. At the moment we have so many H-bombs on earth that we can make a bigger impact than the asteroid that wiped out the dinosaurs and a significant fraction of other life on Earth. The sculpture is a speculative artefact relating to this evolution of technologies and our quest for powers on a non-human scale.

'That What Makes Us Human' is a kind of analogy with a scene in the movie 2001: A Space Odyssey - The Dawn of Man which ends with an incident where one ape kills another with a bone which signifies the ugliness of modern humanity. The ape throws a bone into the air as a sign of victory, after which the audience is directly diverted to an orbiting nuclear satellite in outer space, transitioning millions of years in the future. The bone illustrates mankind's evolutionary step and the satellite is the futuristic outcome. This scene shows the beginning of the Palaeolithic Era and reveals that, 'by the usage of tools, man could stop being a victim of the world to become an active element, who has the power of action over nature'.



3D printed 1:1 titanium facsimile of a Canyon Diablo Meteorite, silicone replica of a human right hand.



Mirror worlds is a sculptural light installation consisting of a Japanese magic mirror (Makyo) mounted on a purpose made metal tripod inspired by the heliograph and lit by a LED pinspot. This installation refers to the use of heliographs for signalling to reveal your coordinates or to ask for help and rescue. The work links different historical and contemporary ideas on how to message intelligent alien civilisations (METI), and intertwines techniques and knowledge from different cultures and periods of time. Similar to the fact that it could take millennia before we hear back from a possible civilisation after sending a message, this work mixes up different forms of METI technologies from large periods of time.

The core tension in the discussion around METI is often focused on the idea that revealing our coordinates could be a dangerous thing to do, since we don't know who will intercept them. The work reflects on this complexity and is a contemporary form of 'worshipping' our unique coordinates with our sun as a point of orientation. Like the magic mirror has functioned both for the worshipping of a higher form of intelligence or a Sun god as well as a way to hide peoples symbols of belief (like as it was used by censored Christians in early centuries in Japan) this work will both be able to reveal and hide our coordinates, but above all reflect our own mirror image when looking closer for a sign of an alien civilisation.





Mirror produced by: Akihisa Yamamoto (Kyoto, JP) / Solar - pulsar map designed with: radio astronomer Roy Smits (ASTRON, NL). Commissioned by the 11th Shanghai Biennial.

Mirror Worlds (2016)

The Lunar Society's members have been called the fathers of the Industrial Revolution. The importance of this particular Society stems from its pioneering work in experimental chemistry, physics, engineering, and medicine, combined with leadership in manu-facturing and commerce, and with political and social ideals. Its members were brilliant representatives of the informal scientific web which cut across class, blending the inherited skills of craftsmen with the theoretical advances of scholars, a key factor in Britain's leap ahead of the rest of Europe. - Jenny Uglow (The Lunar Men)

LUNÄ is based on the Lunar Society of Birmingham, which was formed from a group of amateur experimenters, tradesmen and artisans who met and made friends in the Midlands from 1765 till 1813. The original Lunar men gathered together for lively dinner conversations, the journey back from their Birmingham meeting place lit by the full moon. Members included the larger than life Erasmus Darwin, the flamboyant entrepreneur Matthew Boulton, the brilliantly perceptive engineer James Watt whose inventions harnessed the power of steam, the radical polymath Joseph Priestley who, among his wide-ranging achievements discovered oxygen, and the innovative potter and social reformer Josiah Wedgwood. Their debates brought together philosophy, arts, science and commerce, and as well as debating and discovering, the 'Lunarticks' also built canals and factories, launched balloons, named plants, gases and minerals, managed world-class businesses — and changed the face of England.

Three centuries later, LUNÄ revisits this moment of historical significance. A produced facsimile of the original table where Lunar Men met, provides a context to speculate and expand on the possible topics the original society might have discussed and explore new ideas within these fields. Since January 2011 the table is used in different locations, always around full moon, for an ongoing series of critical discussions updating topics that occupied the Lunar Men as new scientific and industrial developments, but also art, education and social rights. Various topics that have been discussed are for example amongst others quantum physics, protest movements, environmental issues, neuroscience, science fiction, experimental forms of education, the notion of progress, current topics in philosophy, the experience and representation of time, existential risks, mathematical modelling and cognitive computing, artificial and extraterrestrial life.

LUNÄ collapses the optimistically progressive value systems that were enthusiastically promoted during the Enlightenment into the mass production and globalised retail environment that can be seen as their legacy today. LUNÄ is a replica of the Lunar table located in the Soho House Museum in Birmingham combined with a set of eight IKEA chairs.



The Lunar Room, Soho House Museum, Birmingham, UK



LUNÄ, Installation art Spike Island, Bristol, UK

'The idealists among them, particularly Priestley, wanted to surprise the world. Their technocratic fix, they thought, could bring paradise on earth: just as chemists could make 'pure' air to cure diseases, so knowledge could light the fuse of democratic change. Anything seemed possible - steamships, manned flights, diving bells. Darwin speculated quite seriously about changing the windflow over Britain, and suggested that European governments, 'instead of destroying their seamen and exhausting their strength in unnecessary wars', should use their navy's tow tow icebergs to the equator to cool the tropics and ease the northern winters.' - Jenny Uglow (*The Lunar Men, the friends that made the future*)



*Left: An Experiment on a Bird in the Air Pump, Joseph Wright (relation of Lunar Society) The inclusion of the full moon in the painting was a nod to the monthly Lunar meetings.
Right: 19th century depiction of the Lunar Society in the Soho House again with a full moon in the background*

Lunar Society members (1765 - 1813):

Matthew Boulton, Erasmus Darwin, Thomas Day, Richard Lovell Edgeworth, Samuel Galton, James Keir, Joseph Priestley, William Small, Jonathan Stokes, James Watt, Josiah Wedgwood, John Whitehurst and William Withering.

Regular Guests (1765 - 1813):

Richard Kirwan, John Smeaton, Henry Moyes, John Michell, Pieter Camper, R. E. Raspe, John Baskerville, Thomas Beddoes, John Wyatt, William Thomson, Cyril V. Jackson, Jean-André Deluc, John Wilkinson, John Ash, Samuel More, Robert Bage, James Brindley, Ralph Griffiths, John Roebuck, Thomas Percival, Joseph Black, James Hutton, Benjamin Franklin, Joseph Banks, William Herschel, Daniel Solander, John Warrtore, George Fordyce, Alexander Blair, Samuel Parr, Louis Joseph d'Albert d'Ailly, the seventh Duke of Chaulnes, Barthélemy Faujas de Saint-Fond, Grossart de Virly, Johann Gottling and Joseph Wright.



Luna Talk at Fig. 2, ICA (Institute for Contemporary Art, London, UK (2015))

LUNÄ has been presented and activated at: IKON Gallery in Birmingham, UK (2011); Spike Island in Bristol, UK (2011); NiMK in Amsterdam, NL (2011-2012); Forum Stadtpark in Graz, AT (2012); Onomatopée in Eindhoven, NL (2012); Enough Room for Space HQ in Brussels, BE (2014 - ongoing); Fig. 2, ICA (Institute of Contemporary Arts) in London, UK (2015), Museum Boerhaave in Leiden, NL (2015); Drents Museum, Assen, NL (2016); ASTRON, Dwingeloo, NL (2016); 11th Shanghai Biennial, Shanghai, CN (2016-2017); Performatik Biennial, Brussels, BE (2017).

Invited special guests for public events so far: Shuddhabrata Sengupta, Li Bin, Juntai Shen, Lu Ding, Sun Zhengfan, Miao Qihao, Jia Qin, Zhu Dayi, Tang Fei, Liao Fei, Benny Shaffer, Michael Garret, Taede Smedes, Daniela de Paulis, Roy Smits, Jaap Beuker, Alice Smits, Enno Bregman, Peter Pels, Dirk van Delft, Dorien Zandbergen, George van Hal, Jaap van de Herik, Maarten Lamers, Cathy Haynes, Stephen Boyd Davis, Jay Griffiths, Maarten Speekenbrink, Magda Osman, Jamie Ward, Ramon Amaro, Emily Penn, Philip Sheldrake, Mark Fisher, Caroline Edwards, Owen Cotton-Barrat, Murray Shanahan, Rebecca Bligh, Erwin Fiala, Ulrich Hohenester, Mary Margaret Rinebold, Richard Sheldon, Malcolm Dick, James H Andrew, Deirdre Kelly, Chris Ramsden, Rex Harris, Clive Dutton, Tony Harvey, Ruth Reed, David Tittle, Felicity Allen, Nancy Evans, Colin Gale, Kate Iles, Steve Bell, Tom Freshwater, Paul Wells, amongst others.

LUNÄ at Enough Room for Space

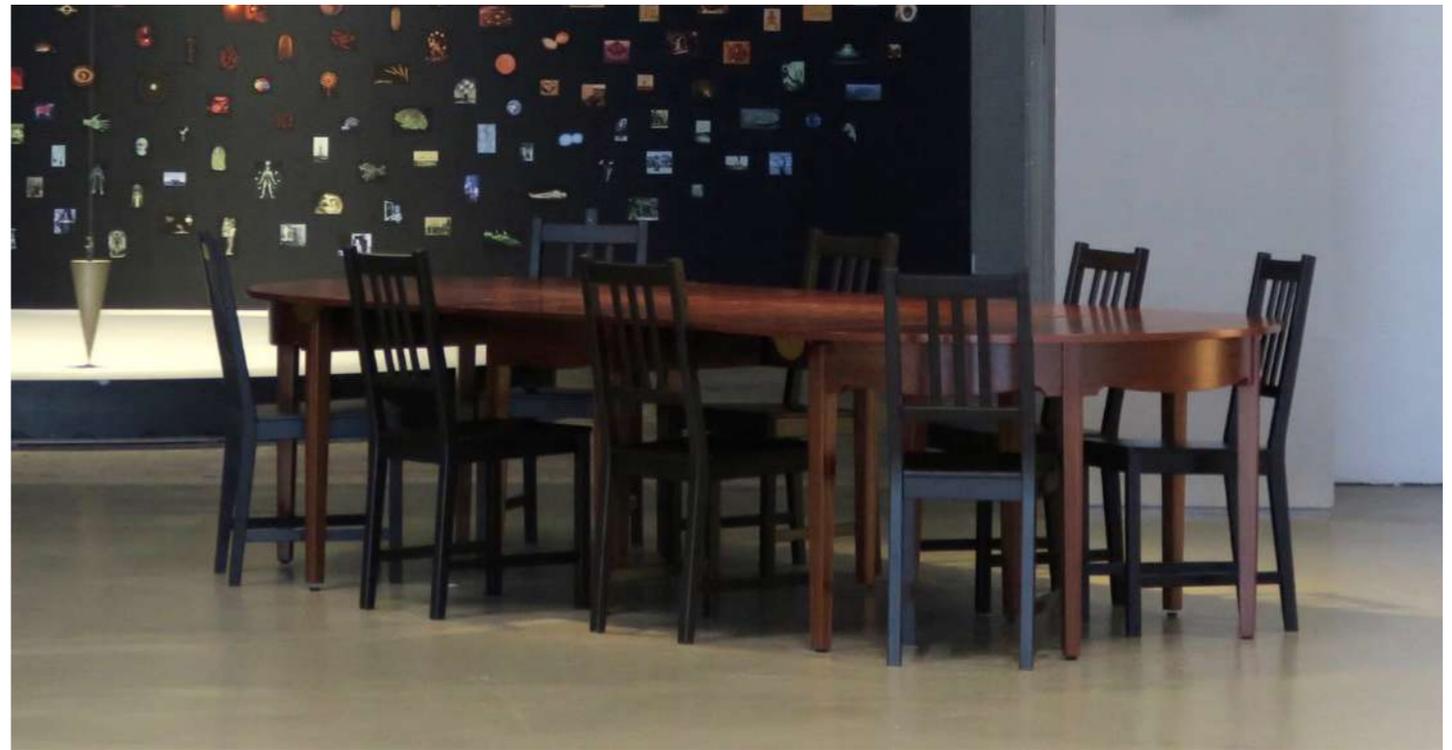
Parallel to the public events, LUNÄ is since 2014 located and activated at the home of Marjolijn Dijkman and Maarten Vanden Eynde in Brussels, which is as well the head quarter of the co-founded artist initiative Enough Room for Space, attracting a wide range of artists, curators and academics.



Examples of objects brought to the table by guests.



Installation with activation at the Drents Museum, statenhal, Assen, NL (2016)



LUNÄ Talk at Museum Boerhaave, Leiden, NL (2015)



Installation with activation with a newly produced facsimile at the 11th Shanghai Biennial, Shanghai, CN (2016)



Installation with Pamela Rosenkranz and Oliver Laric, curated by Oliver Laric, NiMK, Amsterdam, NL (2012)

LUNÄ, 2011 - 2017 (ongoing)

Enough Room for Space

Founded by Marjolijn Dijkman and Maarten Vanden Eynde

Selection of initiatives
(2005 - 2017)

Enough Room for Space (ERforS) is an interdependent art initiative that initiates and coordinates events, residencies, research projects and exhibitions worldwide. ERforS acts as freely as possible, always putting the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist).

Dialogue is central to the way ERforS has initiated and developed projects since 2005. Our aim is to closely relate both to the practices and interests of the artists involved and to the different contexts where we exhibit or produce new works. We take time to develop ideas parallel to each other, to experiment and exchange ideas relating to common fields of interest and explore adjacent fields of knowledge. For this reason we mostly work on long-term projects.

Often, we engage in dialogue with other organisations and institutions to support and publicly present our projects. Consequently, each project and the works produced in relation to it, find a different network of partners and platforms. Because our working method often depends on unexpected and unpredictable combinations of people, institutions, locations and disciplines, ERforS also supports these processes in becoming productive, more solid and long-term working relationships.

ERforS wants to expose, manipulate and invent different modes of being part of this constant changing world. How do we position ourselves, as Homo Sapiens Sapiens, towards emerging social, political and ecological issues, now and in the future? By working in different cultural contexts worldwide, ERforS tries to find its position and generate discussion.

As a continuous support behind the different temporary projects, ERforS Head Quarters in Belgium provides a constant space for production, presentation and research, including two residencies and a work / presentation space. ERforS HQ does not conform to the logic of an institutional space, but aims to create a fluid space where life and work intertwine.



2006 - 2007 Georgia Here We Come!

After the Rose Revolution in 2003, the new Georgian president Mikheil Saakashvili called back his fellow country-men, who fled Georgia in the past decades, to come and help rebuild the once prosperous and wealthy country into a modern western democracy. We responded to this call and explored how a new democracy was being introduced or rather implanted and the side-effects of such an enormous political and sociological shift.

The project was present and alive in the Georgian art world and media from day one. The network of people involved and interested in the project grew day-by-day and culminated into an overcrowded final presentation and exhibition of works developed during the residency period.

The project wanted to establish a wide diversity in the group by selecting artists with different attitudes and modes of operation. A call for participation was spread out and published in several media. During three weeks the participants developed new works, gave lectures at the Art Academy in Tbilisi and participated in several talks and meetings with local artists, historians and architects. Stefaan Dheedene, Krzysztof Wegiel and David Djindikhachvili also developed a One Minute workshop for which 21 new videos were produced.

Organisation: Maaike Gouwenberg, Bart Witte, Marjolijn Dijkman and Maarten Vanden Eynde and Sopo Tabatadze

Participants: Marika Asatiani, Daan van der Berg, Stefaan Dheedene, Marjolijn Dijkman, David Djindikhachvili, Orgacom, Suze May Sho, Maarten Vanden Eynde, Eric von Robertson, Krzysztof Wegiel, Lado Darakhvelidze, Mamuka Samkharatze, Melano Sokhadze, Polina Rudchik, Luiza Laperadze, Bessa Kartlelishvili, Aleksandre Katsitadze, Giorgi Tabatadze, Nadia Tsulukidze and many others.

Partners: GeoAIR (GE), NAC (GE), Expodium (NL), Beyond (NL), Tent. (NL)



Oil Peak, Maarten Vanden Eynde, in front of Parliament, 2006

2007: Please, Excuse Our Appearance

Please Excuse our Appearance was an experimental artists' residency that reflected on the changing face of Eastside, a former industrial neighbourhood in Birmingham. Birmingham was the future, but that bit of the future is worn out now and we need a new one.

Spilling out from its central hub at Ikon Eastside, the project investigated the myriad public spaces around Digbeth and the Irish Quarter. The title of the project is derived from signs found in the city centre that apologise to passers-by for any temporary disorder in the look of the urban fabric. These somewhat over-eager messages, typically surrounded with hazard tape and large plastic barriers, suggest anxiety with regard to inconsistencies in the aesthetics of the city.

As a result of this residency Tercerunquinto realised a large intervention in the building of IKON EASTSIDE, Maarten Vanden Eynde produced the work and artists book 'Industrial Evolution' and Marjolijn Dijkman realised LUNĂ a table installation that is being used by Enough Room for Space.

Initiated by: Marjolijn Dijkman and Helen Legg (IKON Gallery)

Location: IKON Gallery, Birmingham, UK

Involved: Marjolijn Dijkman, Maarten Vanden Eynde, Karin Kihlberg and Reuben Henry, Tercerunquinto (Julio Castro, Gabriel Cázares and Rolando Flores)



Artist talk by Tom and Simon Bloor



I Am What I Am, Tercerunquinto Intervention realised in July 2008 at IKON Eastside

2007 - 2008: LOCALISMS

Localisms focused on the poetry in the street, the discovery of the (urban) landscape, unnoticed sounds, the investigative look, archives of image and sound, wanderlust and world travellers. The artists and designers participating in Localisms share a common interest in the singularities and peculiarities of specific locations.

The two workshops leading up to the exhibition explored similarities and differences in artists approaches towards particular daily encounters with our surroundings and questioned how to deal with collections of photographic observations.

The exhibition focused on the area F-7, the only plot of land in the heart of Almere that hasn't been ruled drawn yet. It is home to temporary buildings and activities: youth housing, a coffeeshop, a building materials storage site for the Municipality of Almere, youngsters, school for lower secondary professional education Villa Parkhurst, De Muur – Almere's graffiti hotspot, carnival trailers and Museum De Paviljoens.

Initiated by: Marjolijn Dijkman

Organised with: Museum de Paviljoens, Jan Van Eyck Academy, NL

With: Richard Wentworth, Marjolijn Dijkman Savage, Eric Van Hove, Melle Smets, Maurits Hertzberger, Frank Koolen, Sara Kolster, Derek Holzer, Marc Boon, Kristin Posehn, SoundTransit, Maarten Vanden Eynde and Julie Peeters

Exhibition: Museum de Paviljoens, Almere, NL



Reclamation, Kristen Posehn, 2008



New Marschlands, Frank Koolen 2008

'Everything in the universe, and everything of man, would be registered at a distance as it was produced. In this way a moving image of the world will be established, a true mirror of his memory. From a distance, everyone will be able to read text, enlarged and limited to the desired subject, projected on an individual screen. In this way, everyone from his armchair will be able to contemplate creation, as a whole or in certain of its parts.' - Paul Otlet (published in "Monde" 1934)

2008: Formatting Utopia

Formatting Utopia was a workshop about the potentials and pitfalls of the internet and its formats for knowledge organisation. The way information is organised and presented is influential for the way we perceive and understand the world. The Mundaneum is the result of the utopian project by Paul Otlet (1868-1944) to foster universal knowledge distribution and pacifism.

This workshop dealt with the following questions: How is the internet influenced by different ideologies, censorship etc.? What will happen with all the online image and data archival systems in a few years? To what extent is the 'world wide' internet realising past dreams of Paul Otlet? Which are current projects from the arts and design to realise the utopian potentials of the internet?

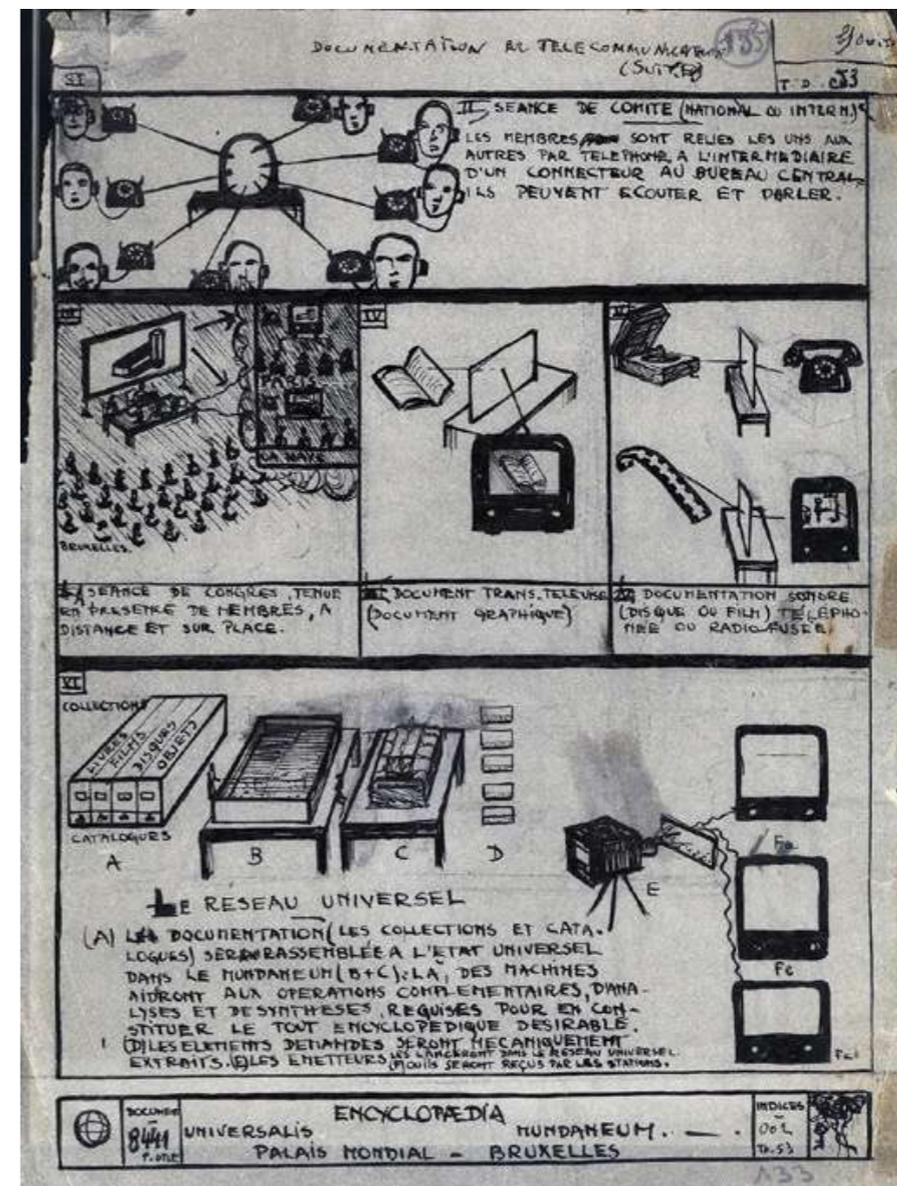
The Mundaneum was created in 1910 out of the initiative of two Belgian lawyers. Paul Otlet and Henri La Fontaine aimed to gather together all the world's knowledge and classify it according to a system they developed called the Universal Decimal Classification.

Initiated by: Marjolijn Dijkman and Annette Schemmel

Organisation: Annette Schemmel and Marjolijn Dijkman in collaboration with FRAC NPDC and the Mundaneum

Location: Mundaneum, Mons, BE

Speakers: De Geuzen, Metahaven, Sabine Niederer, Joachim Schmidt



Visiting the archives of Mundaneum

Ongoing since 2009: Present Perfect

Present Perfect is an ongoing series of research travels, discussions, residencies, field research, talks, launch events and exhibitions, which all further exchange between Cameroonian and European artists.

While taking into account the striking inequalities that separate us, Present Perfect challenges the otherising and the segregation in today's global art world by following the vision of the multi-media artist Goddy Leye (CM, 1965-2011): "Art is universal. Although the means of presentation and production or even the character of the works changes with the localities, we're united in the same quest." Under this motto, Enough Room for Space has invited artists, writers, scientists and passionate amateurs of both continents to engage with each other on a long-term basis.

The project's main results are gathered in two magazine issues edited in collaboration with the Cameroonian artist journal DiARTgonale.

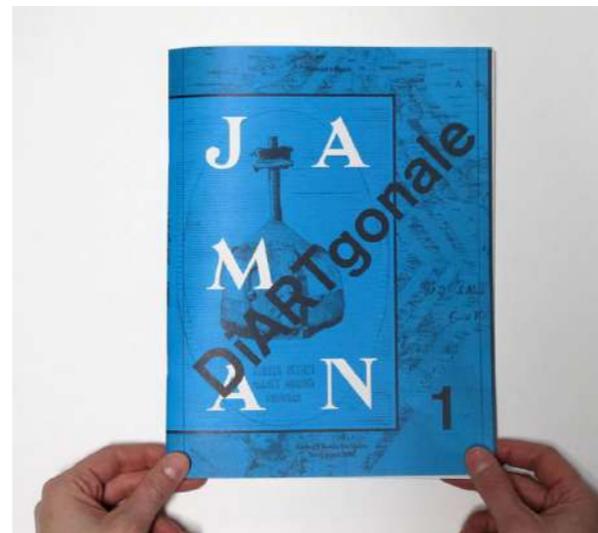
Initiated by: Annette Schemmel and Marjolijn Dijkman

Contributors: Justine Gaga, Beate Engl, Vincent Meessen, Lionel Manga, Patrick Wokmeni, Nicolas & Rose Eyidi, Meschac Gaba, Didier Schaub, Bisi Silva, Koyo Kouoh, Em'kal Eyongakpa, Joachim Oelsner-Adam, Stefaan Dheedene, Amélie Bouvier, Bathilde Maestracci, Jean Pierre Bekolo, Christian Hanussek, Salifou Lindou, Nyemb Popoli, Michaela Oberhofer, Achille K Komguem, Andrew Gilbert, Paul Hendrikse, Anschaire Aveved, Hervé Yamguen, Dunja Herzog, Garba Tanko, Maarten Vanden Eynde, Pascale Marthine Tayou, Matthias de Groof, Nav Haq, LucFoster Diop, Boris Nzébo, Ruth Afane Belinga, Alioum Moussa, Paul-Henri Assako Assako

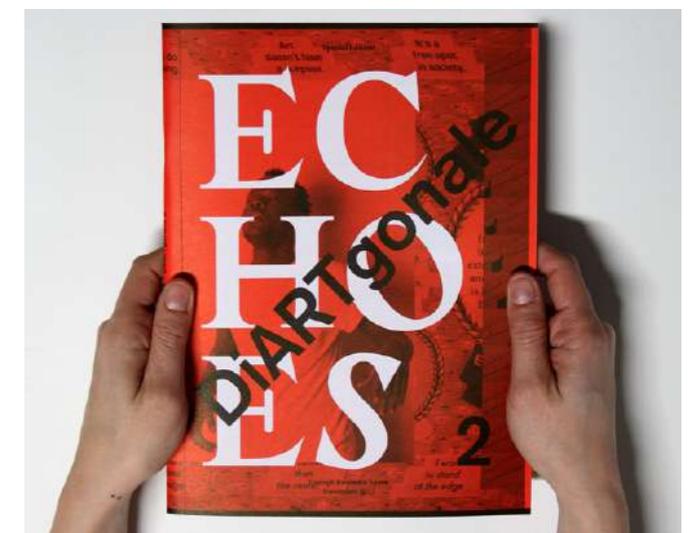
Partners: Gueststudio DCR (The Hague, NL), ArtBakery (Douala, CM), DiARTgonale (Maroua, CM), Doual'Art, (Douala, CM), SAVVY Contemporary (Berlin, DE), IWALEWA-Haus, (Bayreuth, DE), SMBA (Amsterdam, NL), Wiels (Brussels, BE)



IN_Dependance, Maarten Vanden Eynde & Alioum Moussa, 2010



The first special edition of DiARTgonale was published in November 2012 and titled JAMAN (Bamum for "German"). This issue spotlights the past century of aesthetics entanglements between Cameroon and the Former West. Set alongside poetic and scientific texts as well as political cartoons, the newly produced artworks challenge cherished notions of cultural authenticity.



The second issue with the title ECHOES was released in December 2013. ECHOES features artists' critical re-visions of a colonial-time bestseller and of the conceptual premises of artistic work in the era of globalisation, to only name two poles of this publication. Further highlights of this issue are the views on post-Independence Cameroon by three generations of photographers and feature a unique archive of Cameroonian pop music.

2009 - 2010: Smooth Structures

Smooth Structures is an international group exhibition developed by Enough Room for Space (ERforS) in association with SMART Project Space. The exhibition explores the unexpected intersections between a new dark matter and dark energy hypothesis and its conceptual visualization mediated through art.

Scientists weave incredible stories, invent wild hypothesis and ask difficult questions about the meaning of life. They have insights into the workings of our bodies, minds and environment which challenge the myths we make about our identities and selves. They create visual images and models of things that are ethically and politically controversial. A great deal of contemporary art requires a similar facility for the making of unusual connections or unpredictable juxtapositions between disparate objects and concepts, a strong sense of paradox, irony, of humour or a way with manipulating the unexpected twists and turns of narrative.

The mathematician Martin Lo who discovered the Interplanetary Superhighway, a revolutionary model which changed space travel forever, is currently researching the “Brans’ Conjecture” theory with several other scientists.

Lo invited Enough Room for Space to create a visualization of such a hypothesis. Its links with other worldliness suggest underlying meanings beyond the merely visual or verbal and confronts us with the idea of the sublime, though not a simple wonder at the overwhelming beauty of an endless darkness and search for truth, but a desire to control and own it indicative of our confident expansion into space and the persistent need to colonise.

Initiated by: Maarten Vanden Eynde, Marjolijn Dijkman

Location: Smart Project Space, Arie Biemondstraat 105-113, Amsterdam, NL

Participating Artists: Erick Beltrán, Marjolijn Dijkman, Martijn Hendriks, Toril Johannessen, Mungo Thomson, Maarten Vanden Eynde, Rinus Vande Velde

Participating Scientist: Martin Lo, Jet Propulsion Laboratory, NASA, Pasadena, CA



The Formula, Rinus Van de Velde, 2010



*'Untitled (wooden)', Toril Johannessen, 2010
in background 'Abraction' 2010 and 'Expansion' 2010*

2012: The Invisible Hand

The Invisible Hand explored the way Adam Smith (the first major theorist of what we commonly call Capitalism) has influenced contemporary rhetoric's around Capitalism. His term 'The Invisible Hand' has been used and appropriated by many speakers, with contradicting points of views, and it became an important metaphor in the discussions on the influence of the free market.

Together with a historian and an economist, a group of artists explored the roots of the capitalist way of thinking by discussing and researching Adam Smith and the way his ideas have influenced other thinkers. The group was challenged to take a stand in the discussion and develop a response towards these rapidly emerging global issues.

Initiated by: Toril Johannessen and Marjolijn Dijkman

Location: HKS / Hordaland Art Centre, Bergen, NO

Speakers: Richard Sheldon, Ove Jakobsen and Charles Esche

Participants: Cameron Mac Leod, Andrea Spreafico, Morten Torgersrud, Lisa Him Jensen, Anne Marthe Dyvi, Anne Szefer Karlsen, Arne Skaug Olsen, Sveinung Unneland, Marie Nerland, Gitte Sæthre, Torje Sætbø, Jannecke Heien, Gro Pettersen, Katrine Meisfjord



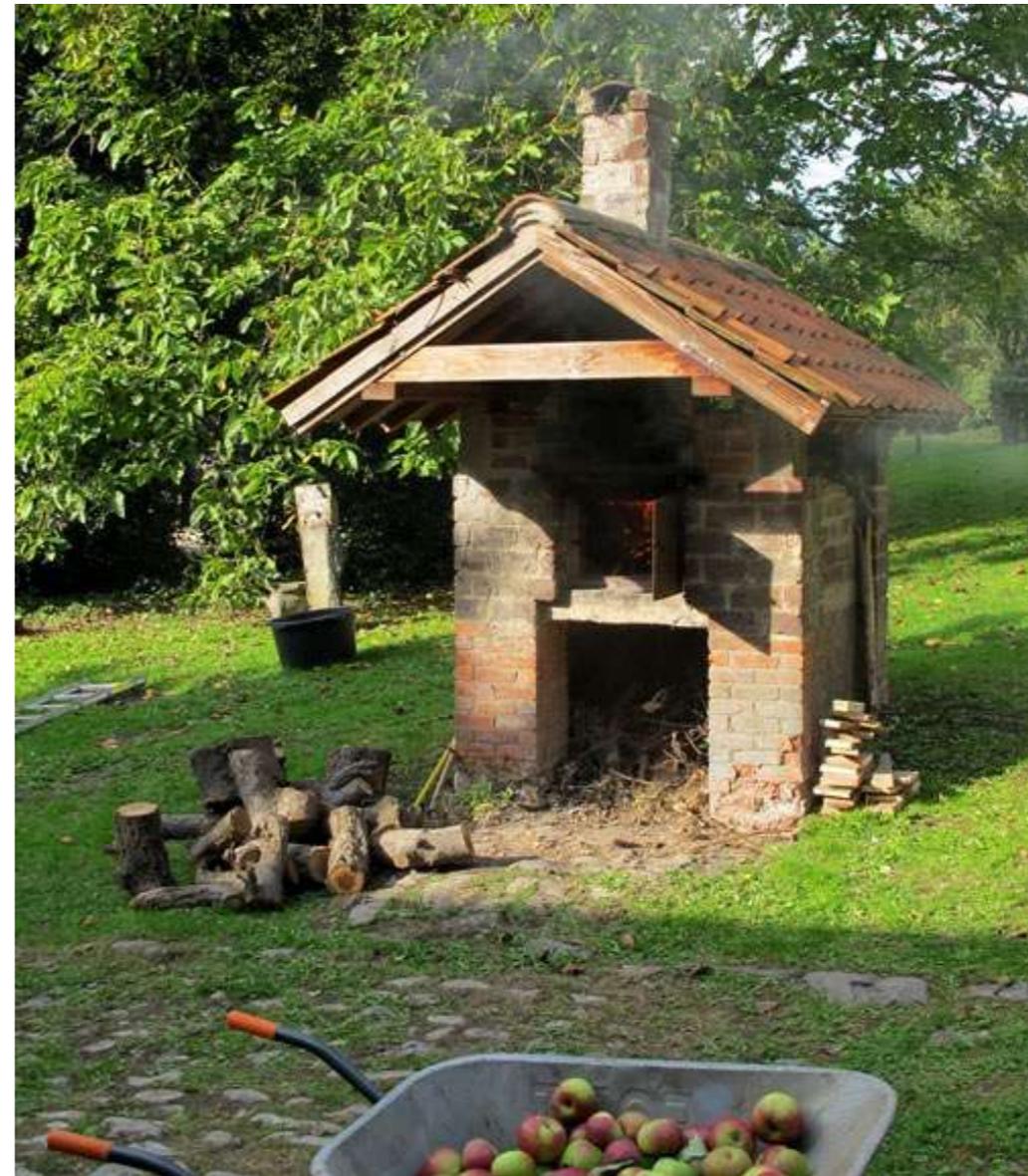
Ongoing since 2013: ELIXIR

Elixir harvests heritage fruits and transforms this resource during public events into all sorts of products which will be used for upcoming events of Enough Room for Space and sold to support it's activities. Felix De Boeck, an early modernist Belgian painter, made his living from this orchard, as a result he was working independently as an artist without the pressure to sell his works.

The public orchard surrounding the Felix Art museum (5 HA) consists of many different sorts of fruit and nut trees and other edible plants. The orchard is maintained by the Province but it's resources are scarcely used; most of it becomes fallen fruit. The public orchard of Felix Art Museum located around the corner of the Enough Room for Space HQ.

Initiated by: Marjolijn Dijkman and Maarten Vanden Eynde
Involved: Futurefarmers, Arne Skaug Olsen, Amélie Bouvier, and the many people who participate each year.

Location: Kuikenstraat 6, Drogenbos, behind the Felix Art Museum.



Ongoing since 2014: Performing Objects

The research project *Performing Objects* explores objects and their possibilities to act as an interactive performer towards its users or audience. *Performing Objects* researches different ways artists can anticipate this process during the conceptualisation and the conception of their work. The works made for this project will manifest themselves in different locations outside the regular arts contexts and try to find new relations.

The project is process oriented and creates moments of (critical) reflection concerning our embodiment and relation to the objects surrounding us, moments of creation, collective exploration during site visits and meetings with invited guests. We aim to create a playful and experimental situation where our relation to objects will be tested and reflected upon. Besides this internal group process the project aims to develop a direct relationship with specific audiences that will become part of the project.

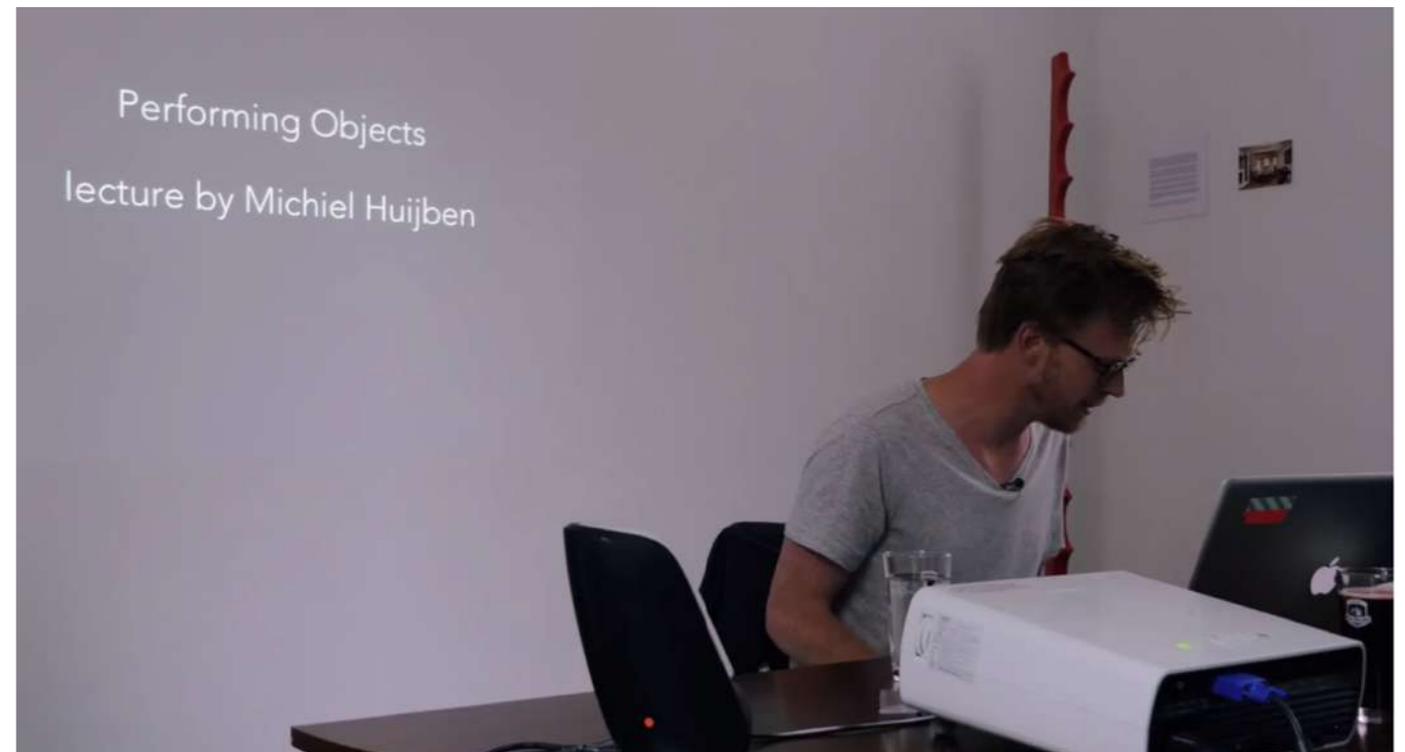
Initiated by: Marjolijn Dijkman and Kristof Van Gestel

Involved: Pauline M'barek, Céline Butaye, Edwin Deen, Bie Michels, Alice De Mont, Marjolijn Dijkman, Anouchka Oler, Anne Marie Sampaio, Kristof Van Gestel, Dimitri Vangrunderbeek.

Guests / Participants: Leontien Allemeersch, Bart Van Dijck, Juan Duque, gerlach en koop, Lauren Grusenmeyer, Paulo Guerreiro, Reuben Henry, Laura Herman, Dunja Herzog, Hedwig Houben, Michiel Huijben, Per Hüttner, Liesbeth Huybrecht, Toril Johannessen, Ermias Kifleyesus, Karin Kihlberg, Frank Koolen, Nicolás Lamas, Heike Langsdorf, Odilon Pain, Jan-Jasper Persijn, Dina Rabearivelo, Taraoo Ranarison, Manjato Rabeharinirina, Liantsoa Rakotonaivo, Carine Ratovonarivo, Sonia Si Ahmed, Bas Schevers, Simon Van Schuylenbergh, Dries Segers, Alina Tenser, Adrien Tirtiaux, Sarah Vanhee, Marthe Van Dessel, Nico Van Dijck, Herman Van Ingelgem, Elli Vassalou, Danny Vercauteren, Lorelinde Verhees.



Bas Schevers, still from Corner Sessions, video, 2015



Becoming a Building, talk by Michiel Huijben. From the verticality of the body as resembled in Greek columns, to people eating and dating walls and other built structures, this talk proposes that buildings share more similarities with us (and vice versa) than we are usually inclined to think. Taking examples from the history of art, architecture, mythology and life in general, it suggests a number of ways for you to become more like a building, by focusing on the relations and similarities between human bodies and the material environment, and, specifically, to buildings.

Ongoing since 2015: Uncertainty Scenarios

Uncertainty Scenarios is a collective experimental research project that will explore the ways people throughout history have tried to speculate, predict and anticipate the future and different attitudes that go along with this. Uncertainty Scenarios will create a common ground for a group of artists that all share interest in the concerns of the project and aims to establish a context for the development of new works. Together we will reflect on possible consequences of current global socio-political or ecological issues and question our position as artists towards these. Uncertainty Scenarios will become an artistic tool to grasp the 'futurity' that is already, and increasingly, a part of our present.

Around the world there are many beliefs and practices surrounding luck, prophecy, magic and spiritual beings, particularly with a belief that future events can be foretold by specific (apparently) unrelated prior events. By means of a survey and a series of events and meetings we will research and experience different methods, attitudes, traditions and rituals that have been developed to relate to the future throughout time and look into the objects and settings that accompany these. The survey consists of related documentaries, artists' publications and artworks, journalistic material, historical reflections, fiction and other material that surface in the process.

Collectively we research for instance notions of speculation, methodologies used to predict the future, strategic thinking and scenario planning, risk and crisis management, voodoo rituals, spiritual forecasts or science fiction. How do these phenomena affect our thinking, behaviour and acting? What operations are we dealing with when we speak about speculation? How have technologies, like for instance computer modelling and calculating, affected our thinking about the future?

Initiated by: Marjolijn Dijkman and Amélie Bouvier
 Involved: Sol Archer, Maxime Bondu, Amélie Bouvier, Sven Dehens, Marjolijn Dijkman, Jean Katambayi Mukendi, Maya van Leemput (Agence Future), Denis Maksimov (Avenir Institute), Maarten Vanden Eynde.
 Guests / Participants: Theo Atropko, Alejandro Alonso Diaz, John Ryan Brubaker, Elias Heuinck, Goldin+Senneby, Sofia Lemos, Myriam Mihindou, Pierre Rubio.
 Partners: l'Selp, Brussels (BE); Fluent, Santander (ES); La Conciergerie, La Motte - Servolex (FR); Art Brussels (BE); Galeri NON, Istanbul (TR); Lehnbachhaus, Munich, (DE).

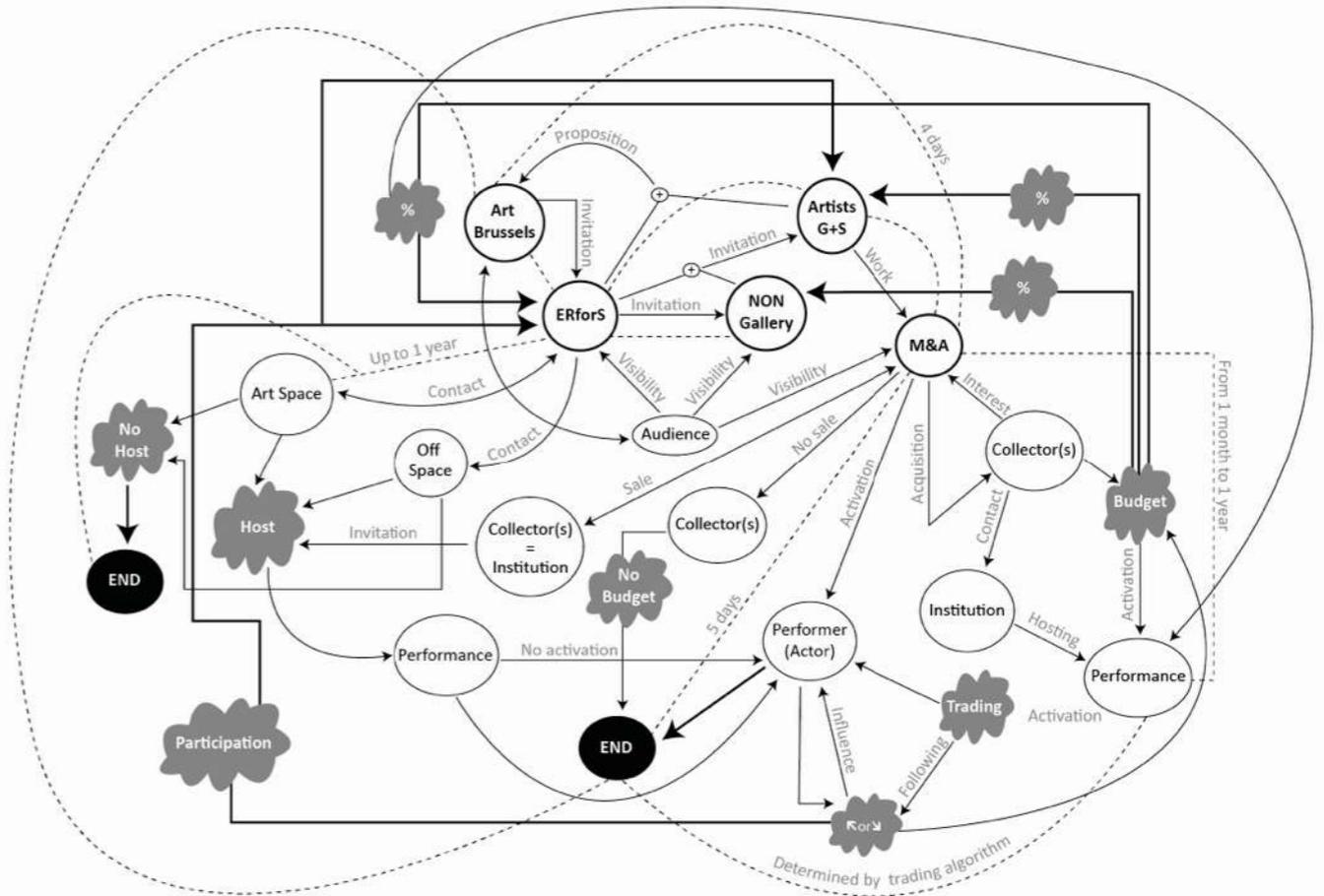


Diagram for the Fair Deal



"Merger Prediction Strategy" with Paul Leong (investment banker) Confidential trading strategy by Goldin + Senneby for the 'Fair Deal', ERforS @ the Not-for-Profit section at Art Brussels 2015

Ongoing since 2017: Triangular Trade

Triangular Trade investigates the influence of transport and trade of pivotal materials like rubber, oil, ivory, copper, diamonds, gold, cotton and uranium, but also people, on exponential economic growth, the creation of nations and other power structures. The project traces back the origin of the different materials and follows their (r)evolutionary paths as they are processed and transformed into 'world changing wonders'.

Maarten Vanden Eynde started the preliminary research for Triangular Trade in 2015 by investigating the historic under-recognised and often forgotten importance and influence of Kongo (currently D.R. Congo) and its natural resources on the development of human kind. After three working periods in D.R. Congo he expanded his research to the Southern United States where materials like cotton, copper and uranium played a leading role in the transatlantic trade.

Early 2017, the project will become public by organising two LUNÄ Talks, one in the framework of Performatik 2017 and one in collaboration with Agora, in Bozar, Brussels, about the specific influence of cotton on the distribution of wealth, the expansion of the slave trade, the industrial evolution and the current ecological crisis in relation to GMO cotton, Monsanto monopolies and fast fashion.

Triangular Trade initiates debates, symposia and research residencies and gatherings resulting in several exhibitions focussing on a wide variety of materials and their particular heritage, and a publication bringing these material matters together. Ultimately the entire project merges old and contemporary stories of trade and colonisation with physical remnants of technological evolution.

Initiated by: Maarten Vanden Eynde

Involved: Lotte Arndt, Sammy Baloji, Marjolijn Dijkman, Femke Herregraven, Dunja Herzog, Alioum Moussa, Jean Katambayi, Maarten Vanden Eynde

Guest participants: Sven Beckert, Christine Chivallon, Helen Elands, Patricia Fara, Karin Lurvinck, Phillippe Mikobi, Wayne Modest, Peter Pels.

Partners so far: The National Museum, Lubumbashi (CD); Deltaworkers, New Orleans (US); Z33, Museum for art and Architecture, Hasselt (BE)

Venues so far: Bozar, Brussels (BE); Zone2Source (NL)



Wheel of Fortune, Maarten Vanden Eynde & Musasa, 2016

