

Now·is·forever — lasting·constant — in·the·mind#

Positions #2 — Studio, Van Abbemuseum : 17.03.2016, 18:00-21:00

PRESENTATIONS AND
CONTRIBUTIONS BY

Alexis Blake
Bill Brand
Christophe Clarijs
Navine G. Khan Dossos
Susan Hiller
Emily Kocken
Marco Pasi
Ian Whittlesea

CURATED BY

Pádraic E. Moore

IN RESPONSE TO
THE WORK OF

Sarah Pierce

Now·is·forever·lasting·constant·in·the·mind is an event curated by Pádraic E. Moore consisting of talks, screenings, readings and sounds in response to Sarah Pierce's exhibition at the Van Abbemuseum. Conceived as a collage of different 'effects' or 'affects', over the course of one evening, the experimental marriage of these ostensibly disparate participants will reveal a methodology for making as the inherently complex communications that channel between them.

While first and foremost intended as an artistic gesture, *Now·is·forever·lasting·constant·in·the·mind* is also concerned with that which is not available to us through our visual faculties. In going beyond the individual creator and focusing instead upon the polyphonous potential of the group, this project is an investigation into the collective dimension of consciousness and creativity. Ultimately the project underscores the fact that what might be termed the 'creative process' never occurs in solitude.

This project is motivated by a desire to examine the thresholds of transfer between one mind and another. Several of the contributions deal with the idea of 'channeling' on some level or address artworks that might emerge as a synthesis of two personalities, or what might be termed a 'third mind'.

ALEXIS BLAKE (US/NL)

has a multidisciplinary practice that coalesces visual art and performance through various methods of translation such as: choreography, sculpture, video, text and/or script. In doing so she explores the language of movement, creates spaces to expose and elude systems of representation and mechanisms of subjectivisation, and aims to reformulate the relationship between the object and the subject. In 2007, she received an MA in Fine Art from the Piet Zwart Institute in Rotterdam, NL. Her work has been presented in the Rijksmuseum, Amsterdam, NL, ExtraCity, Antwerp, BE, De Oude Kerk, Amsterdam, TENT., Rotterdam, Stedelijk Museum Bureau Amsterdam (SMBA), Amsterdam, NL, MACRO/ Museo d'arte Contemporanea Roma, IT, and Fondazione Antonio Ratti, Como, IT. She was recently an artist in residence at Jan van Eyck Academie, Maastricht 2014-2015, and in 2016 will be a resident at the Delfina Foundation, London, UK.

BILL BRAND (US)

is an artist, educator and film preservationist. He has preserved hundreds of films since 1976. His own experimental and documentary films, videos and installations have exhibited extensively worldwide in museums, microcinemas and on television and have been featured in major film festivals including Berlin Film Festival and New Directors/ New Films Festival. His celebrated public artwork, Masstranscope, a mural in a NYC subway tunnel that is animated by the movement of passing trains, is in the permanent collection of the MTA Arts and Design. He is Professor Emeritus of Film and Photography at Hampshire College and is currently an Adjunct Professor in the graduate Moving Image Archiving and Preservation program at NYU-Tisch School of the Arts.

CHRISTOPHE CLARIJS (BE)

is a graphic designer and researcher. His practice focuses on commissioned and self-initiated work with an emphasis on editorial design. He is primarily interested in research-based projects involving media theory, avant-garde publishing, the paranormal and the internet. He graduated as a Master in Graphic Design (2012) and more recently from the post-graduate Master of Research in Art and Design (2014) at St Lucas School of Art Antwerp. Additionally he completed a Master in Filmstudies and Visual Culture (2013) at the University of Antwerp. Currently he is undertaking a residency at the Jan van Eyck Academie (2015-2016).

NAVINE G. KHAN-DOSSOS (UK)

is a visual artist, based in Athens. One of the preoccupations of her practice is the complex relationship between Islam and the West. Her research is rooted in a traditionally 'western' history of art education, whilst her painting is based on a rigorous training in the philosophy and crafts of Islamic art. Her interests include Orientalism in the digital realm, geometry as information and decoration, image calibration, and Aniconism in contemporary culture. Khan-Dossos studied History of Art at Cambridge University, Arabic at Kuwait University, Islamic Art at the Prince's School of Traditional Art in London, and holds an MA in Fine Art from Chelsea College of Art & Design, London. In 2014/2015, she was a participant at the Van Eyck Academie in Maastricht (NL).

EMILY KOCKEN (NL)

is a visual artist and writer who works and lives in Amsterdam. She studied music, philosophy, theatre, film and writing, and uses a wide range of disciplines and tools to create installations and performances. Her work researches the intersubjective by displacing fragments of otherness with her own data, measuring residues of energy deriving from personal histories and particular places, blurring the fine lines of (non)fiction. Her methodology contains conceptual and situationist elements, evoking chance to enter her carefully designed working field or 'zone', through an eclectic system, rooted in mystic pagan traditions. Recent work: Come-Go-Stay (2015), performative installation (West, The Hague), Read-in Cinema (2015), performance (Veem House of Performance, Amsterdam), Witte vlag (2013), novel (Dutch, Querido Publishers). Represented by CH art space, Amsterdam.

MARCO PASI (IT/NL)

is Associate Professor (UDI) in History of Hermetic philosophy and related currents. He holds a Laurea degree in Philosophy from the University of Milan, and a DEA and a PhD in Religious studies from the Ecole Pratique des Hautes Etudes (Sorbonne, Paris). He has focused his research mainly on the relationship between modern esotericism and politics, modern esotericism and art, the history of the idea of magic, and on methodological issues related to the study of western esotericism. He is the editor in chief of the Aries Book Series (Brill), founding member of the European Society for the Study of Western Esotericism (ESSWE), co-chair of the Western Esotericism Group at the American Academy of Religion (AAR). Since 2014 he is the General Secretary of the European Association for the Study of Religions (EASR).

IAN WHITTLESEA'S (UK)

work is concerned with words, and with the ability of text to transform the physical and psychic state of the viewer. It assumes many forms, from painstaking text paintings to printed books, ephemeral posters and transient projections, and explores the relationships between language, illustration and diagram both on the page and in the world. In recent exhibitions he has begun to examine the concept of a physical bibliography, presenting an archive of research material, objects and ephemera as a single, ever expanding, readymade. His translation of Yves Klein's Les Fondements du Judo was published in 2009 and his newly illustrated edition of Mazdaznan Health & Breath Culture in 2012. Solo exhibitions include Breath is Life, Grundy Art Gallery, Blackpool UK (2015), Attaining Cosmic Consciousness, Tenderbooks, London UK (2014) and A Breathing Bulb, Marlborough Contemporary, London UK (2014).

SUSAN HILLER (US/UK)

has been based mainly in London since the early 1960s. After studying film and photography at The Cooper Union and archaeology and linguistics at Hunter College in New York, Hiller went on to a National Science Foundation fellowship in anthropology at Tulane University in New Orleans. Her work features in numerous international private and public collections including the Centre Pompidou, Paris; Ludwig Museum, Cologne; Museum of Modern Art, New York; Tate Gallery, London and the Centro de Arte Contemporanea Inhotim, Brumadinho, Brazil. Her career has been recognised by survey exhibitions at the ICA, London (1986); ICA, Philadelphia (1998); Museu Serralves, Porto (2004); Castello di Rivoli, Turin (2006); Moderna Museet, Stockholm (2007) and, most recently by, a major retrospective exhibition at Tate Britain (2011).

PÁDRAIC E. MOORE (IE)

is a writer, curator, and art historian. Moore's research interests focus on the influence of esoteric philosophies upon the literary and visual arts. Moore's projects often explore how contemporary culture has embraced aesthetics and ideals informed by such esoteric traditions; chronicling the work of artists who refer to or follow in this tradition is an integral aspect of his practice. Recent projects include Ψ (Psi), a project for Fokidos Gallery, Athens (2015); Hot on the Heels of Love, a project for The Irish Museum of Modern Art, Dublin (2015). The Girl With The Sun In Her Head, Jan Van Eyck Academie, Maastricht (2015); A Modern Panarion, Dublin City Gallery The Hugh Lane, Dublin (2014)