

A Piece of Blue Velvet Hanging

A two-day exhibition by
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13.00-17.00
27/28.10.2018
SYB Beetsterzwaag, NL

AIRPORT MASSAGE LOUNGE MENU

ingesting, eating, breathing, incorporating, adopting, assimilating, the environment, identifying as assignations, with the possibility to refuse, and resist, by letting things pass through your body built up of endless other bodies. how did you get t/here?

POROSITY

some entrances are obvious as bodily cavities. ears, mouths, noses, pores, buttholes, urinal tracts, vaginas. and some entrances are more atmospherical and fleshy and wavy, more like a tissue, into which anything environmental can become assimilated, adapted, adopted, incorporated, incarnated through breathing, eating, sleeping as borders of un/consciousness passing information, or data as sublata.

Relationships

Talking to, talking with, talking at. Listening to. Looking, being looked at. Exchanging, exchanging glances. Giving, receiving, refusing. All these events, processes, or moments, whatever you want to call them, might involve affect and therefore some form of production, and perhaps some form of change? So, I'm talking about the affect of people on things and vice versa. The physical give and take, to-ing and fro-ing that we perform when we negotiate other things and other bodies, sometimes mistaking one for the other, a body for a thing. Handling something or somebody, imagining handling something, the weight, the temperature, the texture, the responsibility, the degree of liveness. Are we allowed to handle it? I can't handle that. Can you handle it...

While in residency at SYB I would like to consider these questions through the process of arranging found and purpose-made objects in spaces, whilst more or less at the same time trying to think about what a productive encounter might be, or look like, or feel like...

BODY SCAN, FULL

since the two-thousands international airports make use of full body scans, among the technologies that act as security measures, effectively entering the body, emphasising its porosity, the body that passes all kinds of energies / sensory experiences / substances in all directions, radiating different wavelengths.

BODY

a body of bodies, and the ways in which these bodies are and become populated, in a day-to-day reference used as the portmanteau 'body'.

SCAN

a scan creates a digital image by wavelengths entering the body, ranging from deep-tissue x-ray scans able to alter genetic material to non-ionising scans that do not remove an electron from an atom or molecule and are therewith considered non-invasive. * all scans effectively enter and penetrate a body visually, making use of energy: from skin surface to organs to bones and radiant heat signatures.

FULL

considering that the endless openings of the body cannot and should not at any time be closed, trying to close this openness can make you feel overwhelmed and full.

AGENCY

the capacity of an agent, actor, actant, person, anything resembling materiality and having a body, the ability to act in the world, to make it, to change it. agency also refers to the office or function of a police agent. the thought that people are all agents may be disconcerting / unpleasant.

Questions surrounding 'participation' in art, I mean the activity of 'participating' in galleries and museums, has come to be concerned with how we might relate to objects and things, even other beings! Interrelate, correlate - correlate means to have a mutual relationship or connection, in which one thing affects or depends on another, but this doesn't rule out an antagonistic relationship. So the act of participation is perhaps turned towards participating with other things, with the lives of other things.

Not in the sense of thinking about those things as prosthetic extensions of ourselves as individuals, but rather as other elements in the world, with which or with whom we are inextricably linked. The process of collectively elaborating or producing subjects, which I thought was the basic and central part of 'participating', is always present, but equally so is the idea that participating might be about caring for, taking responsibility for, or recognizing commonality (or not) with objects and subjects, human or non-human...

TRANQUIL

without disturbances. sea water can seem tranquil. microbial marine life can be found in the clouds. sea of consciousness.

WATER

drink more water.

RESTLESSNESS

the feeling that something needs to be done.

AUTOPILOT

automated flight from daily life, by doing something out of habit or routine and without concentration or conscious thought. as a form of automation, it is necessarily unclear to what degree forms of consciousness are able to determine themselves, to what degree they are conscious or not.

How does the degree of liveness in the objects that we encounter affect the way that we respond to them? Are those objects part of our world? In what way are they part of our world? How does liveness impact upon an ability to experience empathy, or a sense of being affiliated to something...

DULL

an indistinct sensation, disinterested sensory experience.

SPEED

a temporary loss of weight.

FRONTIERS

may suffer from historical amnesia.

KNOTTY

a gathering of tensions and stress energies that accumulate within the body that may create dis-comfort and dis-ease making certain parts of your bodies feel painful and an early onset of illness when you keep accumulating.

SALON

a meeting for learning and / and enjoyment and / and beautification.

EMPATHY

empathy only entered the modern lexicon in the early twentieth century, when it was used to describe the imaginative act of projecting oneself into a work of art in an effort to understand why art moves us.

IRIS

part of the eye that is named after the ancient personification of the rainbow and acting as messenger of the gods.

IRIS RECOGNITION

biometric identification is a security measure that has been used since the years zero on airport border crossings, due to irises' unique colours, shapes, patterns.

Object-oriented theory seems to suggest a radically non-anthropocentric position, which brings an interesting dilemma for audiences. When the object appears to say "I don't need you", "I exist without you", "we are not collaborating", "you are not participating in the production of my subjectivity", the audience's role on the one hand becomes defunct, but on the other, for a contrary sort of subject, that role might conversely become more engaged, and one's sense of involvement heightened? In the process of creating a sort of "I'm fine without you" distance or disconnected-ness between people and the things that surround them, the audience's or user's responsibility is maybe relinquished, allowing in turn -and more broadly- the continued inflation of the Anthropocene...

STRAIN

making severe and excessive demands.

TWITCH

the jerking of a muscle making a specific movement which cannot be controlled. or relaxed.

MUSCULAR

muscles will only grow if they are, not exercised or moved, but actually broken down.

Deep tissue massage.

CONTROL

CONTRACTION

COORDINATION

knowing where you as a multitude of bodies are going.

TYPOGRAPHIC TRANCE

confusing reason with literacy.

The work exists in this sort of gap, or space of productive contradiction, i.e. a sense of being inextricably linked to other subjects and objects, and a sense of being radically detached from them. Perhaps it comes down to, on the one hand, our capacity to affect, and on the other our capacity to be affected? It's this sort of oscillation (or why not just both, at the same time, since it's certainly not just a case of one or the other) in terms of relationships with art objects that I'm interested in, and it's that sort of oscillation or 'both at the same time' that I want to realise or make manifest through developing things, objects and spaces. I do this because those things/objects/spaces might ask us to consider the political aspects of receiving, viewing, and being with art. They might ask us about our allegiances, our sense of connectedness, our impact upon them. But beyond this they might also demand that we consider our affect upon (and vice versa) materials, things, objects, beings, in a more expansive space that isn't limited to human interrelations...

* the range at which radiation becomes considered as ionizing is not well defined since different molecules and atoms ionize at different wavelengths.

ontology was already coded into social space. Showing it implies dismantling that social space. The ontological project of dismantling the metaphysics of presence and the anthropocentric defining of nonhumans as manipulable extension units is a political project when considered at this temporal scale—the scale of global warming and extinction.

Mary Daly was quite correct. We live in a death culture, a culture of overkill—Freud's death drive is always a mechanism of overkill—whereby the soft boundaries of plant and animal cells become the rigid, smooth boundaries of plastic, having been turned into oil.⁶ We harden and harden the social cell walls quite literally: we use fossilized plant and animal cells to make oil to make plastics such as Mylar and latex, that shiny, smooth, beautiful, protective BDSM membrane. The death drive is precisely the soothing survival mode of agrilogistics, and it is in charge of the concept of Life. The relentless pursuit of relentless life just is death and extermination. The capitalist concept of growth, for example, is a mode of this pursuit.⁷

Art and human sexuality are two of the very few places left on Earth in which the death logic can be played with, subverted, par-

Roaming Title List

With Our Kind
A Piece of Blue Velvet Hanging
Basic Material Steps into the Auditorium
Shared Worlds
Enveloping Fictional Field
Ordinary Sensuous Things
No We Act and You Behave
Objects of Their Own Free Will
Still Dancing
Friend
Mystification of Basic Material
Let's Get Even More Naked
Ustoo
Audience for Basic Material
The Rock Can't Dance but it Can do Other Things
Mystification of Normal Things
The Way You Be
Bare Body
Mutual Access
No You Behave and We Act
Old Friend
I'll Stay with You
Your Kind
How You Behave is Not How I Behave
It's Us
Common Humanity
Enveloping Fictional Field
Standing By
The Way Things Do
Local Material Oversteps the Limit
The Shivers
Unexpected Consequences
New Friend
Quiet Communicator
It's Already in You
You're Too Far Away, Like This It'll Never Work
Unexpected Shakes
I Just Want to Get to Know You Better

Text extracts from:

Humankind, Solidarity With Nonhuman People
by Timothy Morton
Verso, 2017

Machinic Eros, Writing on Japan
by Felix Guattari, Gary Genosoko, Jay Hetrick
Univocal Publishing, 2015

Flower arrangement by Wilma Olthof

Tanaka: I am the old Min Tanaka at each moment, taking note of retentions. It is more concrete to call improvisation a relentless dreaming rather than a direct creation. Licking clouds in the sky, or embracing the shadow of fish in a glance upon the surface of a river; shouting "truly delicious!" while enjoying meals. By listening closely to the words of an interlocutor, I try to make my brain turn over. An improvisation requires, whenever it may occur, whatever you may see, neither becoming stable nor proclaiming that it is new. I call this improvisation a *body-weather*.