



**LIFE  
ON  
PLANET  
ORSJMA-  
NIRANA**

**MK&G**

Museum für Kunst  
& Gewerbe Hamburg

**ENG**

***Life on Planet Orsimanirana* is a project by Jerszy Seymour Design Workshop with Macao Milano and Assemble, and the participation of many other artists, designers and collectives.  
Curated by Emanuele Braga, Amica Dall, and Jerszy Seymour.**

# WELCOME

**What future do we want?**

***Life on Planet Orsimanirana* is an exhibition in the form of a communal landscape and a participative cooperative radio station, with an active programme of events that invites you to inhabit and use the museum as a place to discuss the future we want to create.**

**You are welcome to hang out and reflect. The radio studio is equipped with microphones, mixing boards, CDJ's, and various instruments. On request, the hosts in the exhibition can support you in creating a broadcast and connecting to the live stream at [www.radio-orsimanirana.com](http://www.radio-orsimanirana.com). You can also broadcast remotely at [www.radio-orsimanirana.com/transmit](http://www.radio-orsimanirana.com/transmit).**

**We look forward to hearing your voice!**

# BACKGROUND

What future do we want?

In 2019, a chance meeting between the radical activist positions of Emanuele Braga and the Macao collective from Milan, the social interventionist strategies of Amica Dall and the architecture collective Assemble in the UK, and the symbolic world building prototypes of the designer Jerszy Seymour and the radical education platform The Dirty Art Department he co-founded, made them realise the potential in pooling their experiences.

When Tulga Beyerle offered them the progressive institutional framework of the MK&G, the idea for *Life on Planet Orsimanirana* as an organic and participatory project of world building was born.

‘With the basic, and even naive, desire to bring an equality and harmony between humans, race, gender, sexuality, non-humans and the environment and foster as many forms of happiness and spirituality as possible, *Life on Planet Orsimanirana* is an attempt to lay some joyful groundwork towards creating the world we want to live in, on the practical, imaginary and symbolic levels.’

# ORSIMANIRANA

**'Life on Planet Orsimanirana invites you to immerse yourself in an every-colour primordial mud of molecular consciousness, an archive of autonomous reflections, and a pumping funk of organic processes and DIY futurist narratives'.**

**Of course, 'Orsimanirana' is not a real planet, but rather a symbolic point in space located anywhere in the imagination that you wish. Apart from creating the new world, its primary function is as a meeting place for many international and local artists, designers, activists, and collectives such as Das Gängeviertel, RimafLOW, Hallo: Festspiele, The Institute for Radical Imagination, Macao, Park Fiction, HFBK, the Dirty Art Department, many others – and you.**

**As Carsten Rabe of Das Gängeviertel said 'what is most important is that we all finally have the chance to meet each other'.**

**The word 'Orsimanirana' is derived from Italian and Latin, and could be seen as a playful equation for the human condition, an existential enigma, or left simply as a blank abstraction:**

**'Orsi' – the Bear's Head – as the primordial contradictory emotions of fear, guilt, and joy of death, in relation to the dark night.**

**'Mani' – the Man's Hands – as our quest for domination over mortality through technology.**

**'Rana' – the Frog's Legs – as our chance to jump over perceptual, cognitive, and physical horizons.**

## CREATING THE NEW WORLD

Of course, the attempt to create a new world sets us up with the impossible task; however, we set off with a naive optimism, which we hope can serve as a beginning.

At the basis, we know that no discussion of another life is possible without first answering the questions of 'where we lay our head' and 'where we get our bread'. *Life on Planet Orsimanirana* is underpinned by the real life activism, occupations, and renegotiations of our rights to property and welfare by Macao, Das Gängeviertel, Park Fiction, Assemble, Rimaflo, Hallo: Festspiele, and the Dirty Art Department. All of these groups have approached different ways of disarming the global property market, and the multiyear, ongoing experiment in Universal Basic Income by Macao, and their message 'Make Love not Work' serves as an attempt to create a new economic reality.

But as Emanuele Braga of Macao said 'these are the nuts and bolts; what is also important is the creation of the imaginary of where we want to get to'.

*Life on Planet Orsimanirana* begins with the idea that any planet we would want to live on should be created by an open, decentralised, inclusive, participatory, and organic process. So rather than providing a single answer or a total view of an ideal world, the exhibition serves as a molecular mud pit of ideas, with works by a crosssection of young contemporary artists and designers, both local and international, that serve as a 'here and now' generative fuel for the participatory stage and collective mouthpiece of the radio station.

# RADIO STATION

The radio station runs for the duration of the exhibition, from 22 January to 25 July 2021, with a program broken into six sections intended as a generative process of world building:

1. **New Cosmological Encounters**  
(How to imagine the new world) 05 – 25 February
2. **Made from Queer Mud**  
(How to make the new world) 15 February – 14 March
3. **Post-Anthropocentric Pleasure**  
(How to live the new world) 14 March – 7 April
4. **From Democracy to Molecuocracy**  
(How to structure the new world) 8 – 29 April
5. **Rivers of Infinite Funk**  
(How to enjoy the new world) 30 April – 27 May
6. **A Primordial Coup without Causing Injury**  
(How to demand the new world) 28 May – 25 July

The program takes place both in the museum and remotely, and includes contributions from Franco 'Bifo' Berardi, Hallo: Radio, Das Gängviertel, Park Fiction, Marry Maggic, OBOT, The Institute for Radical Imagination, HFBK, Anna Reutinger and Alexandra Philips, Ursina Tossi, Macao, The Dirty Art Department, Jerszy Seymour, Emanuele Braga, Marcell Mars, The School of Mutation, M.Bassy, Rimaflow, Freies Sender Kombinat, and many others. It is open for all to contribute.

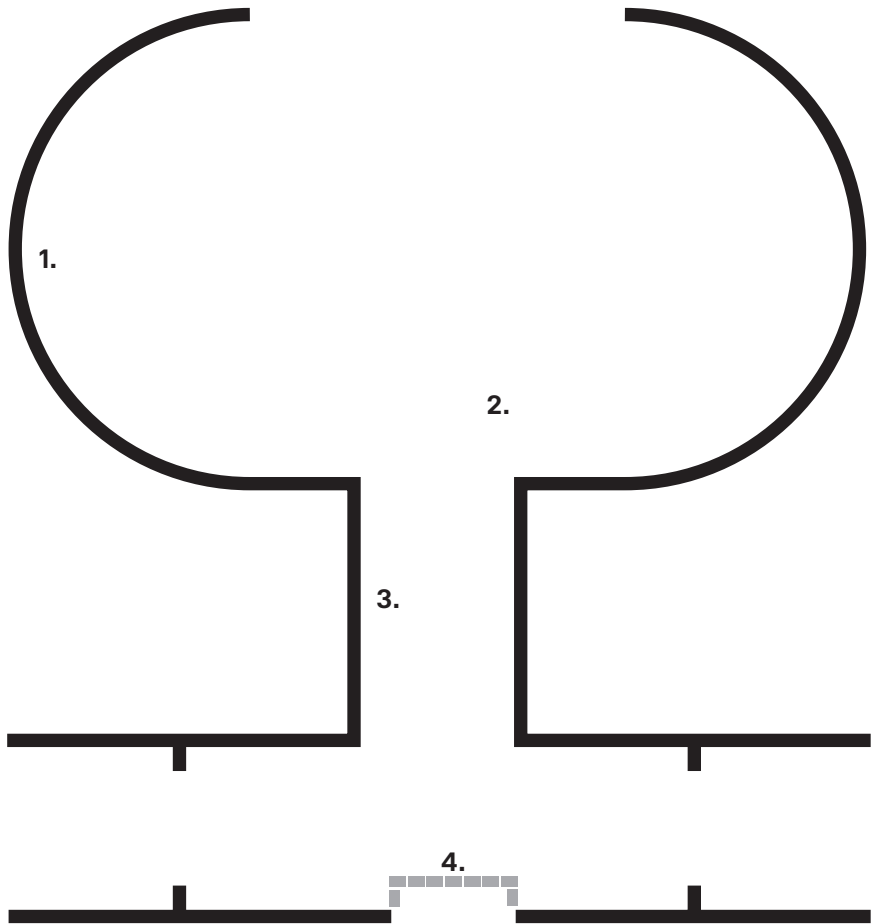
To see what is on or make a contribution, please go to [www.radio-orsimanirana.com](http://www.radio-orsimanirana.com).

## COMMUNAL LANDSCAPE

*Life on Planet Orsimanirana* takes you on an ecstatic trip, including spaces for living, working, broadcasting, changing, and transforming. You are invited to simply be there and enjoy, sit down and relax, take part in discussions and workshops, express ideas, jam some tunes, and share them as radio programs.



# ENTRANCE



1. ***Mud Ball Planet***

**Octave Rimbart-Rivière**

2021 / Animated 3D scan synthesis / Video 3'20" loop / Commission

***The Mud Ball Planet*** animation is a computer synthesis of 3D scans of simply manipulated pieces of clay. Combining the primitive, the technological, the natural, and the un-natural, it serves as a symbol for a beginning potential and an everyday accessibility of a fantastically absurd and generative world.

**Octave Rimbart-Rivière** biography on page 60

2. ***What Is It, Then, Between Us?***

**Macao and Collettivo Saturnalia**

2020 / Audio 5'20" / Credits: Luca Mucci, Francesco Pappagallo / Commission

***What Is It, Then, Between Us?*** serves as a possible beginning for *Life on Planet Orsimanirana*. Conceived as a soundtrack for the emergence of new forms of life processes, it weaves together synthetic glitches and scattered ripples of sonic matter, offering psychic nourishment for the planet to come.

**Macao** biography on page 57

3. ***New Cosmological Environment #1***

**Jerszy Seymour Design Workshop**

2021 / Painted environment / Materials: acrylic paint / Commission

The ***New Cosmological Environment #1*** is an ecstatic, multi-colour painted supersurface, whose intention is to create a dream-like liminal space for deconditioning and preparing the mind for the world to come. It serves as a transformative stage that feeds a plurality of possibilities for *Life on Planet Orsimanirana*.

**Jerszy Seymour** biography on page 57

#### 4. ***When Is Two One?***

##### **Touche-Touche**

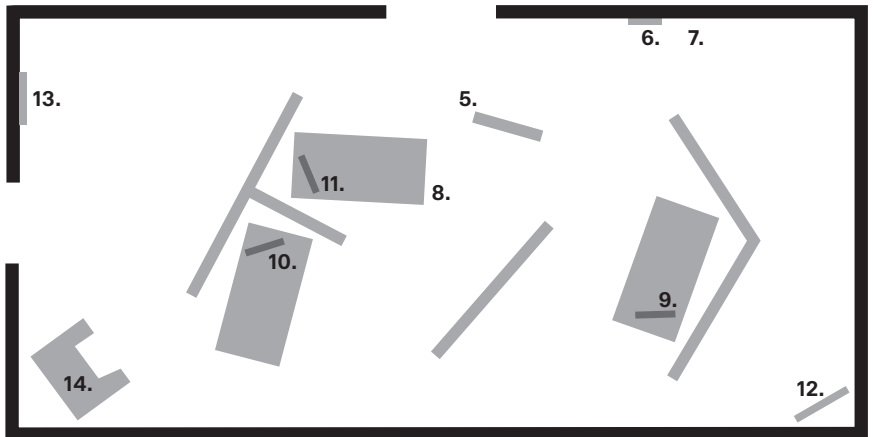
2020 / Acoustic curtain / Materials: polyether foam and pigments/  
Commission

***When Is Two One?*** is an acoustic curtain made from scrap, water-blown polyether foam that acts as both soundproofing for the radio studio and as a gateway to an undefinable, molecularised, post-humanoid space which is both one and everything at the same time.

**Touche-Touche** biography on page 60



# LIVING



5. **Charles Benjamin House of Not Lasting Forever and Not Worrying About the Future**

**Charles Benjamin featuring Lee ‘Scratch’ Perry**

2020 / Three-dimensional inhabitable painting / Materials: canvas, wood, paint and collage / Commission and Loan

**Charles Benjamin House of Not Lasting Forever and Not Worrying About the Future** is a three-dimensional painting in the form of a dolmen-like yurt, which serves as the physical and metaphysical sleeping space for *Life on Planet Orsimanirana*. It represents both the naive position of being able to simply and easily start again and our eternal struggle with mortality and the search for the divine. It is created from six paintings all separately titled *The Charles Benjamin House of Eternal Fire and Patience*, *The Charles Benjamin House of Not Answering Emails*, *The Charles Benjamin House of Being Quiet and Understanding*, *The Charles Benjamin House of Answering Emails*, *The Charles Benjamin House of Earnestness and Careful Sarcasm*, and *The Charles Benjamin House of Crossing the Bridge When We get There* as well as a painting by the reggae legend and inventor of dub, Lee ‘Scratch’ Perry, whom Charles Benjamin met by chance. After Benjamin assisted Perry part-time, Perry offered him a work to add to the collage of the creation of the new world.

**Charles Benjamin** biography on page 60

**Lee ‘Scratch’ Perry** biography on page 60

6. **The Sound Power Plant**

**KillASon x M.Bassy**

2021 / Video 4’22” / Commission

**The Sound Power Plant** is a sound to energy converter which provides the power source for *Life on Planet Orsimanirana*. A single breath of air, the shouting of a crowd, the wind blowing through the trees, thunderstorms, music, and noises of our everyday life become the source of energy, where sound is effectively converted to electricity, and the production of music becomes the new ‘black gold’ creating a balanced energy world order, where a jam session can provide every household

across the globe with the right amount of power, cleanly and independently.

**KillASon** biography on page 61

**M.Bassy** biography on page 61

## 7. ***PositiveFuturePowerLightSystem***

### **M.Bassy x Jerszy Seymour Design Workshop**

2021 / DIY lighting system / Materials: aluminium tape, cable, and low-voltage LED strip / Commission

***PositiveFuturePowerLightSystem*** is a DIY, low-voltage lighting system which is designed to be used as cheap and effective lighting in abandoned spaces and autonomous zones. Freed from the hierarchy of permanently installed light fittings in traditional buildings, it promotes a new pan-cultural landscape and can be powered by a car battery, DIY solar cells, or by the *The Sound Power Plant* (see number 6) sound to energy converter.

**M.Bassy** biography on page 61

**Jerszy Seymour** biography on page 57

## 8. ***New World Projects***

### **Jerszy Seymour Design Workshop in dialogue with Macao and Rimaflow**

2020 / Recycled foam mattress / Material: recycled foam / Sponsored by Formtech AG / Commission

***New World Projects*** is a mattress made from recycled foam blocks wearing a smiley face for an optimistic outlook. It serves as a symbolic prototype for the possible creation of a utopian industry, which will be discussed during the radio program of *Life on Planet Orsimanirana* as an ongoing project between the worker-occupied factory in Milan Rimaflow, Macao, and Jerszy Seymour Design Workshop.

**Jerszy Seymour** biography on page 57

**Macao** biography on page 57

**Rimaflow** biography on page 61

9. ***This Transition Will Never End #5***

**Jeremy Shaw**

2020–ongoing / 5th unique version / Single channel video, silent 20'25"  
/ Courtesy of the artist and KÖNIG GALERIE, Berlin/London / Loan

***This Transition Will Never End*** is a visual archive of footage taken from a wide variety of movies and television series in which the trope of a vortex or portal is used to represent an undocumentable slippage of time or transition from one reality or state of consciousness to another. It acts as a precursor to Shaw's other films where he explores liminality as the evolutionary conscious state necessary for a new society.

**Jeremy Shaw** biography on page 61

10. ***Out of Pumpkin***

**Franco 'Bifo' Berardi**

2021 / Video 10'00" / Credits: Marco Bertoni (music), Istubalz (video/  
animation) / Commission

***Out of Pumpkin*** is a video and musical delirium where the planet Earth approaches its end as a result of pollution and wars. The Starship Pumpkin takes young Eros to the planet Psyche, the 'Innere Ausland', where the future of mankind will be enigmatically written.

**Franco 'Bifo' Berardi** biography on page 61

**Istubalz** biography on page 61

**Marco Bertoni** biography on page 62

11. ***Rouge Daoist***

**Tom Kemp**

2017 / Video 6'57" / Credits: with Adam Aftanas, Camera: Mariæ  
Larsøn, Esben Larsøn / Loan

***Rouge Daoist*** is a film whose plot was created through a role-playing game in which the characters discuss whether to have a child or not, seemingly surrounded by the daily pressures of economic and bureaucratic neoliberalism. Shot with a lo-fi handcam, the film integrates subtle and sophisticated 3D effects to create both a sense of the eerie



and a catharsis for the pressures it interrogates.

**Tom Kemp** biography on page 62

## 12. *Atelier (Mauve)*

### **Horrible Bise**

2017 / Video 26'46" / Credits: Horrible Bise (Victor Delestre, Amaury Daurel and Romain Juan), directed by Louis Zébo, sound by Emmanuel Botteriaux / Loan

*Atelier (Mauve)* can be seen as a hedonistic rock video and a parable of the work/play paradigm. The cool posing of the parodic cult art band Horrible Bise is offset by their de-synchronised, ecstatic sawing and grinding, which represents both the failure of capitalist desire and the revolutionary principle of putting the 'pleasure of the production in the hands of the people'.

**Horrible Bise** biography on page 62

## 13. *Please Wait, the Meeting Host Will Let You in Soon*

### **Morph**

2021 / Video 2'31" / Credits: Morph / Commission

*Please Wait, the Meeting Host Will Let You in Soon* is a video produced in a radically collective process, where individual authorship and ownership are dissolved. Tasked with imagining new property rights for a new world, Morph says: 'Let's create a mental landscape of togetherness. Don't hold hands. Don't close your eyes. Together we will perform and imagine – without pre-existing images. How we start is irrelevant, just know that you can overlay, contextualise, compose a soundscape, spatialise, add voices, paint, round, use glue, give a break, or wrap a part. We could not meet anywhere else but in a mental landscape of togetherness. A space made from the sum of the vulnerability of our choices. A space to embrace the elasticity of our brains.'

**Morph** biography on page 62

#### 14. **Meso-Antic Crêtakossian Slabs**

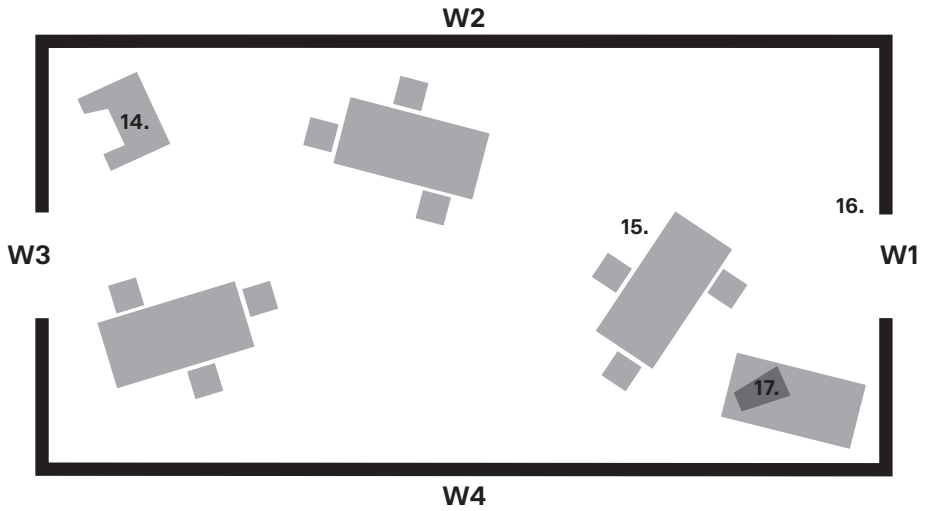
##### **Touche-Touche**

2020 / Armchairs / Materials: polyether foam and pigments /  
Commission

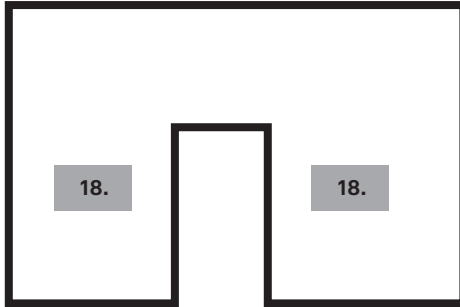
The **Meso-Antic Crêtakossian Slabs** armchairs are made from scrap, rough-cut, water-blown polyether foam. They function as a place to immerse oneself in the new social archaeology of *Life on Planet Orsi-manirana*. Made by a free-form DIY technique where the egoistic libido is freed, the armchairs create an aesthetic ready to fuse with other things and beings in the creation of a new galactic ecstasy.

**Touche-Touche** biography on page 60

# WORKING



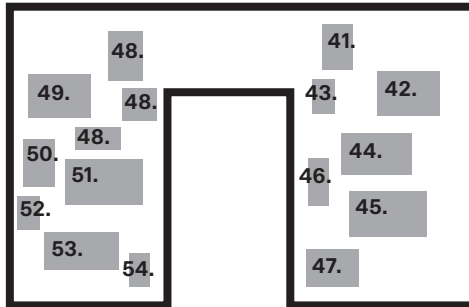
W1



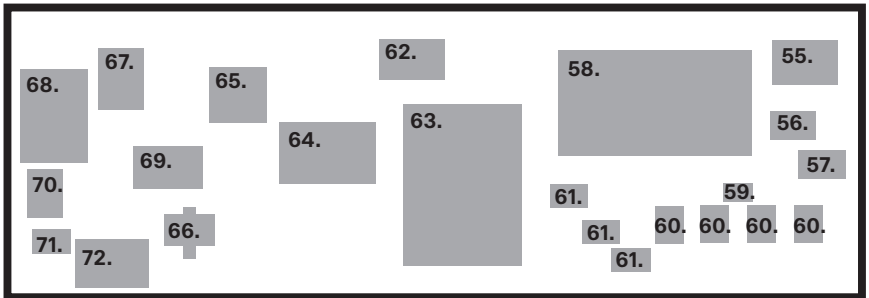
W2



### W3



### W4



## 15. *ąććumulątor*

**Tomasz Skibicki**

2020 / DIY tables and stools / Materials: reused wood, multiplex, cotton, epoxy resin / Commission

*ąććumulątor* is a series of tables and stools made to allow the visitor a place for contemplation and planning of possible contributions for the radio live stream. Breaking with the rational idea of efficiency in historic works of DIY furniture, such as Gerrit Rietveld's *Crate Furniture* and Enzo Mari's *Autoprogettazione*, *ąććumulątor* accepts obsessive-compulsive behaviour – the act of repeatedly doing something to calm the mind – not only as a symptom of capitalism, but as a method to break through the reigning paradigm by using that energy to create another world. Built as an autonomous collage of both social and personal reflections from left over material and detritus, the work transforms the neurosis into a new form of intimacy with the world, where efficiency is replaced with pathos, and a kind of tranquility can be found.

**Tomasz Skibicki** biography on page 63

## 16. *ląmp*

**Tomasz Skibicki**

2018 / Hanging lamp / Materials: discarded shoe sole, plastic bottle, and led light / Loan

*ląmp* is a hanging lamp made from a discarded shoe sole, water bottle, and LED light. Its decayed trash aesthetic exposes the grotesque inner workings of a generative step towards a reuse of materials, and a subtle and elegant anthropomorphic pirouette become the first steps of a new form of wandering on a new planet.

**Tomasz Skibicki** biography on page 63

## 17. *Perturbant Fluids*

**OBOT**

2018 / Cellular projector / Loan

***Perturbant Fluids*** is a cellular projector made from simple materials. It results from a humid, wet, fluid, sticky, greasy, soaked, contaminated experience – a space where liquids pour. It visualises the multi-species interdependence that keeps us alive as literally orgasmic. It aims to enhance and disseminate bodily autonomy and rethink possible relationships with the ‘perturbing’ entities that embody us. It is part of ongoing research into radical optical consensus at 100x and 250x, through a ‘commoning hack’ of the boundaries between what has long been labelled strictly internal or external to the human body.

**OBOT** biography on page 63

## 18. ***Exit Athena (Audience 1) and Exit Athena (Audience 2)***

**Selma Köran**

2018 / Video 3’56” and 3’56” / Credits: Direction, Script, Set Design and Costume Design: Selma Köran, Camera: Leslie Lawrence, Editing: Marica de Michele, Sound: Max Weber, Assistance: Sara Daniel  
Cast: Amazon: Tomasz Skibicki, Argus: Quentin Dupuy, Charon: Giovanni Bozzoli, Helen: Lotte Hardemann, Hydra: Pierre Bujreau, Hercules: David Haack Monberg, Icarus: Raphael Pia / Alessandro Veneruso, Medusa: Rachele Monti, Muse: Yioanna Fortuna, Minotaur: Jason Harvey / Leonardo Ruvolo, Nymph 1: Andrea Lopez Bernal, Nymph 2: Jeroen Kortekaas, Nymph 3: Leo Ravy, Pandora: Eleni Tsoga, Satyr: Daniel Ordonez Munoz, Siren 1: Francesca Maciocia, Siren 2: Chang Sun, Sisyphus: Jean-François Peschot, Sphinx: Anna Leaderach, Cyclops: Walter Götsch

***Exit Athena (Audience 1 & 2)*** is a video installation based on Selma Köran’s version of the missing and final chapter of Hesiod’s Theogony, in which Zeus is destroyed by the goddess Athena at a game of ping-pong in front of an audience of Olympian gods. Functioning as a feminist satyricon and a baroque musical full of pink clouds, perfume, and genitals, it aims to dismantle the patriarchal hierarchy by filling in a missing piece of ancient literary history.

**Selma Köran** biography on page 63

## 19. **Workshop Chair**

### **Jerszy Seymour Design Workshop**

2009 / Photographic documentation / Photo credit: Markus Jans

The **Workshop Chair** is a cantilever chair made from simple wood sticks, with joints made from polycaprolactone wax, which is melted in a home oven and applied with a simple, joyful DIY gesture. It is a result of a series of exhibitions by Jerszy Seymour – including *The First Supper* at the MAK, the *Salon des Amateurs* at Marta Herford, and the *Coalition of Amateurs* at the Mudam – which entertain the idea of a post-capitalist amateur society fuelled by the ecstatic concept of putting the ‘fulfilment of the production in the hands of the people’.

**Jerszy Seymour** biography on page 57

## 20. **Recht Auf Stadt**

### **Das Gängeviertel**

2020 / Photographic documentation / Loan

Photographic documentation of the 2020 demonstration

**Recht Auf Stadt** by Das Gängeviertel.

**Das Gängeviertel** biography on page 63

## 21. **The Adobe Gang**

### **Daniel Dewar and Grégory Gicquel**

2010 / Photographic print / Photo credit: Margot Montigny

**The Adobe Gang** is a documentation photograph of a sculpture of contemporary banality and joy, made in situ from existing clay in a natural basin. A representation of a bunch of people just hanging out, the work was neither made to be bought or sold, and exemplifies the anarchic joy and humour of Dewar and Gicquel.

**Daniel Dewar and Grégory Gicquel** biography on page 64



## 22. ***Phantasmic Crystal Interface***

**Janne Schimmel**

2020 / DIY computer sculpture / Commission

***Phantasmic Crystal Interface*** is a DIY computer made from standardly available parts and serves as an altar to a new, mystical, post-technological, and post-human cosmic connection. Functioning as a techno-fetish interface and a gateway to the website [www.radio-orsimanirana.com](http://www.radio-orsimanirana.com), it seeks to establish a new relationship with the technology that surrounds us.

**Janne Schimmel** biography on page 64

## 23. ***www.radio-orsimanirana.com***

**Eurico Sá Fernandes, Daniele Salvini, Veronika Bjarsch, DVTK, Jerszy Seymour Design Workshop**

2020 / Website for cooperative radio / Materials: various open-source platforms / Commission

The website [www.radio-orsimanirana.com](http://www.radio-orsimanirana.com) forms the beating heart of the generative, participative concept of *Life on Planet Orsimanirana*. As a collective mouthpiece to discuss the world to come, it is itself a collaborative tour de force, created with open source and ethical tools to avoid power structures and hierarchy. The front end borrows the interface of ‘Online Together’ created by DVTK which has been restructured and given further psychedelic layers by Veronika Bjarsch, Eurico Sá Fernandes, and Jerszy Seymour Design Workshop, with a techno-social back end created by Daniele Salvini. As Daniele says: ‘My name is Itara, I am a gardener and a spellcrafter of the Humus! My role in this tale is to build a machine trying to peel away authority, vertical and non-shared power, patriarchy and other toxic stuff from the technological environment. It may not be an easy one, but it is something worth trying, don’t you think?’

**Eurico Sá Fernandes** biography on page 64

**Daniele Salvini** biography on page 64

**Veronika Bjarsch** biography on page 64

**DVTK** biography on page 65

24. ***Beyond the Ethic of Work***

**Macao**

2017 / Poster / Credits: Emanuele Braga and Maddalena Fragnito / Loan

The poster ***Beyond the Ethic of Work*** is about the actualisation of a post-workerist society and is part of the series 'Crypto Rituals'. It refers to drawings by the Spanish neuroscientist Santiago Ramon y Cajal.

**Macao** biography on page 57

25. ***Nose Cup***

**Daniel Dewar and Grégory Gicquel**

2015 / Photographic print of cup /

Photo credit: Etablissement d'en face / Loan

***Nose Cup*** is a documentation photograph of a simple cup made from fired clay and glaze, produced in series by a workshop with Daniel Dewar and the students of the Dirty Art Department. The technique for making the figurative nose is simple and accessible, so that even an untrained sculptor can immediately fashion a nose that looks like a nose. The approach exemplifies their non-specialist and open attitude to craft.

**Daniel Dewar and Grégory Gicquel** biography on page 64

26. ***Make Love Not Work***

**Macao**

2017 / Poster / Loan

Poster used in the Macao building to campaign against sexism and violence, and to promote the post-work paradigm.

**Macao** biography on page 57

27. ***Muschi Muschi!***

**Muschi Muschi and Daddies on Acid**

2018 / Flag / Material: nylon / Loan

Flag and symbol of the underground queer-feminist tattoo studio Muschi Muschi by Daddies On Acid.

**Muschi Muschi** biography on page 65

**Daddies on Acid** biography on page 65

## 28. *Napoleon Complex*

**Tom Kemp**

2020 / Video 17'05" / Loan

***Napoleon Complex*** is a film whose the plot is created through a role-playing game between an actuarial scientist and the artist. Exploring the intimate consequences of financialised risk modelling and weather prediction, it exposes the current difficulty of introducing new models for the world unless they look very similar to those that already exist. It finally alludes to some potential exits from this impasse through the introduction of unexplainable phenomena and a mutant emperor moth.

**Tom Kemp** biography on page 65

## 29. *Atlante Secondo Lenin*

***The Historic Map, The Social Map, The Economic Map, The Geographical Map, The Cultural Map***

**Enzo Mari**

1976 / Diagrams / Credits: Enzo Mari, Francesco Leonetti, Eleonora Fiorani, Edizioni L'Erba Voglio / Loan

The book ***Atlante Secondo Lenin*** (Atlantis According to Lenin)

presents a graphical and theoretical view of the complex positions of Lenninist Marxism and its relationship to the conception of a global alternative. The five diagrams by Enzo Mari, *The Historic Map*, *The Social Map*, *The Economic Map*, *The Geographical Map*, and *The Cultural Map*, show how visualisation and abstraction rather than just words become a constructive tool in their own right in the search for an alternative.

**Enzo Mari** biography on page 65

30. **Sketch for a Molecular Society**  
**Jerszy Seymour Design Workshop**  
**(in dialogue with Emanuele Braga)**  
2020 / Drawing / Loan

Drawing of a sequential diagram exposing the power structure of capitalism, the rigid social grid of communism, and a proposal for a freed social grid connected by the idea of a flexible molecularity.

**Jerszy Seymour** biography on page 57

31. **Mietenmove** / 2018  
**Freedom of Movement** / 2018  
**Golden Pudel Club** / 2016

**Das Gängeviertel**

Photographic documentation / Loan

Photographic documentation of the **Mietenmove** demonstration in 2018 about rent prices and affordable housing, the **Freedom of Movement** demonstration in 2018 about right of individuals and migrants to move freely, and the **Golden Pudel Club** demonstration in solidarity of the forced closure of the club and social space.

**Das Gängeviertel** biography on page 63

**Alles Allen**

**Das Gängeviertel**

2017 / Slogan and Necklace / Idea and design Carsten Rabe / Loan

**Alles Allen** (Everything for All) is a slogan demanding social equality, created for the 2017 G20 protests in Hamburg. The necklace was initially produced as an edition of 100, and sold at production cost to keep it not-for-profit. Subsequently it was distributed as open-source vector data to keep the message spreading around the world. Since then several thousand pieces have been DIY produced.

**Das Gängeviertel** biography on page 63

### 32. ***OTO Projects***

#### **Assemble**

2013 / Video 8'44" / Credits: directed and produced by Leah Millar / Loan

***OTO Projects*** is a video documentary of Assemble's purpose-built workshop and performance space for the experimental music venue Café OTO. Occupying a disused site in Dalston, it was constructed from sacks of demolition rubble through the efforts of the local community.

**Assemble** biography on page 58

### 33. ***Alma Skateboards***

#### **Daniel Dewar and Grégory Gicquel**

2001 / Photographic print of skateboard shop and skateboard / Credits: photo Aurélien Froment, courtesy 40m3 / Loan

***Alma Skateboards*** are documentation photographs of the first project Dewar and Gicquel realised after graduating, setting up a skate shop where all of the skateboard components were hand made in a gesture towards a form of utopian autonomy and independence.

**Daniel Dewar and Grégory Gicquel** biography on page 64

### 34. ***Sneakernet://library.memoryoftheworld.org***

#### **Marcell Mars**

2020 / Downloadable archive. Please bring a hard drive. / Material: Raspberry Pi 4 / URL: <https://sneakernet.memoryoftheworld.org> / Loan and Commission

***Sneakernet://library.memoryoftheworld.org*** is a downloadable archive containing sections of the Memory of the World, an extensive archive of human knowledge which defies copyright in favour of the importance of an open and democratic access to the wealth of human knowledge. With the term 'Sneakernet', Marcell Mars refers to an informal term for the transfer of electronic information by physically moving media such as magnetic tape, floppy disks, optical discs, USB flash drives, or external hard drives between computers, rather than transmitting

it over a computer network. The term is a tongue-in-cheek play on the net(work), as in internet or ethernet, and refers to walking in sneakers as the transport mechanism. The intention is not only to share knowledge but to diversify the physical location of that knowledge, so as to ensure the continuity of its future access.

**Marcell Mars** biography on page 66

### 35. **Granby Four Streets**

#### **Assemble**

2013 / Video 18'51" / Credits: Assemble / Loan

**Granby Four Streets** is a video documenting Assemble's ongoing community-led project to rebuild Granby, a Liverpool neighbourhood that was rendered nearly derelict by decades of poorly planned urban regeneration initiatives.

**Assemble** biography on page 58

### 36. **Maintenance Art Manifesto**

#### **Macao**

2016 / Video 3'00" / Credit: Leonardo Ruvolo, Roxana Vergani, Federica Carenini / Loan

The video **Maintenance Art Manifesto** is a re-enactment by the Macao community of the historic 'Manifesto for Maintenance Art 1969!' by Mierle Laderman Ukeles, set in the backdrop of the Macao community cleaning up after an event in 2016. Mierle Laderman Ukeles declares 'I am an artist. I am a woman. I am a wife. I am a mother. (Random order) I do a hell of a lot of washing, cleaning, cooking, renewing, supporting, preserving, etc. Also, (up to now separately) I "do" Art. Now I will simply do these everyday things, and flush them up to consciousness, exhibit them, as Art .... My working will be my Art!'. Macao's re-enactment of the piece serves to underline the neglect of the importance and remuneration of care work in society from a feminist and social point of view, and is an attempt to ensure that care work is elevated to the highest level of contribution for any new society.

**Macao** biography on page 57

**37. *Die Stadt Gehört Allen***

**Das Gängeviertel**

2009 / Photograph / Credit: Franziska Holz / Loan

Photograph of the demonstration in Gängeviertel during its initial occupation, demanding for new rights to the city.

**Das Gängeviertel** biography on page 63

**38. *Forever Old (V6 Up Top)***

**Victor Delestre**

2020 / Painting and vacuum cleaner / Materials: paint, stucco, frame, and vacuum cleaner / Loan

***Forever Old (V6 Up Top)*** is either a painting composition with a vacuum cleaner as a found object, or just a holder for a vacuum cleaner ready to be used. It functions as a parodic portrait of representation and human needs as well as a joyful approach to getting the vacuum cleaning done.

**Victor Delestre** biography on page 66

**39. *Sketch for a Model of Wealth Distribution***

**Jerszy Seymour Design Workshop**

2020 / Drawing / Loan

Drawing of a sequential diagram showing the current wealth distribution as an absurdly stretched economic mass and a proposal for a new wealth distribution, where the lower limit is set by what is not possible, the upper limit by what is not necessary and some curiously shaped spikes that allow for non dogmatic exceptions with the hope that they will twist towards some other form of social contribution.

**Jerszy Seymour** biography on page 57

40. **Outside the Lines**  
**Das Gängeviertel**  
2020 / Posters / Credit: Tattoo Collective / Loan  
Poster for event by the Das Gängeviertel tattoo collective.  
**Das Gängeviertel** biography on page 63
41. **Breath**  
**Macao**  
2017 / Poster / Credits: Emanuele Braga and Maddalena Fragnito / Loan  
Part of the series 'Crypto Rituals', **Breath** is a poster of the transfeminst movement doing an action called 'ana suromai', an archaic tradition of showing the vagina in public space as a gesture of liberation in front of monuments representing patriarchy.  
**Macao** biography on page 57
42. **DAD Logo**  
**Dirty Art Department**  
2018 / Print / Credit: David Monberg / Loan  
Logo for the Dirty Art Department  
**Dirty Art Department** biography on page 66
43. **Clay Logo**  
**Hallo: Festspiele**  
2020 / Poster / Loan  
Logo made from Clay to promote Hallo: Radio and Hallo: Festspiele.  
**Hallo: Festspiele** biography on page 68
44. **Molecular Queering Agency**  
**Mary Maggic**  
2017 / Video 3'41" / Credits: Mary Maggic / Loan



The ***Molecular Queering Agency*** is a fictional service offered by unknown and known molecular agents that have colonised the planet. The agency gently guides us through the process of queering and urges us to free ourselves from eco-heteronormative limits to form a collective resistance and allow our alien becoming.

**Mary Maggic** biography on page 68

#### 45. ***Housewives Making Drugs***

**Mary Maggic**

2017 / Video 10'12" / Credits: featuring Jade Phoenix and Jade Renegade in collaboration with Manjo Chijo Tree and The Jayder / Loan

What if it were possible to synthesise hormones in the kitchen?

Imagine if this was as easy and simple as cooking a meal. ***Housewives Making Drugs*** is a fictional cooking show where the trans-femme stars, Maria and Maria teach the audience at home step-by-step how to cook their own hormones. They perform a simple 'urine-hormone extraction recipe' while amusing the audience with their witty back-and-forth banter about body and gender politics, institutional access to hormones, and everything problematic with heteronormativity.

Choosing the kitchen as the appropriate battleground for tackling body and gender politics and institutional access, the cooking show aims to challenge and subvert patriarchal society and speculate on a world with greater body sovereignty for all.

**Mary Maggic** biography on page 68

#### 46. ***The UN Declaration***

**Jerszy Seymour for Saâdane Afif**

2017 / Lyrics / Loan

The ***UN Declaration*** are lyrics created for Saâdane Afif's exhibition *Scores* using the found texts of the first six articles of the UN's Universal Declaration of Human Rights and part of the lyrics from Johnny Cash's *The Devil's Right Hand*. When performed, it is startling to hear the six articles. Although they are, unfortunately, little adhered to today, they

represent a landmark set of principles, and still serve as the foundations for any world we would want to live in.

**Jerszy Seymour** biography on page 57

47. ***Non è mica la luna***

**Macao**

2013 / Photograph / Credits: Luca Chiaudano

***Non è mica la luna*** is a series of photographs that form part of Macao's media campaign against gentrification, where naked bodies point to the edifices of abandoned and disused buildings in Milan.

**Macao** biography on page 57

48. ***Il Forno***

**Hallo: Festspiele**

2017 / Poster / Credit: drawing and poster by Julien Fargetton / Loan

***Il Forno*** is a poster for a workshop by Hallo: Radio to produce a DIY pizza oven that would simultaneously create electricity to power the radio station, thus rendering it autonomous.

***Hallo: Radio Vaults***

**Hallo: Festspiele**

2020 / Print / Credits: Jakob Veselov / Loan

Design for stickers to promote Hallo: Radio.

***Hallo: Werk***

**Hallo: Festspiele**

2020 / Drawings / Credits: Franziska Dehm / Loan

Drawing of a view of the thrust of actions and workshops by Hallo: Festspiele and its location at the Kraftwerk Bille.

**Hallo: Festspiele** biography on page 68

**49. *Pygmalio and Galatea***

**Quentin Dupuy**

2018 / Drawing / Material: printed reproduction on paper / Loan

***Pygmalio and Galatea*** is a parodic take on the Greek myth of the sculptor Pygmalion, who falls in love with his sculpture, but in this case the protagonists are replaced by a robot and its creator.

The work uncovers the contemporary conflict between the alienation of human desire under capitalism and the pressing question of increasing automation in the workplace.

**Quentin Dupuy** biography on page 68

**50. *Art for UBI Manifesto***

**Institute of Radical Imagination**

2021 / Poster / Loan

The Institute of Radical Imagination states that while the art market confirms its status as a safe-haven for assets of the financial elite, the current pandemic has highlighted the fragility and precarity of art workers around the world, a condition common to a growing portion of humanity. In this situation, Universal Basic Income represents a solution and urgent measure to implement. It is not only a response to poverty, but a necessary condition in order to rethink our ecological model, correct many race and gender asymmetries, and, last but not least, to change the art world's present neoliberal structure. UBI must be seen as a tool for opening up new subjective spaces alternative to the dominating entrepreneurial individualism and focusing instead on commons and care.

If artists are already creating new collective economical models and alter-institutions, these small scale experiments will be much more valuable when connected with the growing social movements around the world fighting for a Universal Basic Income.

**Institute of Radical Imagination** biography on page 68

## 51. **Eutopia**

### **Massive Attack & Young Fathers with Professor Guy Standing**

2020 / Video 5'20" / Credits: professor Guy Standing, Robert Del Naja, Mario Klingemann & Mark Donne / Editing and captions: Anthony Tombling JNR / Music: Massive Attack & Young Fathers / Loan

**Eutopia** is a music video with a firm and concise advocacy for Universal Basic Income created by Massive Attack and the Young Fathers with professor Guy Standing, a major proponent of UBI and the co-founder of the Basic Income Earth Network.

**Massive Attack** biography on page 69

**Young Fathers** biography on page 69

**Professor Guy Standing** biography on page 69

## 52. **H:R Croco**

### **Hallo: Festspiele**

2020 / Lino Cut / Credit: Jakob Veselov / Loan

Lino cut for printing t-shirts, featuring *Croco* and *Jack in the Booth* as a promotion for Hallo:Radio.

**Hallo: Festspiele** biography on page 68

## 53. **New Dirty Enterprises**

### **Jerszy Seymour Design Workshop**

2017 / Pizza box / Loan

The **New Dirty Enterprises** pizza box is a guide for making your own pizza oven and setting up a pizza delivery franchise in order to kick-start the new economy. It makes reference to the utopian novel *News from Nowhere* by William Morris, in which a new sharing economy is founded beginning with a universal strike, the subsequent taking over of the bakeries, and an egalitarian distribution without money. Bread is replaced by pizza as a more tasty version of subversion.

**Jerszy Seymour** biography on page 57

**54. *How to Enjoy the New World***

**Hallo: Festspiele**

2020 / Drawing / Credit: Jil Lahr / Loan

A drawing doodle of a brainstorming session by Hallo: Festspiele about their contribution to the program of *Life on Planet Orsimanirana*.

**Hallo: Festspiele** biography on page 68

**55. *Dirty Art Department Diagram***

**Dirty Art Department**

2011 / Print / Loan

Speculative diagram of the educational cosmos of the Dirty Art Department.

**Dirty Art Department** biography on page 66

**56. *Lucky Larry's Enlightenment Cone***

**Jerszy Seymour Design Workshop**

2017 / Illustration / Loan

As social organisation cannot be discussed without addressing the question of the human soul, Lucky Larry's Cosmic Commune presented ***Lucky Larry's Enlightenment Cone***, a series of sculptures made from papier-mâché and intended as both fantastical and poetic models of spiritual enlightenment.

**Jerszy Seymour** biography on page 57

**57. *Lucky Larry's Cosmic Commune***

**Jerszy Seymour Design Workshop**

2017 / Illustration / Loan

Illustration of ***Lucky Larry's Cosmic Commune***, an exhibition which functioned as both a commune and as a living diagram towards possible utopias for the St. Etienne Biennale in 2017. The super surface created by Jerszy Seymour Design Workshop supported works by other artists

and designers and follows his concept of the 'non-gesamt gesamt-kunstwerk'. The techno-organisational infrastructure of Macao was presented in the black and white assembly room, and was proposed as a way of connecting different autonomous spaces to create the foundation of a new, non-speculative economic network, which could gradually expand to include the rest of society. Spaces in the commune were colour-coded on the basis of their functions: production in green, assembly in black-and-white stripes, kitchen in pink, sleeping and dreaming in black with colour stripes, and the disco farm in blue and rainbow. Lucky Larry himself was created as a spiritual enigma and post-belief sense of belief, and introduced with the line 'Lucky Larry was around at the beginning of times when the first molecules started to replicate, he's lucky and wants to share it with you'.

**Jerszy Seymour** biography on page 57

## 58. *Legs*

**Daniel Dewar and Grégory Gicquel**

2012 / Animated GIF 0'08" / Courtesy the artists and Galerie Loevenbruck Paris / Loan

*Legs* is an animated time-lapse GIF of sculptures featuring an almost mundane and irreverent human activity, and made from the clay already present in the landscape. While the artists revel in the anarchist dream of wandering the landscape and creating muses that come from the land and go back to the land just for the pleasure of it, the work also presents us with a primal act of creation and a subsequent re-mutation with the soil that is both anthropocentric and post-anthropocentric at the same time.

**Daniel Dewar and Grégory Gicquel** biography on page 64

## 59. *Marciona*

**Macao**

2020 / Video 2'11" / Credits: Queerlab Transfemminista and Roxy Cerön Vergani / Loan

**Marciona** is a video composed of footage of Macao's involvement in the Italian queer and transfeminist movement.

**Macao** biography on page 57

60. **Amaro Partigiano, Vodka Kollontai, RiACE, Rimoncello**  
**Rimaflow**

2013- / Photographic prints / Loan

**Amaro Partigiano, Vodka Kollontai, RiACE and Rimoncello** are equitably and ethically produced liquors by Rimaflow in collaboration with a network of social centres and agricultural cooperatives in Italy which serve as a model and a basis for an alternative economy. 'Rimoncello' was first produced in 2013 with the cooperative SOS Rosarno; 'Amaro Partigiano' in 2017 with the Museo di Archivi della Resistenza; *Vodka Kollontai* in 2018, with the feminist and LGBTQ group Caffè Letterario; and RiACE with Fondazione Soffia Il Vento from Riace, a community in Calabria taking care of migrants in Italy.

**Rimaflow** biography on page 61

61. **Rimaflow**  
**Rimaflow**

2013- / Photographic prints of the Rimaflow community / Loan

The Rimaflow community

**Rimaflow** biography on page 61

62. **Potatoes**  
**Octave Rimbart-Rivière**

2021 / Animated 3D scan synthesis / Video 0'52" loop / Commission

**Potatoes** is an animation of 3D scanned potatoes that have been left to grow. Rendered with a surreal and uncanny finish, they depict an organic process that has always been there, and remind us we already have all that we need.

**Octave Rimbart-Rivière** biography on page 60

**63. *Distributor for Post-Anthropocentric Wanderings***

**Jerszy Seymour**

2021 / Drawing / Commission

The drawing ***Distributor for Post-Anthropocentric Wanderings*** is an attempt to represent a post-capitalist and post-anthropocentric distribution of social needs, individual desires, and an access to cosmic spirituality. It takes reference from the drawings *Study for a Dispenser of Incense, LSD, Marijuana, Opium, Laughing Gas* from the series 'The Planet as a Festival' by Ettore Sottsass in 1976 and to the many super surface collages by Superstudio in the 1970s.

**Jerszy Seymour** biography on page 57

**64. *Making of Entrechât***

**Daniel Dewar and Grégory Gicquel**

2012 / Photographic print of sculpture / Credits: photo Daniel Dewar / Loan

***Making of Entrechât*** is a documentation photograph of a sculpture made in situ from the existing clay from a riverside. Showing only the sculpture's legs, it is both a humorous inversion of the classic bust and a serious depiction of human nature.

**Daniel Dewar and Grégory Gicquel** biography on page 64

**65. *A Proposal for a New School***

**Jerszy Seymour Design Workshop**

2019 / Diagram / Loan

***A Proposal for a New School*** is a diagram for a model of education as an alternative to the hierarchical pillars of academia and the individualistic alternative education of the last century. As its basis, it takes Maslow's hierarchy of needs, identifies the fundamental importance of the idea of extended family for a child's development in a time of intense social atomisation, and extends the pyramid from self-actualisation opening up to collective, social, and world actualisation.

**Jerszy Seymour** biography on page 57



**66. *hóarder gátherer***

**Tomasz Skibicki**

2020 / Video 6'40' loop / Credits: Tomasz Skibicki, Elif Ozbay, Leon Leube, Florenze Schüssler, Stachu Szumski / Loan

*hóarder gátherer* is a film where Tomasz Skibicki's role as post-capitalist obsessive-compulsive wandering 'hoarder-gatherer' encounters models of technocratic capitalism, decay, and abandon, presenting us with a subliminal view of a psychological attempt to break free from the neoliberal paradigm.

**Tomasz Skibicki** biography on page 63

**67. *G20 Rave***

**Das Gängeviertel**

2017 / Posters / Credit: Philip Cassirer / Loan

Poster for the large-scale peaceful rave organised by Das Gängeviertel as one of the central hubs of the protests against the G20 summit in Hamburg in 2017.

**Das Gängeviertel** biography on page 63

**68. *Bear Head, Man Hands, Frog Legs***

**Jerszy Seymour Design Workshop**

2016 / Drawing / Loan

Sketch of the enigma of *Orsimanirana*.

**Jerszy Seymour** biography on page 57

**69. *Torre Galfa***

**Macao**

2012 / Video 10'00" / Credit: Macao / Loan

*Torre Galfa* is a video showing raw footage of Macao's occupation of the skyscraper *Torre Galfa* in the centre of Milan in 2012, which saw thousands of people come out in support of their demands for a

renegotiation of the rights to the city and served as the founding basis for their subsequent actions.

**Macao** biography on page 57

## 70. *Saturnalia*

### **Colletivo Saturnalia, Macao**

2015 / Poster / Loan

Poster for the Saturnalia festival 2015. The Saturnalia festival is a gathering of a community spread throughout the world and bonded by a shared interest in experimental music, artistic practices, and unusual means of social interaction. It takes place every year in June at Macao in Milan.

**Macao** biography on page 57

## 71. *The Wandering School Part II: Revolution or Bust!*

### **The Dirty Art Department in collaboration with Macao**

2018 / Video 45'53" / Credits: The Dirty Art Department, Florence Parot, Saâdane Afif, Catherine Somzé, Daniel Dewar, Jerszy Seymour, Tamara van der Laarse, Aurélien Lepetit, Anna Reutinger, Jean-François Peschot, Pierre Bujeau, Sara Daniel, Walter Götsch, Jason Harvey, Selma Köran, Jeroen Kortekaas, Leslie Lawrence, David Monberg, Rachele Monti, Dani Andres Ordonez Munoz, Léo Ravy, Tomasz Skibicki, Sun Chang, Andrea Lopez Bernal, Lotte Hardeman, Tom Kemp, Quentin Dupuy, Nagaré Willemsen, Giovanni Bozzoli Parasacchi, Andrès Garcia Vidal, Anna Läderach, Nicola Baratto, Yiannis Mouravas, Jasmine Alakari, Erasmus Scherjon, Lovis Caputo, Alessandro Veneruso, Leonardo Ruvolo, Francesca Maciocia, Ana Shametaj, Luca Chiaudano, Emanuele Braga, Franco 'Bifo' Berardi, Deutsche Film- und Fernsehakademie Berlin, Macao, Young Boys Writing Group, Lost Dad Radio, Daddy Issues, and Gucci Nuggets / Loan

Members and friends of the Dirty Art Department left Amsterdam by plane to Bari, and travelled – in descending order of technology – by

boat from Bari to Patras, by public transport from Patras to Delphi. On arriving in Delphi, they met the Oracle, Franco 'Bifo' Berardi, who presented his *Ode to Capitalism* and explained the revolution in his terms.

Continuing on foot from Delphi to Athens, over mountains and through valleys, there was time for rumination and chances to realise new links between themselves and those they met along the way. Once in Athens, they sought out the light through a series of planned and unplanned happenings and actions. Caught between the impossible fantasy of the revolution and the real task of self-organising and trying to save a refugee centre from collapse, those involved decided both individually and collectively how to proceed and what action to take.

The film ***The Wandering School Part II: Revolution or Bust!*** are some residues from this experience made as a collectively edited and produced film.

**The Dirty Art Department** biography on page 66

## **72. *Some Basic Tools and a Telephone Number***

### **Dirty Art Department**

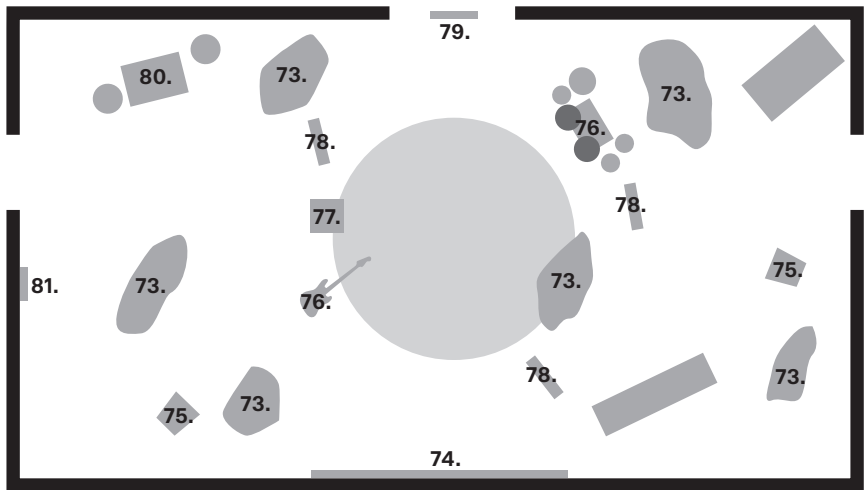
2015 / Print / Loan

The basic tools for opening a lock and occupying a building, and the telephone number of a lawyer specialised in squatting laws and the rights to the city in Amsterdam.

**The Dirty Art Department** biography on page 66



# BROADCASTING



### 73. **Rocks from Outer Space**

#### **Assemble**

2020 / Acoustic isolation panels / Materials: wire mesh, papier mache, and pigments / Commission

**Rocks from Outer Space** is a series of acoustic isolation panels and furniture made for the radio studio from wire mesh and papier mâché. The forms are born as abstract rock planes containing the acoustic memory of the universe, which upon impact on the landscape, distort into a collective dance of acoustic sculptural forms bringing a message of the universality of the everyday and the rock'n' roll energy of a cosmic dream to the collective voice of *Life on Planet Orsimanirana*.

**Assemble** biography on page 58

### 74. **Moleculocracy**

#### **Macao**

2021 / Video 5'00" / Credits: Emanuele Braga, Leonardo Ruvolo

The video **Moleculocracy** is a blueprint for organising the new planet around the idea of progressing from democracy to 'moleculocracy', an organic process of social organisation based on commoning, ecology, and the power of imagination.

**Macao** biography on page 57

### 75. **AQUAVVA**

#### **Théo Demans**

2015 / Soundsystem / Materials: speakers, wood, metal, foam, car parts, ceramic, fabric / Credits: courtesy the artist and Clemence Seilles / Loan

**AQUAVVA** is a DIY soundsystem sculpture created from wood, ceramics, metal, foam, and car parts. They serve as post-anthropocentric totems and are there to pump the sound of *Life on Planet Orsimanirana*.

**Théo Demans** biography on page 69

**76. *Fuck Macho Bullshit Forever***

**Muschi Muschi and Daddies on Acid**

2020 / Customised music instruments / Materials: fake skin and silicon sex toys / Commission

***Fuck Macho Bullshit Forever*** is a series of music instruments, including a drum kit, guitars, and a keyboard, customised with tattooed fake skin and silicone sex toys. They are ready for the visitor to create pumping post-patriarchal beats and rhythms for the creation of the new society.

**Muschi Muschi** biography on page 65

**Daddies on Acid** biography on page 65

**77. *Green Diesel Tribute Chair, Red Bull Nature Reserve Tribute Chair, El Camarón de la Isla Tribute Chair***

**New Day Gallery**

2018 / Chairs / Materials: wheeled office chair mechanisms and paintings / Loan

The three chairs, ***Green Diesel Tribute Chair, Red Bull Nature Reserve Tribute Chair***, and ***El Camarón de la Isla Tribute Chair***, are created from wheeled office chair mechanisms and a selection of almost naive anti-paintings by Paul Ferens and Charles Benjamin. The absurdity of using paintings to create office chairs underlines the bold and intentionally naive gestures of the New Day Gallery.

**New Day Gallery** biography on page 69

**78. *A Cryostat Used to Cool Quantum Computing Hardware 01 | 02 | 03***  
**Anaïs Borie**

2021 / Cable bridges / Material: wood, metal, electric wire, LED light / Commission

***A Cryostat Used to Cool Quantum Computing Hardware 01 | 02 | 03*** is a series of cable bridges for use in the radio studio of *Life on Planet Orsimanirana*, and are produced from various organic and artificial materials with a DIY techno-futurist aesthetic.

**Anaïs Borie** biography on page 69

**79. *The Heptahedron (Subtitles)***

**Saâdane Afif and Thomas Clerc**

2018 / Video 40'00" / Loan

***Solid Figures***

**Saâdane Afif & Starstyling**

2019 / Clothing / Materials: Various fabrics and print / Loan

The script to the play ***The Heptahedron*** and the clothing line ***Solid Figures*** form a part of a general decentralised and collaborative conceptual artwork by Saâdane Afif. It is loosely based on the fictional life of Yasmine d'Ouezzan, a French-Moroccan woman born in 1913 who was the first French female carom billiard champion. D'Ouezzan was chosen as a character both because she is a woman and because of the colonial context in which she lived. Saâdane Afif's process of commissioning other artists to create works based on previously commissioned works, thereby creating an unpredictable but coherent network of meanings and narratives.

After Afif commissioned a professor to teach geometry in the Jemaa el-Fnaa square in Marrakesh, who then decided to teach about the Heptahedron, he commissioned Thomas Clerc to write a play about the Heptahedron, and subsequently commissioned Starstyling to design clothing for the characters in the play.

In *Life on Planet Orsimanirana* the hosts of the radio station wear the clothing of the different characters, whilst the script of the play, which they do not have to follow, is displayed in the background.

**Saâdane Afif** biography on page 70

**Thomas Clerc** biography on page 70

**Starstyling** biography on page 70

**80. *Sink Nr1***

**Balzer Balzer**

2021 / Workshop sink / Materials: scrap steel, drums, and hand pump / Commission

***Sink Nr1*** is a workshop sink created from roughly finished scrap steel



and hand pumps, for use by the various workshops in the programme of *Life on Planet Orsimanirana*. It is a rational piece of design, a gesture of autonomy, and an expression of the ecstasy of the archaic festival backed by a techno beat.

**Balzer Balzer** biography on page 70

## 81. *Saturnalia 2017 Documentary*

### **Macao**

2018 / Video 18'00" / Credit: Jacopo Farina, Collettivo Saturnalia, Macao / Loan

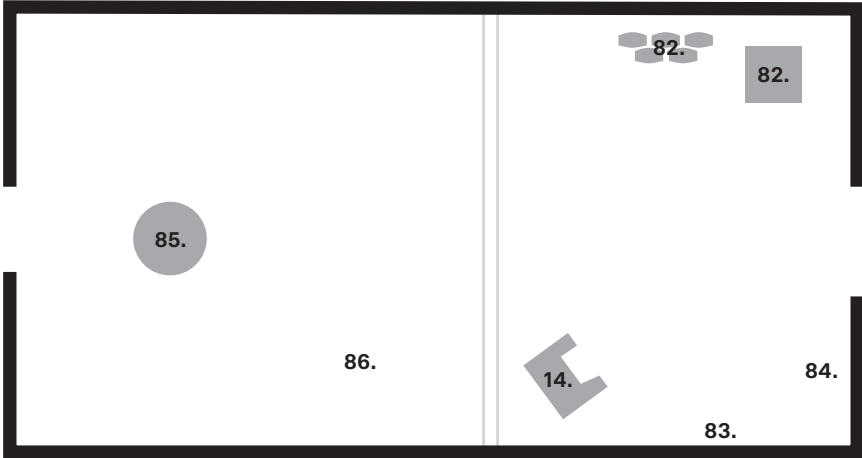
The Saturnalia festival is the gathering of a community spread throughout the world bounded by a shared interest in experimental music, artistic practices, and unusual means of social interaction. It takes place every year in June at Macao's base in Milan. In 2017, *Saturnalia* had its biggest instalment to date, welcoming a diverse and courageous line-up. At the same time, Macao was being threatened with eviction and was mobilising its entire community in order to stay alive.

This documentary portrays the atmosphere and ideas circulating at this time, while discussing the matter with organisers and artists alike. It tells the story of a battle for the soul of a city, and for freedom of expression in a progressively worsening political environment.

**Macao** biography on page 57



# CHANGING



82. ***Todopia Shower***

**Reinier Kranendonk**

2015 / DIY self-sufficient shower / Loan

***Black Cloud Water***

**Reinier Kranendonk**

2020 / Solar heated DIY water supply / Commission

The ***Todopia Shower*** and ***Black Cloud Water*** were created as an autonomous shower system for use in abandoned buildings. Made from scrap and easily found materials, they offer a pragmatic comfort and sensitive poetic access to the needs of everyday life.

**Reinier Kranendonk** biography on page 70

83. ***Glass, Trash, Donkey, Pumpkin, Belly, Melody***

**Anna Reutinger and Alexandra Philips**

2021 / DIY clothing / Materials: cotton and paint / Commission

***Glass, Trash, Donkey, Pumpkin, Belly, Melody*** is a series of clothing produced in a collective workshop, which allows visitors to adorn themselves as new hybrid beings, to be an 'other' that defies categorisation, and to roam the landscape of *Life on Planet Orsimanirana* ready to encounter the 'post-self' self of others.

Left: Teapot, Dead Fish, Alligator, Rucola, Foot, Pocket

Centre: Car Light, Vase, Squirrel, Tomato, Ears, Plant Pot

Right: Fancy Lightbulb, Soggy Tissue, Starfruit, Snail, Nose, Birdcage

**Anna Reutinger** biography on page 70

**Alexandra Philips** biography on page 71

84. ***Under Any Sea Lies a Desert: Trinacria I, II and III***

**Nicola Baratto and Yiannis Mouravas**

2020 / Glazed Ceramics / Loan

***Under Any Sea Lies a Desert: Trinacria I, II and III*** are a series of ceramics that form part of a general ongoing multimedia research project into the revolutionary power of dreams by Nicola Baratto and

Yiannis Mouravas. These contemporary ceramic *Trinacrias* feature *akras* where different fauna, flora, and humanoid figures merge to become a unique more-than-human vision.

**Nicola Baratto and Yiannis Mouravas** biography on page 71

**85. *Maskenfigur 'Technik' (Für Holdt)***

**Lavinia Schulz and Walter Holdt**

1923 / Mask costume / Materials: sack cloth, wood, brass /  
MK&G Collection

***Maskenfigur 'Technik' (Für Holdt)*** is one of a series of mask costumes representing fantastically Dada-esque reptilian, insectoid, organic, and robotic abstractions, made from simple materials by Schulz and Holdt to perform in. The work can be seen as a repeated artistic attempt to transcend an anthropocentric dominance and spiritual isolation by deconstructing and merging the self with the other.

**Lavinia Schulz and Walter Holdt** biography on page 71

**86. *Mud x Sand Bath***

**Jerszy Seymour Design Workshop, Macao, and Assemble**

2021 / Sand bath / Commission

***Mud x Sand Bath*** is a sand bath whose original intention was to allow visitors to immerse themselves in a warm ecstatic mud bath and become part of a new molecular consciousness ready to create the new world. The pandemic and the floor weight limit restricted that possibility, but the gesture is still there.

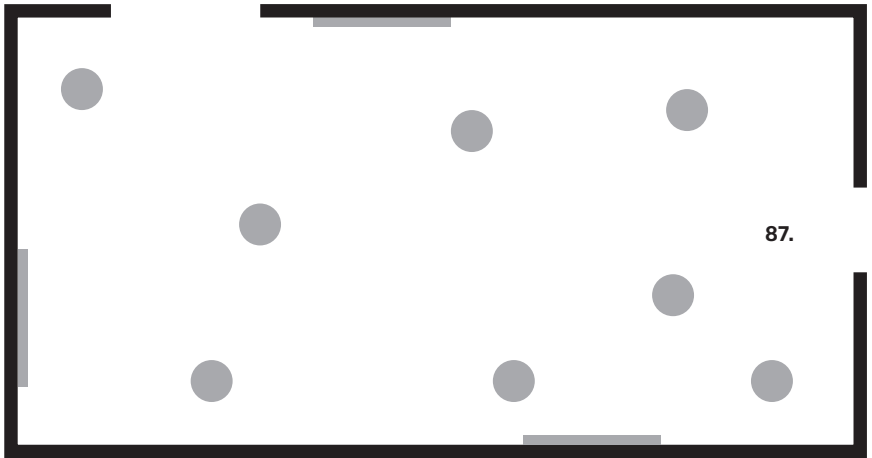
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# TRANSFORMING



## 87. ***We Have Never Been Human***

### **Macao and Saturnalia**

2020 / Video, sculpture, and interactive sound installation / Credits: Davide Belingheri, Emanuele Braga, Gianmaria Di Pasquale, Andrea Giomi, Biagio Luca Intorrella, Giulia Luculli, Manuela Gama Malcher, Luca Mucci, Francesco Pappagallo, Viola Vitali / Commission

***We Have Never Been Human*** is a speculative practice that investigates and weaves together processes of non-human morphogenesis and collective caosmosis.

An immersive, generative multimedia environment conceived to host and explore 'chemical gardens' and delicate structures, as well as to re-imagine new communal experiences of leisure, action, and care in parallel possible worlds.

Crossing different skills and knowledges in a collaborative and collective workflow, a multilayered and enigmatic topography is revealed by the intra-actions of different means: sounds, sculptures, words, motion of images, motion of bodies.

An interactive sonification framework has been designed in order to make the chemical gardens' growth processes audible. Two complementary approaches have been tried: the first one includes a model-based sonification providing an auditory representation of chemical gardens' motion data issued from video recordings. The second one adopts a set of different techniques to directly sonify data stemming from 'chemobionics' research studies: this new interdisciplinary scientific field investigates the physical, chemical, and biological properties of self-organized inorganic processes, shedding light on how 'chemical gardens' played a fundamental role in the origins of life.

A spiralling motion through science and history, myth, and technology, the work addresses the very core of the human(ist) division of the natural-cultural world and the western anthropocentric perspective, or the 'vital exception', as a weak and very limited interpretation of reality.

Special thanks to: Julyan Cartwright (University of Granada), Matthias Kellermeier (BASF SE), Werner Kunz (University of Regensburg), Laura Tripaldi (University of Milano-Bicocca)

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## BIOGRAPHIES

**Jerszy Seymour** (CA & UK, born 1968) is a designer and director of the Dirty Art Department. Spanning from industrially and post-industrially produced objects, actions, interventions and installations, he sees design as the general relationship we have with the built world, the natural world, other people and ourselves, and as much about the inhabitation of the planet as the inhabitation of the mind. He defines his work as the creation of situations that seek to expand utopian possibilities defined by the idea of the Non-Gesamt Gesamt Kunstwerk. His work has been presented by and is held in the permanent collections of many museums and institutions including the Centre Georges Pompidou in Paris, Museum of Applied Arts in Vienna, Kunsthhaus Glarus, the Vitra Design Museum in Weil am Rhein, the Museum of Modern Art in New York, Marta Herford, Mudam Luxembourg and the Fondation Lafayette in Paris. In parallel he has created objects for design companies such as Magis, Vitra and Kreo and has taught and given lectures and workshops at many schools including the Royal College of Art in London, Berlin University of Arts, Domus Academy in Milan, Berlin Program for Artists, La Sapienza in Rome, Eindhoven Academy, Cranbrook Academy in Michigan and the Haute Ecole d'art et de design in Geneva. In 2011, Jerszy Seymour, together with Catherine Geel, Stephane Barbier Bouvet, and Clemence Seilles, co-founded the Dirty Art Department, a radical masters program in art and design at the Sandberg Institute in Amsterdam.

### **MACAO - Nuovo Centro per le Arti, la Cultura e la Ricerca**

Macao is an assemblage of bodies, artists, activists, chairs, moulds, concepts, sounds, leisures and streets with the aim to produce art, fights, and joy.

Macao is an independent centre for art, culture, and research. Avoiding the creative industry paradigm, and trying to innovate the old idea of cultural institutions, they started to consider art production as a viable process for rethinking social change, elaborating independent political critique, and as a space for innovative governance and production models. Their research concerns the labour conditions in the creative industry and cultural sector, the right to the city, and new forms of or-

ganisation and technological solutions for cultural production. Macao is currently based in a former slaughterhouse in the middle of a huge abandoned area not so far from the centre of the city. It has a cross-sectorial program hosting performing arts, cinema, visual arts, design, photography, literature, new media, hacking, and meetings of citizens' committees. It is coordinated by an open assembly of artists and activists. Macao's space is kept alive by trying to face repressive dynamics directly. They support emancipatory practices working with marginal and oppressed subjectivities. Both from a human and political point of view, they challenge any exclusive attitude.

**Assemble** is a multi-disciplinary collective working across built environment disciplines, including architecture, research, design, and public art. Founded in 2010 to undertake a single self-built project, Assemble has since delivered a diverse and award-winning body of work, whilst retaining a democratic and co-operative working method that enables built, social, and research-based work on a variety of scales, both making things and making things happen.

Members have a broad range of skills and experience covering design, construction, furniture making, fabrication, brief development, urban and public realm design, organisational development, making, audio production, events programming and production, performance, carpentry, ceramics, product development, set design, and theatre-making. "As a practice, we have tried to champion a way of working which is local and committed, which positions the architect as part of an ongoing local conversation. Economically and organisationally, this is often a struggle, and we are most proud of the work where we have been able to use architectural intervention to contribute to the efforts of a community to push forward change themselves. These include the work in Walthamstow with Blackhorse Workshop, in Glasgow with Baltic Street Adventure Playground, and in Liverpool with Granby Workshop. These are all organisations started by Assemble, which now have an independent life of their own, and which continue to be agents of change around which communities can strengthen and grow networks of meaningful mutual support."

**Emanuele Braga** (IT, born 1975) is an artist, researcher, and activist whose work focuses on the relationship between art, economics, and new technologies. In recent years, he has co-founded and developed several projects in collaboration with the Balletto Civile dance company, where he served as choreographer, performer, and teacher. He is also a co-founder of Macao; the Institute of Radical Imagination (IRI), a transnational artistic think tank questioning post-capitalist alternatives; and Landscape Choreography, a performance and research project for which he served as a director, curator, and researcher. He has also worked with Ebony Decolonize Work, a design platform for asylum seekers, and KINLab, an art space in Milan.

**Amica Dall** (UK, born 1986 ) is a founding member of Assemble, a non-hierarchical collective whose work focuses on the social and material processes through which cities are made, producing architecture, art, urban design, and research. Amica works across the practice with a strong emphasis on leading and supporting self-initiated and longterm, embedded projects. Aside from her work in Assemble, Amica teaches at the Royal College of Art and Architectural Association, is a trustee of Theatrum Mundi, an independent research charity that builds collaboration between performing arts and city making, and member of the Construction Declares UK steering group. She has written for and broadcast on a range of platforms, including AA Files, Jahresring, UN Habitat / Routledge, Arts Council England, and BBC Radio 4.

**Octave Rimbert-Rivière** (FR, born 1988) is an artist living and working between Amsterdam and France, and is an alumnus of the Dirty Art Department. His work is the result of collisions between chimerical and satirical accumulations, juxtapositions and experimentations in scale and inversion. His concept of the carnivalesque serves to stir the transformative opportunity of both an everyday tranquility and a hybrid bliss of chaos.

**Touche-Touche** is the artist and designer duo of Carolin Gieszner (DE, born 1989) and Théo Demans (FR, born 1992), both of whom live and work in Brussels. Their work is based on creating dream-like, scenographic experiences as a free fall of tangible reality. With a focus on a liberated form of craftsmanship and immersive installations, their work emphasises the sensual relationship we have with our surroundings. Théo Demans is an alumnus of the Dirty Art Department.

**Charles Benjamin** (SE, born 1989) is a painter based in Basel. He uses painting in expanded form, often intertwining personal interests and problems with inherent formal issues of the medium. With a DIY approach, he formally documents and plays with spiritual depletion, economic hardship, and art history. Apart from painting, he sometimes branches out in performance projects such as sleeping on a gallery floor for two weeks without any basic comforts (*Being a Better Person and Possibly Helping Others*, Gallery Mario Kreuzberg, 2016) and singing deadpan pop songs on his youtube channel (*Purecore Songs*, 2016–).

**Lee ‘Scratch’ Perry** (JM, born 1936) is a legendary reggae music producer and singer and inventor of dub. He moved to Kingston in 1961 to pursue a career in music after a divine voice directed him there. After founding the infamous Black Ark Studio, he became one of the pioneering forces in the development of reggae and dub. By the end of the 70s, he started painting occult symbols and ‘dub-collages’ in his studio, which gradually developed into a multidisciplinary Gesamtkunstwerk practice. His output has since taken the form of multi-layered clusters that continually shift and change, creating an ever-expanding network of paradisaical animals, cartoon figures, and saints, using paint, mirrors, rocks, photographs, video and computer transmitted word association poems – all in a ceaseless quest to venerate the Almighty.

**KillASon** (aka Marcus Dossavi-Gourdot FR, born 1995) is a musician, rapper, producer, and artist based in Paris. His work is characterised by a vibrant, hybrid style of hip-hop, including the exuberant *The Rize* in 2016, the warmly melancholic diptych *STW* (Strange The World), and his epic first solo album *Supaheroz*. In 2021 he released the instinctive, spontaneous, and visceral 10-track mixtape *Wolf Tape*. His work unfolds an inclusive vision of artistic practice that spans fashion, dance, and cinema.

**M.Bassy** is a non-profit organisation based in Hamburg. Its goal is to promote contemporary African and African-inspired artists and creatives – especially in the areas of design, fashion, and music. With its public salon, it aims to create a space for public encounter and exchange in order to share and celebrate African culture.

**Rimaflow** is a social cooperative on the outskirts of Milan, established in 2012 with the occupation of the Maflow car parts factory by its workers, who were left unemployed after production had moved to other countries with cheaper labour. Rimaflow now functions as a decentralised worker-controlled factory for reuse and recycling as well as a centre for social activism and solidarity.

**Jeremy Shaw** (CA, born 1977) is an artist living and working in Berlin. His work deals with altered states as well as the cultural and scientific practices of investigating transcendental experience. His recurring themes include belief-systems, drugs, neuroscience, subculture, dance, and evolution. His works often combine elements of cinema vérité, conceptual art, music videos, scientific research, and science fiction.

**Franco 'Bifo' Berardi** (IT, born 1949) is an Italian philosopher and activist in the autonomist Marxist tradition, whose work mainly focuses on the role of the media and information technology within post-industrial capitalism. Berardi founded the magazine *A/traverso* in 1975 and was also part of Radio Alice from 1976 to 1978, the first free pirate radio station in Italy. Berardi has published over two dozen books as well as a number of essays and speeches.

**Istubalz** (Istituto di Studi Balzanici) can be translated as the Institute of Whimsical Studies. It is comprised of a group of non-artists who create artworks by ignoring rules and technical know-how. The group is based

in Bologna and its members are anonymous.

**Marco Bertoni** (IT, born 1961) is a musician, producer and composer who lives and works in Bologna. He says: ‘I found myself involved in something called (later) ‘Italian new wave’ around the age of 16, where (from ‘77 to ‘81) I vented my creativity as a keyboard player for a group called “Confusional Quartet”. In the present days I mostly produce young artists and I can compose sound works by applying a detachment and a sincere sense of pleasure. The last work to which I dedicated myself (before ‘*out of pumpkin*’) is ‘*Wrong Ninna Nanna*’ with texts by Bifo and voices by Lydia Lunch and Robert Gillespie’.

**Tom K Kemp** (UK, born 1998) is an artist and filmmaker based in Amsterdam and London and is an alumnus of the Dirty Art Department. His work incorporates role-playing game design and animation into filmmaking which often delves into the consequences that neoliberal bureaucracy and economy have on intimate human relations. Often drawing on their specific knowledge, participants become the primary sources in analytical ‘play sessions’ to generate films that function as unpredictable seances of collaborative fiction. Through this process, the models of neoliberalism themselves inevitably become warped and estranged, thereby offering the viewer both some distance from their own surrounding conditions and potential speculative exits.

**Horrible Bise** is a fictional cult art band with rockstar status, composed of Victor Delestre (FR, born 1989), Amaury Daurel (FR, born 1990), and Romain Juan (FR, born 1984). Their works include performances and video documentaries which feature them posing with rockstar cool where the work of art is never featured and in fact is not there. The transformative nature of their work comes both through a deep manipulation of the power of paradox and of simple humour, thereby exposing the myth and becoming the myth at the same time. Victor Delestre is an alumnus of the Dirty Art Department.

**Morph** is an international collective of emerging artists and designers who recently graduated from major design schools in the Netherlands. This collaboration began with the desire of a young generation of creators, sometimes frustrated by having to enter established institutional categories, to actively create their own exhibition formats. Affirming

the transdisciplinary nature of design, Morph brings together different practitioners working in a wide range of fields, from graphic design, 3D animation, video, theatre, sound, performance, objects, and sculpture, in order to design total environments.

**Tomasz Skibicki** (DE, born 1991) is an artist living and working in Amsterdam, and is an alumnus of the Dirty Art Department. With his work, he attempts to redefine traditional crafts to produce sculptures, films, and installations based on what he likes to call ‘firsthand encounters with second-hand stories’. Addressing concerns of migration, consumerism, and death as well as riddles in personal and arcane narratives, his role as the ‘hoarder-gatherer’ could be considered as both a manifestation of contemporary society and its antidote at the same time.

**OBOT** is a project started in 2020 by Maddalena Fragnito and Zoe Romano. Their work is concerned with a trans-feminist and queer perspective in the study of science and technology, where they address methods to lower the barrier towards the production of scientific knowledge by making access to tools, protocols, and data more inclusive as well as promoting collaborative inquiry.

**Selma Körän** (DE, born 1989) is a multimedia artist who lives and works in Berlin, and is an alumnus of the Dirty Art Department. Her work includes animation, video, painting, and sculpture where she restages and reinterprets mythological narratives in order to satirise and deconstruct gender roles. An idiosyncratic, surrealist, fever-dream-like aesthetic, resembling a livestream from the brain of a five-year-old, underpin her political and socio-critical positions.

**Das Gängeviertel** is a self-managed cultural collective which started after the occupation of thirteen disused buildings in the centre of Hamburg in 2009. Their goal is to support and enliven the accessibility and diversity of culture for the local community. It consists of various event spaces, living spaces, galleries, studios, workshops, and is the base of the radio station Freies Sender Kombinat. With a focus on subculture, the core concern is to make culture and education accessible to all people and to invite them to actively participate in it themselves, regardless of their economic situation.

**Daniel Dewar** (FR & UK, born 1976) and **Grégory Gicquel** (FR, born 1975) are an artist duo based in Brussels and France. They first collaborated as students and have been working together ever since, winning the Prix Marcel Duchamp in 2012. Their iconoclastic work violates the pre-established codes of sculpture and features a continuous physical re-engagement with materials and processes through a hyper-awareness of the craftsmanship and tradition of the medium, which expands its reach in the process. The display of erudition and joyful anarchy are nicely offset by the many ways in which references glance back at the past whilst casting an ironic shadow on the present. Daniel Dewar is a tutor at the Dirty Art Department.

**Janne Schimmel** (NL, born 1993) is a designer who lives and works in Eindhoven. His work includes objects, furniture, and interfaces which seek to create a new access to the spiritual realm. He uses the symbolism and artefacts that exist inside video games in order to free himself of the mandate of technology and to create spiritual interfaces to our digital selves that enable an eloquent crossover from our physical bodies to the digital plane.

**Eurico Sá Fernandes** (PT, born 1991) is an artist and coder living and working in Amsterdam, and is an alumnus of the Dirty Art Department. Through the medium of performance, installation, video, and software, his work investigates the technification of human surroundings, with a particular focus on perception, systems of reasoning and interaction, encryption, and speculation.

**Daniele Salvini** (IT) lives and works in Milan. He studied political science and cinema and lived in France for three years and in New York for fifteen years. He is documentarist, writer, tinkerer of technology, aikido student and a decent cook.

**Veronika Bjarsch** (DE, born 1978) is a designer living and working in Berlin. Her work spans industrial, graphic, and web design. She also has experience in the production and production-management of unique works, small-scale, bespoke products for the contemporary art sector, and large series production for the commercial sector.



**DVTK** is a design studio founded in 2015 by Kim Boutin (FR, born 1989) and David Borner (FR, born 1988). Their work seeks to create digital interfaces as meeting places in virtual worlds, with collaborative digital artworks such as *Online Together*, *Through the Window*, and *Ruines*.

**Muschi Muschi** is an underground, queer-feminist tattoo studio in Berlin. They believe in solidarity and intersectional feminism and welcome all gender identities, body types, skin colours, and sexual orientations. Macha Machenka, the mother of Muschi Muschi, gives hand poke (or 'stick-and-poke') tattooing and hygiene workshops to beginners, guided by the belief that, since home tattooing is inevitable, the best approach is to give people the tools to do it as safely and as well as possible. They have also created a queer-feminist Tarot card set, bringing together 48 international tattoo artists in order to raise awareness and collect money for victims of domestic violence.

**Daddies On Acid** is a network of DJs and a regular event in Berlin. They say: 'We are DJs and a darkroom party for people who like to fuck in darkrooms to sexy music. Since parties are not allowed anymore in Berlin, but sexy music still is, Daddies On Acid stream every Wednesday for all the thirsty dirty ears out there. Consent is all Daddies On Acid needs to take you on a trip to Berlin's shady places.'

**Tom Kemp** (UK, born 1998) is an artist and filmmaker based in Amsterdam and London and is an alumnus of the Dirty Art Department. His work incorporates role-playing game design and animation into filmmaking which often delves into the consequences that neoliberal bureaucracy and economy have on intimate human relations. Often drawing on their specific knowledge, participants become the primary sources in analytical 'play sessions' to generate films that function as unpredictable seances of collaborative fiction. Through this process, the models of neoliberalism themselves inevitably become warped and estranged, thereby offering the viewer both some distance from their own surrounding conditions and potential speculative exits.

**Enzo Mari** (IT, 1932–2020) was an Italian artist and designer, and one of the greats of Italian postwar design. He was born in Novara, and studied at the Brera Academy in Milan from 1952 to 1956. He drew inspiration from the idealism of the arts and crafts movement and his political

views as a communist. From 1956 onward, he specialised in industrial design and created a portfolio of more than 2,000 works, as well as creating books, artworks, and exhibitions. At the core of his work, his desire was to create models for a different society.

**Marcell Mars** (HR, born 1972) is an activist, independent scholar, and artist who describes himself as an advanced internet user. His work has been instrumental in the development of civil society in Croatia and beyond, and he is one of the founders of Multimedia Institute/MAMA in Zagreb. Together with Tomislav Medak, he founded Public Library / Memory of the World, for which he develops and maintains the software infrastructure.

**Victor Delestre** (FR, born 1989 Bordeaux) lives and works in Brussels and Bordeaux. He is a multidisciplinary artist in the broadest sense of the term. Initially from the theater world which he practiced for 8 years, he later shifted his attention to the Fine Arts. If the above mentioned theatre experience has significantly influenced his current artistic practice, his deeper interest is to play different roles in real life rather than on stage or behind a screen. Since then his passion for the scenic, spectacular, and narrative aspects of the theater remains untouched yet adding to these now are ideas of community and building affinities with others. He articulates his practice between solo and various collaborative projects such as the entity Deborah Bowmann (exhibition space in Brussels and artistic identity both) which he founded along with the artist Amaury Daurel, Horrible Bise (a trio with Amaury Daurel and Romain Juan) and also his two current musical projects (France Frites and Victor & Lucas).

The **Dirty Art Department** is a radical education platform in art and design at the Sandberg Instituut in Amsterdam. It was founded by Stephane Barbier Bouvet, Clemence Seilles, Catherine Geel, and Jerszy Seymour in 2011 as a reaction to the social and political situation and to save the subject of both physical and mental worldbuilding from the jaws of a rabid neoliberal capitalism.

From its outset, it could see itself as a sort of temporary autonomous zone, or even better, a permanent, permeable, and transformable autonomous zone. Its landing at, or even squatting of, the Sandberg

Instituut - Rietveld Academy with its modernist roots, could be seen as a conscious decision to overlay the idea of wandering (from *dérive* to the Vandals) and rationalist platforms, and its reactive, situation-based programless core, as a post-pedagogic pedagogy. For the Dirty Art Department, it is fundamental that the school is a place that should not be controlled, that should allow all ideas to be expressed, discussed, and developed, and that has the right to consider the creation of a new world in serious terms.

The Dirty Art Department past and present includes: Laure Jaffuel, Guy Königstein, Stef Meul, Naty Moskovich, Ding Chang Peng, Elise van Mourik, Raoul Zoellner, Iris Bijvelds, Netta Bacon, Marc Barreda, Matthias Dolder, Lyske Gais, Kees Klaassen, Charley Reijnders, Wonjong Shin, Aliko van der Kruijs, Anna Veenstra, Leila Arenou, Josefin Arnell, Dagmar Atladottir, Virginie Dubois, Brendan Heshka, Nina Janssen, Oona Linke, Aaron McLaughlin, Chris Rijkse, Matthieu de Jong, Victor Delestre, Théo Demans, Reinier Kranendonk, Michele Rizzo, Mirka Severa, Elise Ehry, Maarten Nico, Rahel Pasztor, Josephine Peguillan, Anna Reutinger, Thomas Schneider, Arthur Tramier, Nicola Baratto, Gamze Baray, Carole Cicciu, Constance Hinfrey, Alban Karsten, Kitty van Ekeren, Aurélien Lepetit, Kolbrun Love, Cyril de Menouillard, Yiannis Mouravas, Valentin Noiret, Rachel-Rose O'Leary, Petros Orfanos, Angelo Rrem, Eurico Sá Fernandes, Thijs Vandeloo, Benvenuta Bosetto, Giovanni Bozzoli, Christopher Lawrence, Daniel Munoz Ordonez, David Haack Monberg, Quentin Dupuy, Andy Garcia Vidal, Lotte Hardeman, Jason Harvey, Jean-François Peschot, Jeroen Kortekaas, Tom Kemp, Anna Laederach, Leo Ravy, Andrea Lopez Bernal, Pierre Bujreau, Greg Ponchak, Rachele Monti, Sara Daniel, Selma Köran, Sun Chang, Tomasz Skibicki, Walter Götsch and Nagare Willemsen, Ana Lipps, Veronika Babayan, Benoit Gilles Michel, Casper Braat, Camille Bree, Ciara O'Kelly, Eloy Cruz del Prado, Constantin Dichtl, Elisabeth Prehn, Finn Wagner, Francesca Miazzi, Janina Fritz, Jakob Grebret, Ida Jonsson, Natalia Jordanova, Juan David Rivera Herrera, Mariana Jurado Rico, Margaux Koch, Liane Rosenthal, Ludovic Hadjeras, Noah Cohen, Noemie Tshisumpa, Coilin O'Connell, Marvin Philip Ogger, Octave Rimbart-Rivière, Lucie Sahner, Sara Santana López, Josephine van Schendel, Sophia Simensky, Simon Saarinen,

Linda Stauffer, Jan Vahl, Jeanne Vrastor, Wei Yang, Negiste Yesside, Stephane Barbier Bouvet, Clemence Seilles, Catherine Geel, Erasmus Scherjon, Florence Parot, Daniel Dewar, Saâdane Afif, Noam Toran, Clara Balaguer and Catherine Somze.

**Hallo: Festspiele** was founded in 2015 as a non-profit organisation in Hamburg. Setting itself the task of making inaccessible places available to the public in the long term, it achieved its goal with the opening of the Schaltzentrale at the Kraftwerk Bille, located in an area of intense urban development. Since 2016, Hallo: Festspiele serves as an interface between culture, art, urban development, and the neighbourhood.

**Mary Maggic** (US, born 1991) is a non-binary Chinese-American artist currently based in Vienna. Their work spans from amateur science, public workshopology, performance, installation, to documentary film and speculative fiction. Since 2015, Maggic's research has centred on hormone biopolitics, environmental toxicity, and how the ethos and methodologies of bio-hacking can serve to demystify invisible lines of molecular bio-power.

As she says: 'As a product of a world that is permanently polluted and colonised by industrial toxicities and capitalist aims, I run with this urgency to figure new (xeno)feminist strategies that embody the radical porosity of the human, non-human, and planetary. Cross-contaminations are indeed how we survive together. Purity is not an option!'

**Quentin Dupuy** (FR, born 1992) is an artist who lives and works in Marseille. Through drawing, installation, objects, and situated interventions, the work of Quentin Dupuy humorously addresses the roles of design and decorative arts in the production of the social imagination. His current research is oriented toward speculative fabulations that render the anthropological and psychological ambiguities of contemporary modes of production.

The **Institute of Radical Imagination** is a group of curators, activists, scholars, and cultural producers with a shared interest in co-producing research, knowledge, and artistic and political interventions aimed at implementing post-capitalist forms of life.

**Professor Guy Standing** (UK, born 1948) is a British professor of development studies at the School of Oriental and African Studies (SOAS) at the University of London and co-founder of the Basic Income Earth Network (BIEN). He has written widely in the areas of labour economics, labour market policy, unemployment, labour market flexibility, structural adjustment policies, and social protection. His recent work has concerned the emerging precariat class, the need to move towards unconditional basic income and deliberative democracy, and the commons.

**Massive Attack** is an iconic English electronic band formed in 1988 in Bristol by Robert '3D' Del Naja, Adrian 'Tricky' Thaws, Andrew 'Mushroom' Vowles, and Grant 'Daddy G' Marshall. The band currently consists of Del Naja, Thaws, and Marshall, with Shara Nelson and Horace Andy as guest vocalists.

**Young Fathers** is a Scottish band formed in Edinburgh in 2008 by Alloysious Massaquoi, Kayus Bankole, and Graham 'G' Hastings. In 2014 they won the Mercury Prize for their album *Dead*.

**Théo Demans** (FR, born 1992) is an artist and designer living and working in Brussels. He is part of the artist duo Touche-Touche and an alumnus of the Dirty Art Department. In his work, he creates contemporary sacral environments in which audiences are invited to actively participate, and which are intended as safe spaces for togetherness and moments of collective hypnosis.

**New Day Gallery** is a collective project by artists Paul Ferens (FR, born 1989) and Charles Benjamin (SE, born 1989). The project originated in the now legendary art space of the same name in Berlin, which was active between 2016 and 2018. The space hosted and produced seventeen solo and group exhibitions over a span of two years, with local and international artists and non-artists. Although New Day Gallery never expressed a coherent direction or program, the output was often characterised by a humorous attitude and an enormous amount of sweat.

**Anaïs Borie** (FR, born 1991) is a designer based in the Netherlands and is part of the collective Morph. Her practice explores the links between technology and mythology, and seeks to develop parallel and alternative scenarios in which fantasies and transgressions can take shape. Her work aims to produce powerful metaphors that stimulate reflections on

contemporary and future transformations of the human condition. She is currently a resident at the MK&G, where she is researching her project *Cyborg is Female*.

**Saâdane Afif** (FR, born 1970) is a conceptual artist living and working in Berlin. His work focuses on interpretation, exchange, and circulation using performance, objects, sculptures, text, posters, and neon as mediums. It is subject to a continuous process of alteration where he integrates elements of art history, music, poetry, and dance. He won the Prix Marcel Duchamp in 2009.

**Thomas Clerc** (FR, born 1965) is a writer and a poet living and working in Paris.

**Starstyling** is a fashion brand in Berlin founded in 2000 by Katja Schlegel (DE, born 1967) and Kai Seifried (DE, born 1970). As pioneers of Berlin's creative scene, Starstyling works with subtle irony and is dedicated to critical reflection and high-quality, handmade, Berlin-based production.

**Balzer Balzer** is the studio of Nils Balzer, Moritz Balzer, and Yanik Balzer founded in Berlin in 2019. Their work deals with creating design objects for daily use, often using found objects and a rational approach that transcends itself with the desire and fantasy of the continuous rave.

**Reinier Kranendonk** (NL, born 1980) is an artist living between Enschede and Rotterdam, and is an alumnus of the Dirty Art Department. His work is concerned with the poetics of nature and industrial waste, and often involves the creation of functional objects made from scrap material that make daily life a simpler and more thoughtful journey. His thesis work, *Todopia*, expanded on and extended his previous work to produce the basic necessities for daily life – including water supply, a toilet, a shower, heating, cooking, and electricity – and always with a sensitive and pragmatic poetry.

**Anna Reutinger** (US, born 1991) is an artist living and working in Brussels, and is an alumnus of the Dirty Art Department. She works with sculpture and social situations and proposes a return to craft in defiance of capitalist production cycles, and as a seed for social, material, and environmental empathy. Oscillating between incidental and

intentional gestures, she uses waste and found material to expose the transitory nature of things, beings, and their interconnection.

**Alexandra Phillips** (US, born 1988) is an artist living and working between New York and the Netherlands. Her practice engages with sculpture, sound, text, and printed matter to give a second chance to that which has been forgotten: for the functional and the functionless, for the unnoticed, worn and discarded, for that which has acquired a new meaning, value, and aesthetic with the passage of time.

**Nicola Baratto** (IT, born 1989) and **Yiannis Mouravas** (GR, born 1986) are an artist duo based in the Netherlands, and are alumni of the Dirty Art Department. They navigate archaeo-dreaming as a multi-disciplinary methodology that merges archaeology with dreamscape-making. Their work creates narratives, integrating history, mythology, material memory, personal dreams, and collective imagination in the form of installations, films, sculptures, cartography, and publications. They are currently research fellows at the Sandberg Instituut in Amsterdam.

**Lavinia Schulz** (DE, 1896–1924) and **Walter Holdt** (DE, 1896–1924) were artists and dancers active in Berlin and Hamburg in the 1920s. They performed as a dance duet wearing mask costumes characterised by both a dadaist and a hard, primitive, and sometimes demonic abstraction. Their work cultivated a zealously ecological consciousness that made them associate abstraction with redemptive organic forms, while their dance aesthetic embedded a powerful masochism and was noted as an expressionist demonisation of marriage itself. Living an austere life by choice, their lives ended tragically after Schulz shot Holdt and then herself.





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Jerszy Seymour Design Workshop with Macao Milano  
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