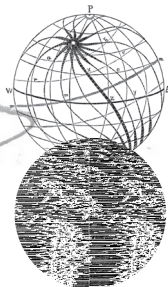
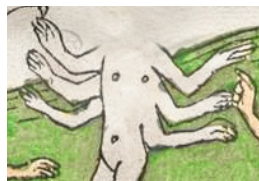
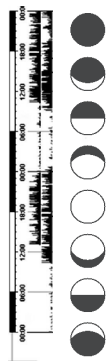
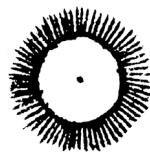


NEST



English





How Rest the Brave
is a Nest production
14 Jan – 13 March 2022

Helen Cammock
Danilo Correale
Katarina Juričić
Yoojin Lee
Ana Montiel
Frida Orupabo
Remco Osório Lobato
Pamela Phatsimo Sunstrum
Mladen Stilinović

Colophon

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Find the listening
tips here on Spotify:



How Rest the Brave

In a society that focuses on optimizing and commercializing all our waking moments, questions about the ability to resist the growing demands of capital arise. The group exhibition *How Rest the Brave* throws a spanner in the wheels of the debilitating productivity culture and questions its excesses.

What aspects of our daily lives provide radical options for escaping the shadow of optimized productivity? What does it mean to do nothing? How can we deal with the need for rest? What value does the unproductive body have?

The lazy protest. The peaceful refusal. The works in this exhibition muse on the potential of dreaming and sleeping as a personal agency within politicized and organized, linear time. They navigate the political dynamics that define which body can afford to rest and which cannot. They research how through both historical and cultural conditioning, each resting body is read and interpreted differently.

The nine artists in *How Rest the Brave* explore how rest is used as a form of resistance against the growing profit society, which is becoming less equal by the minute. The astonishing, unimaginable reality is that nothing of capitalist value can be withdrawn from rest, dreaming, sleeping, and napping. This exhibition invites you to dream away and reflect on the values and limits of so-called 'lost time'.

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Can you remember when you last did nothing?



Helen Cammock

Helen Cammock works across film, photography, print, text, and performance. She produces works stemming from a deeply involved research process that explores the complexities of social histories. Central to her work is the voice as well as the question of who speaks on behalf of whom, and on what terms. In different ways, her own voice echoes the stories explored in her work. Cammock is motivated by her commitment to questioning mainstream historical narratives around blackness, womanhood, wealth, power, poverty, and vulnerability.

Multiple and layered narratives that reveal the cyclical nature of history emerge in an unforced manner as her work jumps between different places, times, and contexts. Mining her own biography in addition to the histories of oppression and resistance, Cammock forces the viewer to recognize complex global relationships and the inextricable connection between individual and society.

Listening tips Helen:

Nina Simone, 'I wish I knew how it feels to be free'

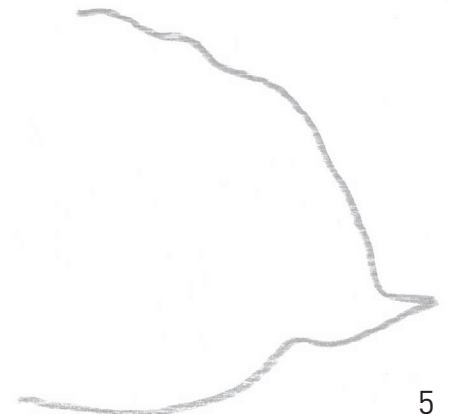
Nina Simone, 'Backlash Blues'

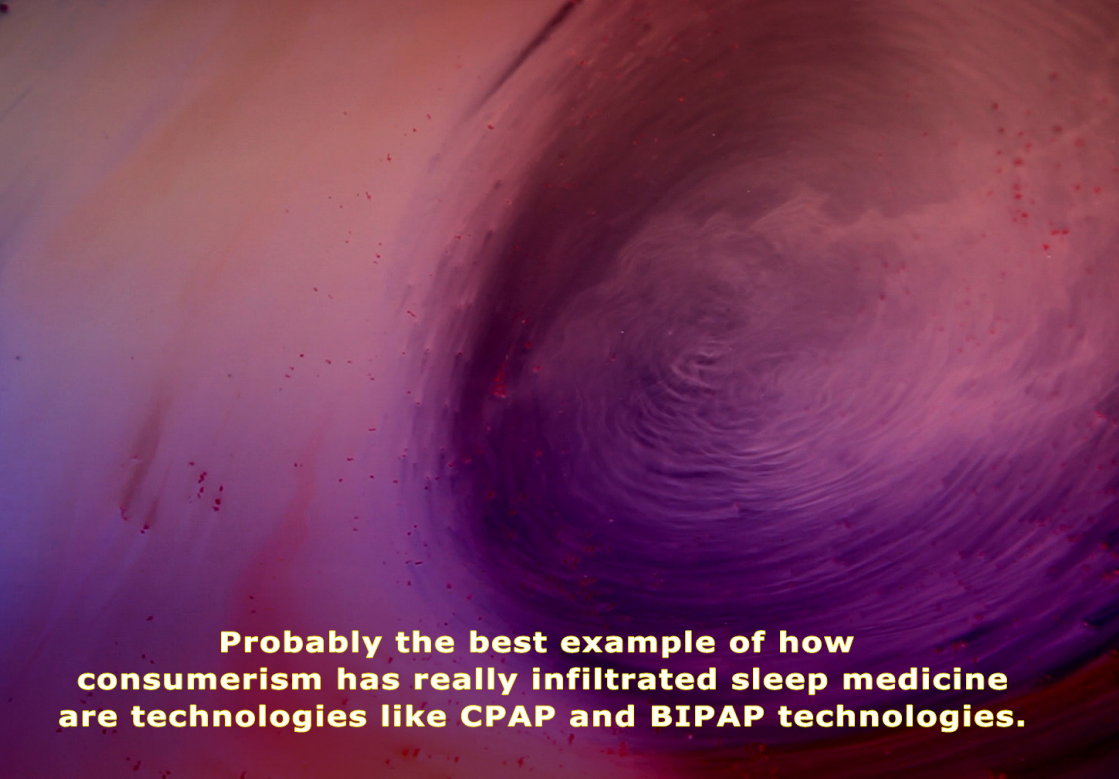
Jessie Norman, 'Dido's Lament'

Mariana Flores, 'Che sui può fare'

They Call It Idlewild, 2020

Cammock's most recent film *They Call It Idlewild* explores the concept of inaction, the politics of laziness, and aimlessness as a privilege in a neoliberal context. *They Call It Idlewild* conveys what it means creatively, emotionally, and culturally to do nothing at a time when questions about the physical and emotional costs of hyper-productivity are becoming more widely debated. In doing so, the film draws on visual and poetic references from writers such as Audre Lorde, Mary Oliver, James Joyce, and Jonathan Crary. Cammock relates these voices to various historical periods and stereotypes that deal with femininity, power, or blackness as her work emphasizes the exploitation and the lack of the human right to rest experienced by marginalized communities. Like in the song *Lazy Bones* which she sings herself in the film. *They Call it Idlewild* questions: who is allowed to be lazy?





Danilo Correale

Labour, leisure, and sleep are major themes in Danilo Correale's work, as well as the politics of time and the complexity of cultural systems in which transparency and context are hardly detectable. His work and research emphasize the role and impact of technology and its relationship with working life and the human body.

Correale's work finds its roots in extensive economic, political, and anthropological studies regarding consumption and information processing. He often carries out work in collaboration with specialists in those fields. According to Correale, art provides a space for analysis and critique. Work questioning contemporary mechanisms around the organization of democracy, individual freedom, education, the distribution of welfare and prosperity, work, and leisure have the ability to challenge the foundations of known power structures.

In 2018, Correale collaborated with Italian legislators and social activists to create the work *Free Time*. This work aimed to include leisure time in the list of Intangible Cultural Heritage (UNESCO) in need of urgent safeguarding.

Listening tips Danilo:

William Basinski, 'Dlp 1.1' (Dissintegration Loops)

36, 'Room 5' (The Infinity Room)

Earth, 'Omens and Portents 1' (The bees made honey in the lion skull)

Alvin Lucier, 'I am Sitting in a Room' (Alvin Lucier: Two Circles)

No More Sleep No More,
2014-2015

In the 4-hour video installation *No More Sleep No More*, we hear various academics discuss the phenomenon of sleep and the condition of wakefulness in our postmodern age. Both remain unexplored areas within the scientific field but nonetheless provide intriguing theories from both medical and sociological perspectives.

Together with all aspects of our lives that are being swallowed up by the contemporary neoliberal machine, *No More Sleep No More* tries to fit sleep and wakefulness in the current frameworks of 'chronopolitics' (the politicization and weaponization of time). In doing so, it does not present answers, but questions aloud how night-space can be methodologically redefined.





Katarina Juričić

In her art, Katarina Juričić searches for ways to embody photography while exploring the physical possibilities of the medium. The desire to restore the emotional and physical connection to the environment is central to her installations. Light, colour, material and motifs express this desire to expand into the space and create a living image.

Juričić designs various environments through which intangible complexities such as light and colour reveal their true and physical nature and generate a familiar experience. We think, see, and live in images. Mostly we encounter them digitally – hence immaterial –, but at the same time we accept them as a reality. This paradox is a starting point for Juričić's work.

Listening tips Katarina:

Angelo Badalamenti, 'Twin Peaks Soundtrack'

Valentino Bošković, 'Mala Praska'

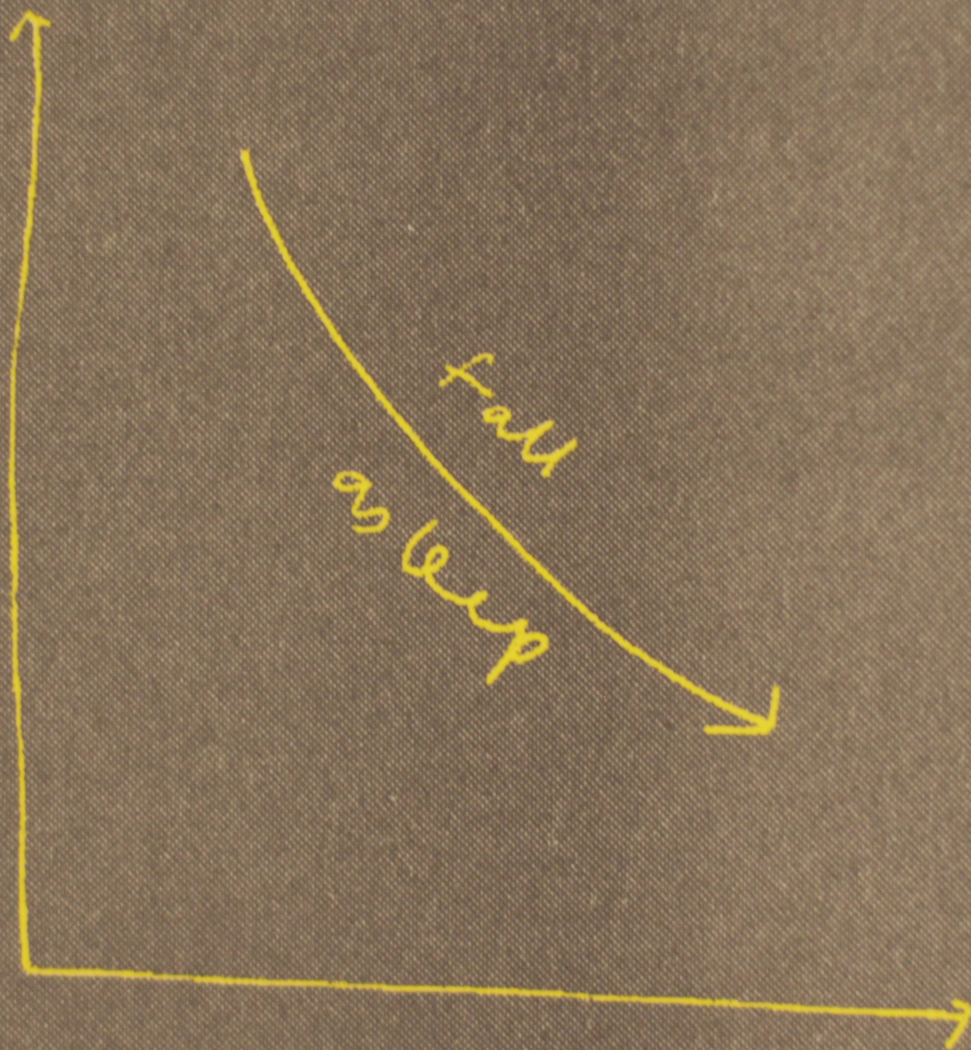
Everly Brothers, 'All I Have to Do is Dream'

Jeff Majors, 'Nomad'

Dreamobile, 2021–2022

For *How Rest the Brave* Juričić created the installation *Dreamobile*: a living image of a dream state, an invitation to dream away from the mundane and to relax and immerse yourself in a hypnotic audio-visual spectacle.





Yoojin Lee

Yoojin Lee works across and in-between performance, sound, text, installation, and video to embody ways of becoming and knowing through care, resistance, and multiple temporalities. Her work engages with conditions of (in)activity and (un)productivity; particularly by thinking/feeling through sleep, sloth, and slowness. How can sleep and a sleeping body become a site of quiet resistance? How can slow, symbiotic tenderness disrupt the timescape of linear and constant output? She sleeps in London.

Listening tips Yoojin Lee:

Hwang Byungki, 'Sound of the Night' (1993)

Private recording, 'Sounds of used up, exhausted, broken lightbulbs' (2013)

Giuseppe Termine, 'MONdo_AmICO Side A'

As long as there is time to sleep, 2016

In *As long as there is time to sleep*, which is based on the publication with the same title, each element offers a point of entry into the fluctuating textures of sleep. What does a sleeping being become against the backdrop of a world that is lit 24 hours a day? What does this state of repose mean when there is no time to pause? What lullaby can one sing?

To sleep in a world without lullaby (Znamya)

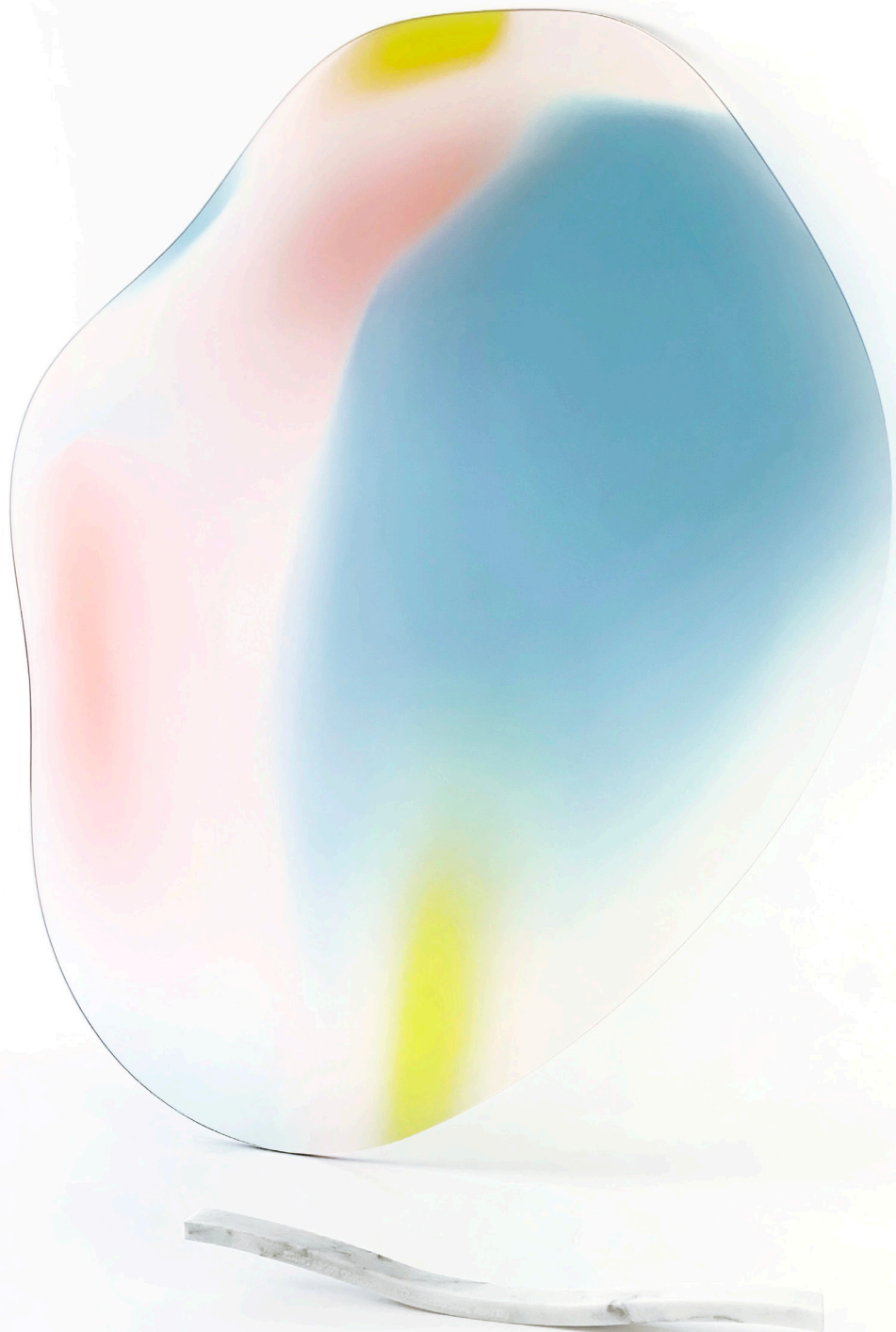
Hand embroidery on textile, reflective textile, LED tube (Based on chapter 6)

Who falls asleep?

Appliqué on blanket from the artist's mother, riso print (edition of 16 + AP 3) (Based on chapter 5)

I like to stay horizontal
Digital print on pillowcase (Based on chapter 4)





Ana Montiel

Watching Ana Montiel's work is like opening your eyes after a nap in the sand. The colourful surfaces on her canvases seem to be in motion and bring the viewer into a state of semi-consciousness. Montiel's work is a spiritual, dreamlike invitation. As an artist, Montiel is interested in conceptual questionings regarding perception. Comparing the human experience to a hyperreal lucid dream or a collective hallucination generated by our intrinsic phenomenological programming. Intrigued by neuroscience, depth psychology, and quantum physics, she considers herself a 'mapper of the unconscious'. For Montiel, an altered state of consciousness is a means to go beyond what we can perceive superficially.

Listening tips Ana:

Dean Blunt, 'MOLLY & AQUAFINA'

Broadcast & The Focus Group, 'what i saw'

Yves Tumor, 'Strawberry Privilege'

Relics of Us, 2021-2022

Relics of Us is a series of ethereal, digital paintings that meditate between the limits of human consciousness and the constant uncertainty of the agreed reality in which we are immersed. *Relics of Us* is part of *Us as a Poem of Delusion*, a site-specific installation that Montiel created in 2020 for the exhibition *Resistance of the Sleepers* at UCCA Dune Art Museum in Qinhuangdao, China. *Relics of Us* artworks displayed at Nest have been produced specially for this exhibition and explore the idea of our perception as a distorted mirror.



Frida Orupabo

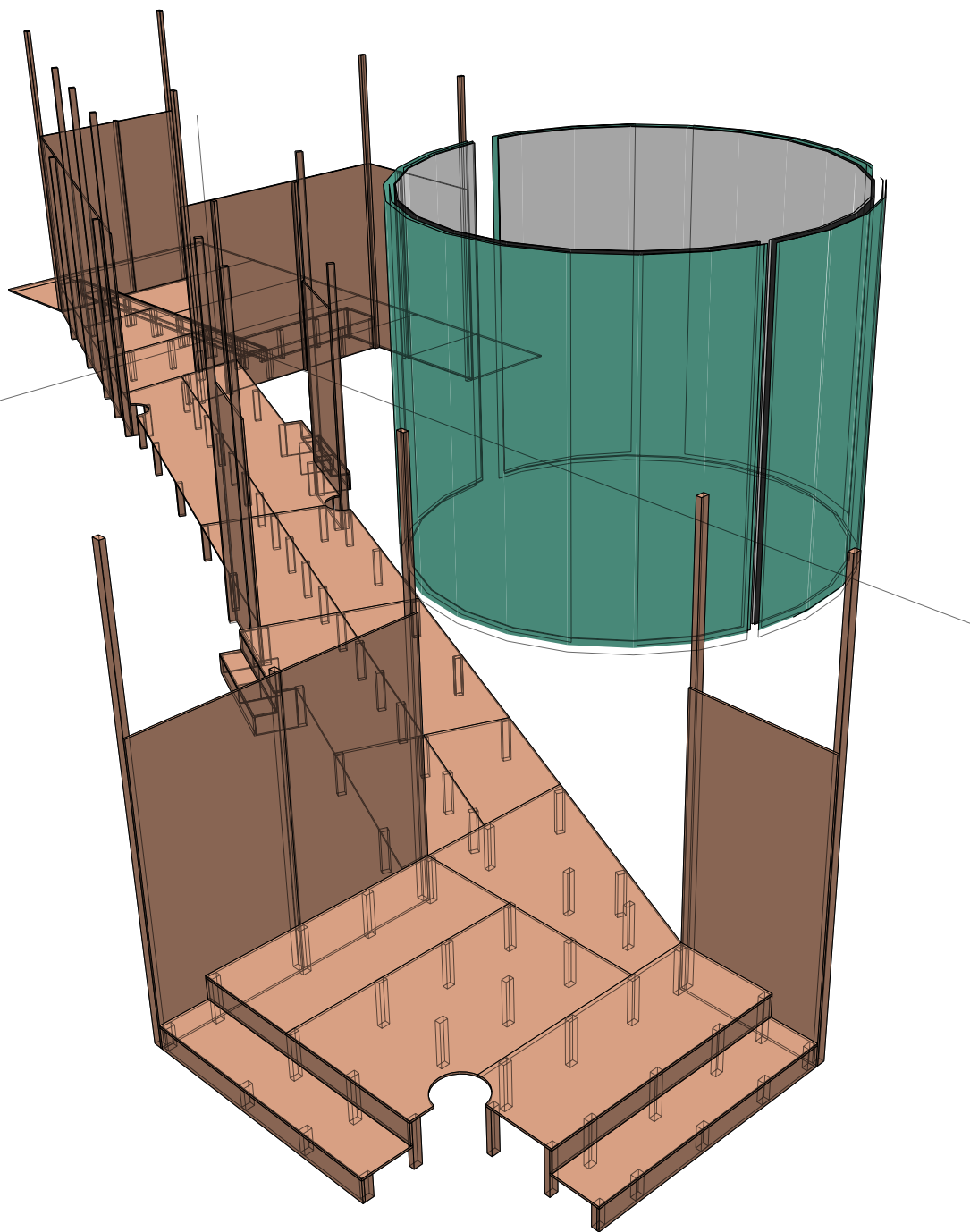
Lying with Objects, 2020

In her work, Frida Orupabo explores Black visual culture using historical archives and contemporary digital platforms. By bridging both, she highlights social and political structures that determine how we see images and how these structures organize our thinking. With every artwork, Orupabo builds a different constellation that negates any monolithic categorization of those being depicted. Her collages cryptically conceal stories of race, family and heritage, gender, sexuality, violence, and identity.

The photographs she finds show Black, predominantly female-bodied figures and, through their fragmented execution, are open for various ways of interpretation. The work questions our conditioned way of seeing and invites the viewer to unlearn in order to provide space for necessary alternatives. In this way, Orupabo encourages her audience to take a fresh look, engaging them in her work in order to re-read and assign new meaning to the images she creates.

Orupabo's work is expressed both physically and digitally and shown in exhibition spaces, but also distributed through the same online channels from which she obtained the material in the first place. An important role is assigned to the way in which she questions image formation: Orupabo's own social media accounts are an integral part of her oeuvre.





Remco Osório Lobato

For a long time, multidisciplinary artist Remco Osório Lobato focused on urban planning, architecture, and furniture design. In 2016 he shifted his focus and started working as an autonomous artist. His relatively young body of work includes large ink drawings, carved woodwork, hammered copper, and hand-stitched textiles. Human origins, the body, material, language, and mythology underlie his work. In this exhibition he combines his broad, architectural skills with the intimacy of making things like drawings, textile works, and woodcarvings.

Listening tips Remco:

Ahmad Wali, 'Ahesta bero'

Ruth Etting, 'Close your eyes'

Arthur Rubinstein, 'Chopin Nocturne op. 9, No 2 in E flat'

The last Temple, 2021

The last Temple constitutes an autonomous architectural statement in space that observes the ritual nature of rest, particularly the actions of the body – which may invite rest – in relation to architecture.

"Before we enter the realm of sleep, there are a number of stages that introduce the transition. To reach the opisthodomos of rest, one must first enter the pronaos, the waiting room. You get rid of everything, you relax, you undress, you unload yourself, you let go, you forget. You take off your shoes, you breathe, you wash your hands, your face, your neck, you become lighter. To continue the transition from outside to inside, you walk over a bridge into a corridor, which takes you further through the different rooms of the consciousness. The architecture of this exhibition represents such a corridor. Suggestive in its conception and diffuse in its execution, just as you experience space or environment in a dream world where reality lurks: only accessible through the corner of your eye."



Pamela Phatsimo Sunstrum

Pamela Phatsimo Sunstrum's large-scale installations, paintings, and stop-motion films deal with the development of human connections, cross-border rituals, and transnational identities. The latter is strongly rooted in her personal autobiography: she writes her own myths and sagas with her paintings. The characters are time-traveling versions of Sunstrum herself, and the histories are not linear. Her work contains, sometimes contradictory, references to different moments in time, resulting in a loss of awareness that makes the viewer unsure of what to take in first: the past, the present, or the future?

Listening tips Pamela:

Floating Points, Pharoah Saunders and the London Symphony Opera, 'Movement 6'
 Carlos Mombelli, Kesivan Naidoo, Kyle Shepherd, Mbuso Khoza, 'Picasso's Dove'
 Fatima and Floating Points, 'Cinnamon'

Sleeper, 2018

Sleeper took the painting *Femme couchée dormant* (1899) by Félix Edouard Vallotton as its point of departure. The sleeper's body transforms into mountains, and the bed resembles a constellation of stars in the night sky. The representation of the starry night and the universe challenges the idea of linear time as a Western construct and puts the perception of time into perspective as on Earth, for example, we are able to see the light of a star that may have died millions of years ago. If we contextualize Sunstrum's work within the context of Afrofuturism – in which her work is often explored – we can interpret the act of sleeping as a means of imagining alternative, more egalitarian, futures for black communities.

The Incense Burner

In *The Incense Burner* a woman's flowing skirt appears to have been made of mountains. Sunstrum wants it to be ambiguous whether the woman has grown into the landscape or whether the mountains have been embroidered into the garment. There is something about a mountain and our bodily experience of it that makes us understand how small we are. The beauty of these epic landscapes is a reminder of our fragile existence.

Polyhedra, 2016

A montage of geometric shapes, a technological mobile spinning next to a cascade of streaming stars, a woman holding a glittering bowl, a volcanic eruption. The work refers to Tempest Anderson's photography of volcanic landscapes in the nineteenth century. The natural and at the same time dramatic depiction of the landscape has a certain otherworldliness and is reminiscent of eighteenth-century European Romanticism.

POSAD JE ZAVRŠEN

Mladen Stilinović

The conceptual art of self-taught Mladen Stilinović critiques power structures and explores the relationship between art and labour. Stilinović and his colleagues founded 'The Group of Six Artists' in 1975 with the aim of making art accessible to a wider audience and involving them in their work. The collective exhibited in non-traditional locations such as public squares where their work could take on the form of 'exhibition-actions'. Both the exhibition part and the subsequent discussions between the artists and the public were integral parts of the work.

A similar performative thread also runs through Stilinović's solo career. Not only in his actions and performances, but also in his two-dimensional photographic and installation work, Stilinović developed a grammar around notions of money, time, power, pain, work, and language. His constant resistance – nurtured by a position of absurdity and irony – to power structures and their executive systems are always at the heart of his work.

Umjetnik radi / Artist at Work, 1978

Eight black and white photographs show Stilinović lying in his studio. Is he sleeping, musing, or thinking about new work? *The Artist at Work* is all about the fact that an artist's work is difficult to quantify. What do we know about his work process when we see it displayed? Outside of the arts, labour is a big concept and subject in an ideologically charged socialist context.

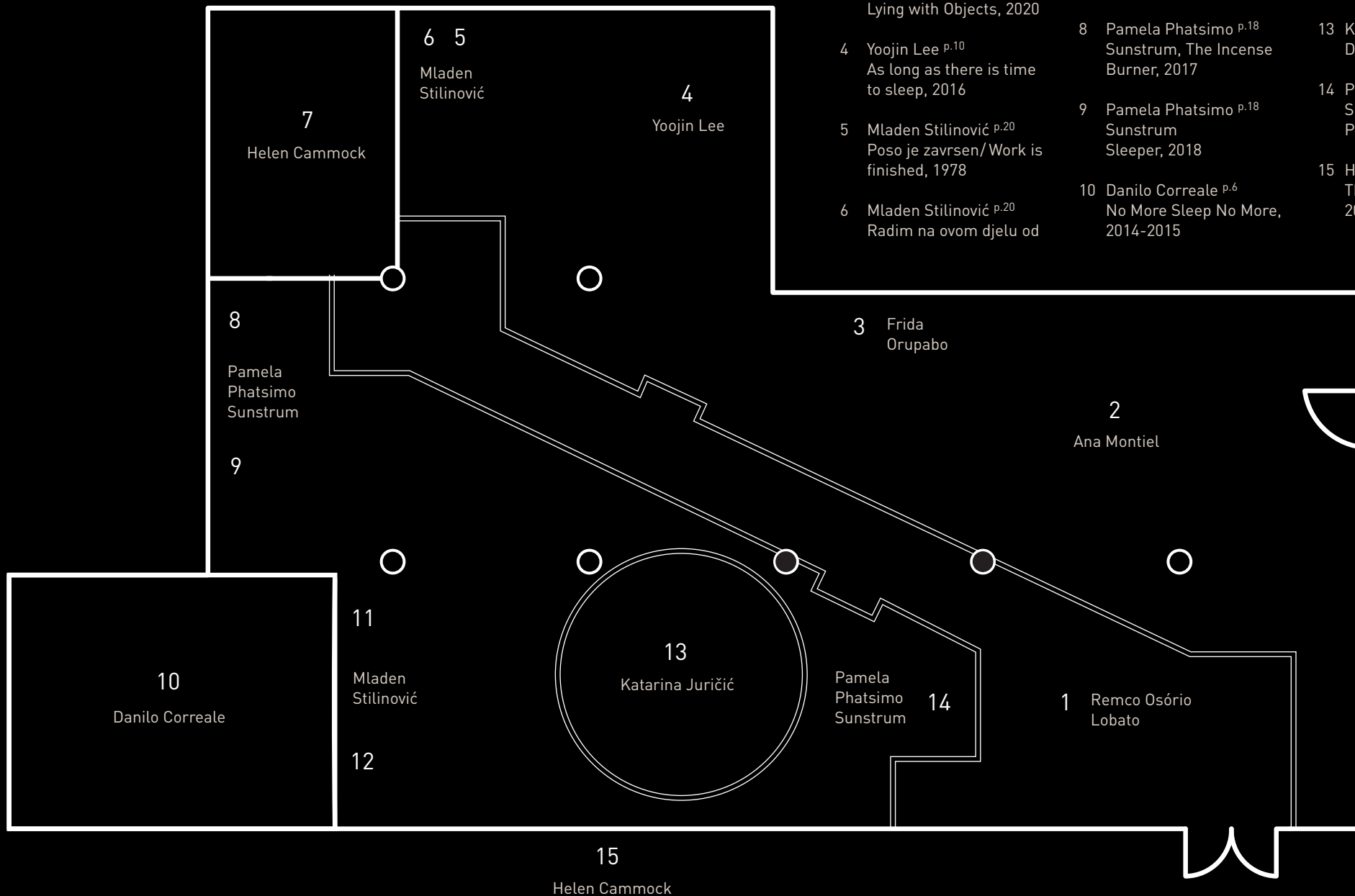
The Praise of Laziness, 1993

In his 1993 manifesto *The Praise of Laziness*, which is inspired by Russian Suprematism and Constructivism, Stilinović wrote: "It is not enough to know about laziness, it has to be practiced and made perfect. Artists in the West are not lazy and so they are no longer artists... There is no art without laziness."

Radim na ovom djelu od 11.VI.1976. / I Have Been Working on this Work Since June 11th, 1976

Posao je završen / The Work Is Finished, 1978





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