



Most Things Happen When I am Asleep

Alice Yard
Beta-Local
Cemeti Institute for Art and Society
Laagencia
TEOR/ética

April 4 – May 19, 2018

Elastic Rules for Daily Life

Both Cemeti Institute for Art and Society and Beta-Local have recently experienced serious forms of natural disasters; the 2006 Indonesian earthquake and tsunami, and Hurricane Maria in 2017. The severe and complex nature of these events marked a turning point in institutional thinking and operation for both, Beta-Local learning to understand crises as a natural environment to operate in and Cemeti reshaping their direct involvement in communities through their efforts. How can crises adapt to institutions and vice versa? Do such responses signify a deeper, more infrastructural consideration of what artistic practice might be? In this exhibition we consider the emergency state beyond its relation to disaster, and as a working opportunity that produces elastic rules of personal and institutional life instead.

Inexplicable Energy and Speculative Knowledge

Liberating information and knowledge are techniques that can be decolonising. In places where this approach is exercised an urgency to share influences, curatorial, artistic and institutional work is at the forefront of production. Can we 'practice' political agency? Can the gallery's existence be undermined? How to form collaborations within ongoing interrogations of existing knowledges? The creation of supportive structures allows for more energy production and in turn the production of yet unknown knowledge. For *Most Things Happen When I am Asleep* we tap into La Agencia's Open Air School, a weather defying educational programme that is a form of

resistance in itself. We also look at the idea of the yard as an open learning space, borrowing from the format of the colonial villa that is now Alice Yard. How to understand such a domestic space as a tool with which to produce collective knowledge? How to speculate on knowledge and build a support base for it?

Work/Mahi

What actually is the work of an art institute, what is actually being produced? Many of the artspaces introduced in this show relate to their direct environment. They identify cultural communities and continuously train for what is yet to come. The collective training, or maintenance work, proposed by some of the spaces rethinks traditional notions and values of the end result or outcome. Within this exhibition 'work' as a form of production that relates both to artists as well as institutes is reshaped not as a fixed result, but an attitude in itself, broadly considering issues surrounding pay, mental health, work environment and its conditions. All of these spaces offer modest proposals around issues of work within the presented texts, hints are given within the 'work' and much of what is in the gallery space has been produced collaboratively; TEOR/ética's publication table and hammocks, Alice Yard's hallway of posters, and Beta-Local's sentences manifesto hovering above the gallery. Without advocating for 'overworking', it tries to negotiate slower forms of working and the sharing of labour that can result in forms that never go asleep.

Most Things Happen When I Am Asleep is an international exhibition bringing together the work of La Agencia from Colombia, Beta-Local from Puerto Rico, Alice Yard from Trinidad and Tobago, TEOR/ética from Costa Rica, and Cemeti Institute for Art and Society from Indonesia to Artspace NZ.

The exhibition showcases work from these places as well as offering modest proposals on how institutes can evolve, develop and constantly change, actively connecting Aotearoa to the geography and social urgencies of Indonesia, Costa Rica, Colombia, Puerto Rico and Trinidad and Tobago.

As an internal exercise on the institutional workings of Artspace NZ itself, *Most Things Happen When I Am Asleep* publicises the work of other 'artspaces', visualising printed and pasted material in the space along with artist proposals, manifestos, moving image work, flyers, and books, arguing that the institute can be understood through artistic work and vice versa. The different knowledges that both artists and institutional bodies produce are blended together to propose three loose themes through which to understand institutionality.

The knowledges produced mean to challenge definitions of 'institutes' and 'grassroots', and other such categories, diverting attention from ideas like 'the source' and 'authenticity' to instead focus on flexible and open use. What emerges are liquid methods that produce work by navigating weather, fast changing political realities, education, and life's necessities.

Instagram Schedule:

Friday 06/04 -Thursday 12/04 - Beta-Local
Friday 13/04 -Thursday 19/04 - Alice Yard
Friday 20/04 -Thursday 26/04 - Cemeti Institute For Arts and Society
Friday 20/04 -Thursday 03/05 - La Agencia
Friday 04/05 -Thursday 10/05 - TEOR/ética

Works list

Alice Yard

1 *Toofprints*, 31 posters and 31 postcards

Toofprints is a project exploring contemporary graphic design in a public space — Alice Yard — in Woodbrook, Port of Spain, Trinidad. Curated by Kriston Chen in conversation with Erik Brandt, founder of Ficciones Tipografika.

It uses the footprint ('toof' is 'foot' spelled backwards) of an otherwise unused slab of concrete at Alice Yard, and organises an open call for submissions, leaving open content, theme, etc. It uses graphic design, and typography. The use of artists' native language or dialect is encouraged. It is an ongoing project, there is no deadline. Further details on the works can be found in the gallery space.

2 Anthology texts of Alice Yard

Nicholas Laughlin, "*How to be here*". Random Gardens, 2015. <http://randomgardens.dk/youarehere/nicholaslaughlin.html>

Sean Leonard & Stephen Stuempfle, "*Artists, this space is available*". *Caribbean Beat*, 2016. <https://www.caribbean-beat.com/issue-141/sean-leonard-alice-yard-artists-space-available#axzz5BfqEqf6Y>

Vahni Capildeo, "*Gift of a Staircase*" in *Utter*.

Leeds: Peepal Tree Press, 2013, .

"Out of Place" (floor text), Alice Yard, 2016.

"No more than a backyard on a small island"

interview with Christopher Cozier (2012)

<http://arcpost.ca/articles/no-more-than-a-backyard-on-a-small-island>

3 Timeline, 11 year selection of Alice Yard projects and events.

Beta-Local

4 *Reventó la nube*, 2018

Reventó la nube is a mash-up made with the participants of La Práctica during recent sessions. It is composed of texts proposed by the group; the sources varies from narrative literature, essays, poetry, as well as other sources. The exercise was continually revisited throughout the past months and works as Beta-Local's declaration regarding Puerto Rico's current context.

English translation:

The cloud burst!

The passion gets anxious.

The practice aligns with the ends.

Now everything is more visible and speakable.

We are conspiracy theorists of contingent materials; we conspire towards infinite possibilities.

Happiness is a new idea.

We hug ghosts and the memory of the senses.

Collective and anonymous efforts create erratic communication links.

Those who can't understand are our allies too.

A well connected kick generates texts and images; it defines a purpose. Every action exists in what it anticipates.

We trace a bridge between seeing and believing. On that bridge, imagination is embodied.

Suspicion, intuition and the "filin" drives us.

Now what's left is to become the society that we dream of with our friends and allies.

5 Selected publications by Beta-Local

Cemeti Institute for Art and Society

6 Timeline of Cemeti History

7 *The Manifesto of Tactile and Fanciful Tactics*

Natasha Tontey
2018

As part of the research process for her upcoming exhibition at Cemeti (the last in the *Berbagi* series of exhibitions), artist Natasha Tontey created this Manifesto. We won't say much more about it now. More to come in June!

8 *The Mobility of the Vagabond Cosmopolitan Artist and Our Cultural Strategy*

Wok the Rock with Brigitta Isabella
Print
2017

These posters, designed by artist Wok the Rock for the occasion of the exhibition *Most Things Happen When I am Asleep* at Artspace NZ, contain a speech that researcher and member of KUNCI Cultural Studies Centre Brigitta Isabella presented during the closing event of Wok the Rock's project *Artist Job Fair*. The text has been translated to English.

9 *MASS collector's item*

Auto Italia South East with Pablo Jones Soler and Natasha Tontey
2018

For their exhibition at Cemeti, *MASS (Berbagi #5)*, Auto Italia used the strategy of a commercial brand launch to present a fanzine that will be produced throughout 2018. Reflecting on the political potential of fandom, this flyer can be taken away by visitors, referring to a collector's item made by and for fans. The character on this flyer, *Ursula*, was developed in collaboration with Pablo Jones Soler as part of part of the group project *Rogue Agents* (Firstdraft, Sydney, 2017). Yogyakarta-based artist and designer Natasha Tontey developed *MASS'* brand identity and logo, which can be seen on this collector's item.

10 Posters and booklets from each project part of MW

11 *15 Years Cemeti Art House Exploring Vacuum*

Cemeti Arthouse, 2003
Turning Targets 25 years of Cemeti Arthouse
Cemeti Arthouse, 2004

12 *The First Tour of the First Home*

Dito Yuwono
6.45min
2017

Leading up to his exhibition *Ruang Politik Perama Bernama Rumah*, artist Dito Yuwono shared his research findings with the collectives he invited to participate in the project, by means of a performative lecture entitled *Tur Pertama Rumah Pertama* ("The First Tour of the First Home"). The lecture took place in Cemeti's first home, a domestic house near the Sultan's Palace which is currently for rent and empty. In this lecture, Yuwono traces Cemeti's narrative and spatial histories, whilst orchestrating the phenomenological experience of being at the actual site of the stories shared.

13 *An Amalgamation of Hexed Documentation*

soft/WALL/studs
Performance and video footage of soft/WALL/studs events.
Edited by Kin Chui and Kenneth Loe

41min

During their exhibition *In a Hard Place Apply Soft Pressure/s*, soft/WALL/studs presented a selection of their video archive in Cemeti's entrance space. The videos you can see here not only show performances that have taken place in their space in Singapore during the past two years, but also includes documentation of a performance by soft/WALL/studs members Weixin Quek Chong and Luca Lum during the opening of soft/WALL/studs' exhibition at Cemeti at the start of the year.

14 Slideshow documenting all MW projects and events

15 *Informasi Reading Stand*

Collective Works
2017
Structure made out of wood and plexiglass, located on the street in front of Cemeti

As part of their project *The Sum of (Almost) All Things*, consisting of a reconfiguration of Cemeti's entrance space, Netherlands-based design duo Collective Works (Karin Mientjes and Peter Zuiderwijk) developed this *Informasi Reading Stand*. The structure was inspired by public newspaper reading stands that can be found all over the city. At Cemeti, it functions as a support structure for artistic content. There are two rules: firstly, the content should never be use for advertisement or publicity, and secondly, whereas the street side of the stand should consist of images so that it is visible for people passing by on scooters or in cars, the pavement side, where pedestrians walk, can have other content, such as text.

16 *Bakudapan Food Study Group*

Unpacking Embodied Knowledge
2017
6 prints displayed on Cemeti's *Informasi Stand*
During the project *The Museum of the Ordinary Things* (by architect Eko Prawoto), Bakudapan food study group organised a sambal-making workshop; the participants made sambal by using different kitchen tools, from a pestle and mortar to a blender, whilst engaging in a discussion on embodied knowledge, the gendered aspect of tools and invisible, domestic labour. Following on from this workshop, Bakudapan produced these prints, which were displayed in the *Informasi Stand* located on the street in front of Cemeti.

Laagencia

17 Timelines on the Garage School

On display in Artspace are five timelines representing the five different 'schools' currently operating as part of La Agencia's Escuela de Garaje (Garage School). Operating as 'volumes', BETA, COMMONS, COSMOPO LIS, FACTORY and OUTDOORS, the large format posters show the development of the schools, propose tactics and use open publication as a means to map, structure, and suggest proposals.

The Escuela de Garaje (Garage School)—along with its version of the 'Fábrica de Conocimiento' (Knowledge factory)—was the curatorial proposal set by Laagencia, for the 15 Regional Artist Salons (RAS). Presenting the Garage School project for the 15th RAS was related to the manifest intention of affecting—structurally and institutionally—one of the most relevant programs in Colombia. Specifically: to address how artistic practice and artistic production are made visible and enunciated, especially when linked to the production of objects and the organization of exhibitions; an approximation that often leaves behind other kinds of political and aesthetic actions.

18 *Preguntas/Questions*

For the duration of the exhibition, La Agencia will release two new questions every two weeks. A pre-tested format, you are invited to use the Post-Its to respond to the questions. The questions have been asked several times and at different moments, for the first time in Madrid in their Wiki Kiosco and most recently at Cosmopolis, an experimental platform of the Centre Pompidou in Paris, France. The questions are then later used and recycled to develop further the ideas of 'The Outdoor School', which also features in this show.

The Wiki Kiosco was a self-publishing platform held at Ni Arte Ni Educación, an educational event in Matadero, Madrid, organized by the group Pedagogías Invisibles.

We built a platform in the form of a kiosk, which included different self-publishing strategies from Bogotá and Madrid, accumulated through an open call, interviews, meetings, workshops and events.

The idea of self-publication summarizes several ideas central to our practice (autonomous thinking, precariousness, diffusion, replication) and gives a clear image of where the values of the entertainment industry are subverted: authorship, original / copy, specialist / Amateur, producer/ consumer, and finally serves as a useful tool for an idea of committed and critical citizenship.

19 *The Garage School, Outdoor Vol. 2018*

For the first time La Agencia presents an English translation of the publication *The Garage School, Outdoors Vol.* It references the renowned Taiwanese performance artist Tehching Hsieh, who in his third one-year performance, did not enter any type of buildings or shelters, including cars, trains, airplanes, boats or tents. He moved through New York City with a backpack and a sleeping bag. The Garage School Outdoors Vol. School adopted this performance as a methodology for eight Saturdays in Bogotá's public spaces.

This fourth version of the Garage School represents the continuation of an ongoing research project; a contingent map that has resulted from several encounters proposed on the field of art+education; a topography that are constructed and transformed as we inhabited and explored it with others. In this particular case, establishing the rule of staying outdoors allowed us to propose a spatial pedagogy—more specifically, a public spatial pedagogy.

TEOR/ética

- 20 Hammocks designed by by Dominique Ratton in collaboration with Rodrigo Treviño and Andrés García (Arts Collaboratory Assembly 2017 Map)
- 21 *Reading Table*, designed by Federico Chaves with publications from TEOR/ética
- 22 *The Land in Between* video art from Central America 44 minutes

This video program titled *The Land in Between* is an approximation to the uses and transformations of contemporary video from Central America. The selection gathers mostly works produced throughout the last decade. They tackle different local issues: from our relationship to nature and ecological sustainability, to memories of internal wars and dictatorships, sexual discrimination and gender violence, as well as intimate explorations about loss, mourning and desire. It is a program originally curated by Miguel A. López for the International Annual Video Art Festival in Lisboa, which occurred in August 2017. Further descriptions of the works can be found in the booklet at the screen.