

The Things We Make

Mounira Al Solh (in collaboration with Gabriela Jauregui), Gina Folly, Cyprien Gaillard, Michèle Graf & Selina Grüter, Charlotte Posenenske, Rehana Zaman (in collaboration with Liverpool Black Women Filmmakers)
Curated by Anna Goetz
August 21st – September 18th, 2021

The Things We Make presents installations by six international artists and collectives that are concerned with communal creation, are defined by it, or come into being through it in the first place. The works are participatory, performative, and process-based, in which through the collaborative activity not only the product but also the conditions of this creative process and the involved community are negotiated. In this sense, the exhibition reflects on the constructive or even deconstructive potential that lies in community.

The Things We Make is the second of three curatorial exercises that respond to the theoretical concept 'espacio-objeto: sala-jardín-bar' developed by the Mexico City-based architectural studio APRDELESP: "A 'space-object' is not only a space or an object, but rather it constitutes itself in the defiant claim to both categories. It is not a space with objectual qualities, nor is it an object with spatial qualities. Neither does it find itself casually in the intersection of object and space but is deeply committed to its existence as both space and object". This second exhibition of the series responds to the aspect of collectivity that is implied by the sala-jardín-bar concept proposed by APRDELESP: a 'space-object' that serves as an instrument to bring people together.

Charlotte Posenenske's *Vierkantrohre Serie D* [Series D square tubes] (1967) was the starting point to think of 'object-spaces' that are created by and for communal activity and thus to reflect on social dynamics in societies. Posenenske's seminal square tube series consists of six modules of industrially produced ventilation ducts in galvanized sheet steel. Each time the work is presented, its configuration is the result of the decision-making process of the persons who install it. The artwork is thus not defined by its specific form, but always different, because it is the product of, or actually the negotiation process of its form as such. By consciously shifting her artistic practice toward a collaborative working process, Posenenske underlined the emancipatory and democratic potential of her practice.

While the work of Posenenske reflects on the constructive potential of the collective, Cyprien Gaillard's *The Recovery Of Discovery*, which had taken place 27 March – 22 May 2011, at KW Institute for Contemporary Art, Berlin, in contrast addresses the deconstructive quality that potentially lies in the collective. Both Posenenske's and Gaillard's performative installations are presented here by means of their documentation. *The Recovery Of Discovery* began as an accurate pyramid (12 meters wide, 8 meters long and 4 meters high) built of 2,970 cardboard boxes filled with 72,000 beer bottles of the Turkish brand Efes. Over the opening and the following eight weeks of the exhibition's duration, the visitors climbed the sculpture together, drank beer, smoked, it was the place of wild excesses, as well as contemplation and quiet conversation. Amid this waste of destruction the ruin of the pyramid stood in romantic silence.

Gina Folly's new work *Das Gefangene Herz* [The Captured Heart] (2021) is a large-scale replica of the classic puzzle game with the same name. It consists of two interlocked parts that are to be freed from each other. Due to the size of the sculpture, this task can be performed here only in a pair or as a group. The visitors are encouraged to handle the parts together to discuss and pursue possible solutions collaboratively.

Michèle Graf & Selina Grüter's *Theme Music One against All (Uno contro tutti)* (2018-2021) invites execution from the audience. The musical score was originally written in collaboration with musician Dawn Mok as the theme song for Graf and Grüter's performance *One against All (Uno contro tutti)*, presented at The Whitney Museum of American Art in 2018. Their performance adapted a format, developed in 1994 for Italian TV by host Maurizio Costanzo together with actor and screenwriter Carmelo Bene, in which the main character polemicized against everything and everyone: *Uno contro tutti* (one against all). In Graf and Grüter's performance, the composed music underlined the atmosphere and reacted non-verbally to what was happening on stage. Playing the score divorced from its original performance enlists viewers as performers, turning the exhibition into an absurd play.

How Does an Invisible Boy Disappear? (2018) is the result of a nine-month collaboration between artist Rehana Zaman and Liverpool Black Women Filmmakers, a film collective of young British women with Somali and Pakistani heritage. The film accompanies the group's collaborative working on the process of creating its own narrative. We see the girls enacting the characters of the fictional narrative, behind-the-scenes footage of them discussing how they as POC women want to be presented in the media and a selection of archival footage from anti-racist organizations in the aftermath of the Toxteth race riots, 1981 in Liverpool. The film-based work reflects not only on collaborative decision-making but also on social dynamics more broadly, how individuals and groups relate and how forms of representation and societal structures are gendered and racialized.

NOA #4 Ticking Under the Skirt of Patriarchy. Evolving Feminism (2021) is the most recent issue of the magazine NOA (Not Only Arabic) created by the artist Mounira Al Solh in together with a team of editors and collaborators. For political reasons distributing NOA was difficult or even dangerous for some of the participants, thus, the decision was taken to present the magazine exclusively through private readings. It turned into a performative experience, as people are brought together, invited to sit at a table, get comfortable, and read, by themselves or together, reading the texts to and with each other. NOA #4 is a collection of interviews and conversations that Mounira al Solh and Nada Ghosn, Co-editor for this issue, have undertaken with Arab feminist militants, specialists in women's rights, jurists, academics, historians, sociologists, writers, women of religion during the confinement caused by the pandemic. In the interviews, Mounira Al Solh and Nada Ghosn connect current affairs with historical ones to put the situation of feminism in the Arab world (and its interactions with the rest of the world) into perspective, considering its evolution, and reflecting on the questions that make the advancement of women's rights possible.

Together with writer Gabriela Jauregui we organize a communal reading (on September 12th, 2021 at the gallery) that takes the interviews in NOA#4 as a starting point so that women in Mexico can respond from their own perspective and experience and read and listen with and to one another.

Gabriela Jauregui is the editor of the acclaimed anthology *Tsunami* (2018) and *Tsunami 2* (2020), in which she collected texts by women from several generations, backgrounds, and occupations, speaking about definitions and labels that have been imposed on women; the historical and cultural violence they have endured, and different forms of resistance they've displayed.

– Anna Goetz

On Saturday, July 10, 2021, APRDELESP presented the first space-object in the world: the 'sala-jardín-bar' at Lodos. Subsequently, from July 17 to August 14, the curatorial collective rivera presented their exhibition 'I Believe in God, Only I Spell it Nature'.

Now, from August 21 to September 18, the gallery space, along with the elements arranged for the presentation of the sala-jardín-bar, will function as infrastructure for the exhibition 'The Things We Make' by curator Anna Goetz. Finally, from October 9 to November 6, a project by artist PJ Rountree will be presented.

Works exhibited

Mounira Al Solh,

Tickling Under the Skirt of Patriarchy. Evolving Feminism: A rereading in the light of our recent revolutions, NOA (Not Only Arabic), Issue #4, 2021.

Edited by Nada Ghosn and Mounira Al Solh, with interviews with Raja Alem, Asieh Amini, Mariem Guellouz, Asma Lamrabet, Khadija Salami, Insam Salman, Alanoud Sharekh, Azza Soliman, Marie-Claude Souaid, Wassyla Tamzali, Samar Yazbeck. Drawings by Mounira Al Solh, Design by Karine Wehbé Studio.

Publication, ink jet on paper, 68 pp

19 x 27 cm (7.48 x 10.62 in)

Gina Folly,

The Captured Heart (CDMX). A young princess was a thousand times more beautiful than the daughter of the witch Rumpelplums. Because of this, the witch cast a curse on the young princess, condemning her to a life without laughter and perpetual tears. Only a prince could free the ensnared heart of the princess. We unfortunately do not know how long the princess has been crying. As you attempt to free the heart, you should not cry immediately if after several attempts the heart is still captured, 2021

Stainless steel

110 x 95 x 10 cm (43.30 x 37.40 x 3.93 in)

Cyprien Gaillard,

Documentation of "Cyprien Gaillard, The Recovery Of Discovery, 27 March – 22 May 2011, KW Institute for Contemporary Art, Berlin", Photos: Josephine Tischer, © Cyprien Gaillard

Charlotte Posenenske,

Charlotte Posenenske, Vierkantrohre Serie DW, exhibition view "All this, sweetheart, will be yours someday", Galerie Loehr, Frankfurt, September 9, 1967, curated by Paul Maenz and Peter Roehr, Courtesy of the Estate of Charlotte Posenenske.

Statement of Charlotte Posenenske published in Art International 12, no. 5, May 1968.

Courtesy of the Estate of Charlotte Posenenske

Flyer for the exhibition "Posenenske. Serien D und DW", Kleine Galerie, Schweningen, 1967.

Courtesy of the Estate of Charlotte Posenenske

Charlotte Posenenske, Vierkantrohre Serie DW, installation program for the exhibition "All this, sweetheart, will be yours someday", Galerie Loehr, Frankfurt, September 9, 1967.

Courtesy of the Estate of Charlotte Posenenske

Michèle Graf & Selina Grüter,

Theme Music One Against All (Uno contro tutti), 2018-2021

Musical score, instructions

Dimensions variable

Rehana Zaman (in collaboration with Liverpool Black Women Filmmakers),

How Does an Invisible Boy Disappear?, 2018

Video, color, stereo sound, 16:9

25 min

Director of Photography: Chinekwu Okoronkwo, Producer Kayt Hughes, Sound Recordist: Craig Rihoy, Post Production Sound: James Bull, Colourist: Siena Bevan, Commissioned by Liverpool Biennial 2018, copyright the artist and Liverpool Black Women Filmmakers