

NEST



English

every moment a junction
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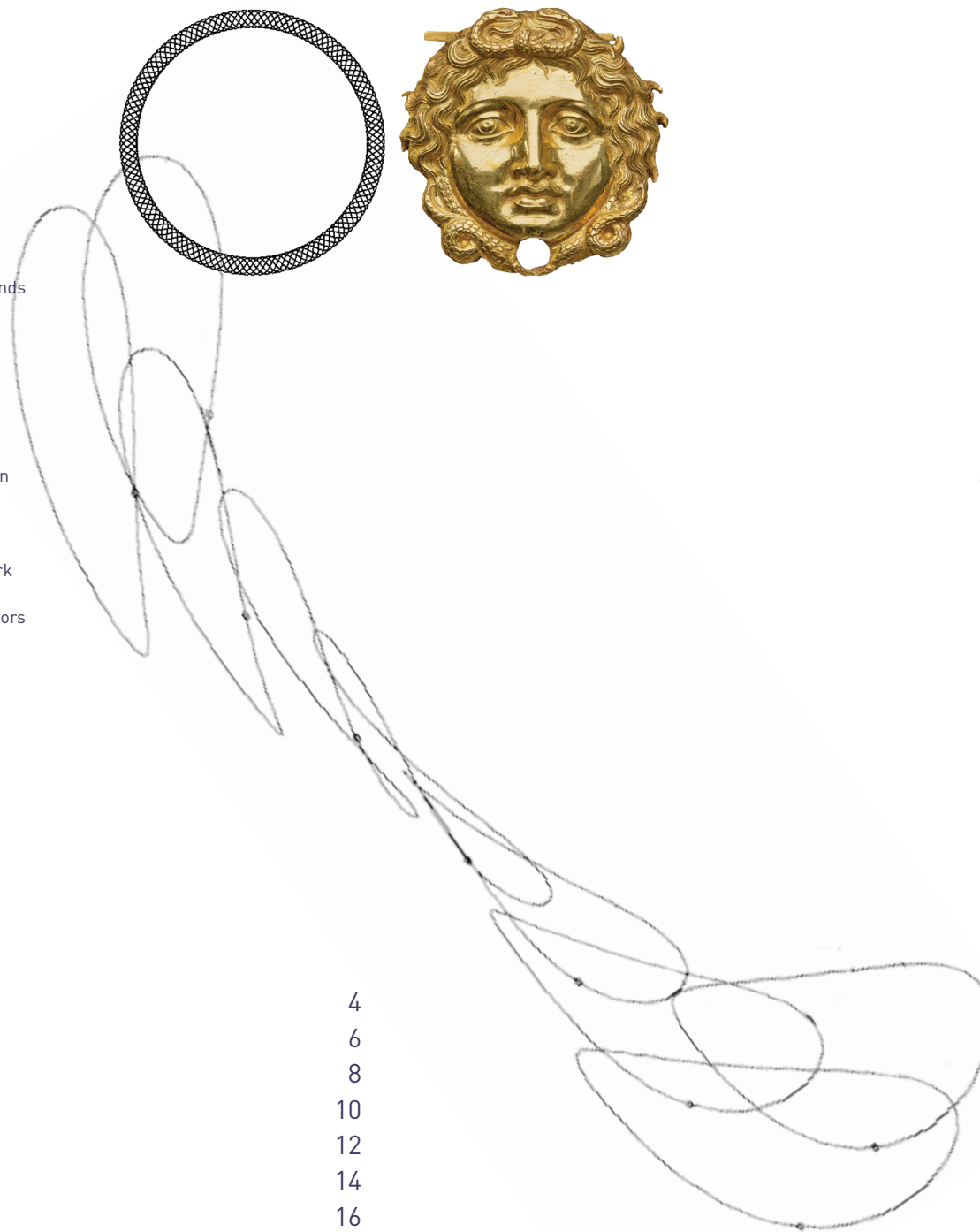
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Index

Anca Bârjovanu	4
Carolin Gieszner	6
Cy X	8
hugo x tibiriță	10
Juliette Lizotte	12
Linnéa Sjöberg	14
PHILTH HAUS	16
sWitches	18
Floorplan Slugs Trail	20



every moment a junction

every moment a junction presents the need for encounter, intimacy, and collectivity. Together, the artists in the exhibition respond to the consequences of the individualistic society and appeal for action and a change of mentality. By working with or from wxtchcraft*, rituals, magic, and alchemical practices, they shape other ways of being together.

This group exhibition is a true collaborative effort, curated by melanie bonajo, Orlando Maaïke Gouwenberg, Erika Sprey and of course the Nest team. *every moment a junction* connects the Studium Generale program *Wxtch Craft*, that has taken place at the Royal Academy of Art in The Hague over the past two years, with the artistic practice of filmmaker, sexologist bodyworker, somatic sex coach/educator, facilitator of cuddle workshops and activist melanie bonajo. Their contribution to the Venice Biennale, *When the body says Yes*, co-curated by Orlando Maaïke Gouwenberg, is a video installation that fully celebrates intimacy and touch. At Nest, that celebration continues.

The scenography *Slugs Trail* created by Carolin Gieszner invites you on a wandering path through the exhibition. The shimmering trails behind/through/along the artworks lead to the central coven, which offers space for performances and workshops, to activate the artworks during the exhibition period.

*The use of the term 'wxtchcraft' and 'wxtch' is further explored in the text by Erika Sprey — to be found with this publication. She shares her thoughts on the possibilities as well as the limits of the current usage of the term 'witch' or 'wxtch'. In doing so, the exhibition constitutes as physical translation of the extensive virtual program of the Studium Generale cycles *Wxtch Craft* (2020-2022).



Anca Bârjovanu *A living shrine*, 2021

The sculpture *A living shrine* is an ever-changing creature – an altar with limbs, eyes, and a mouth. Inspired by the role of the dragon in Greek mythology – the protector of the Golden Fleece – the entity grew out of the concept of ‘a living shrine’ that would protect and nurture gifts of the art students attending the curriculum of Wxtch Craft provided by the Royal Academy of Art in The Hague. The gifts would be created for the guest speakers of this lecture series.

Within the context of *every moment a junction*, the metal artwork by Anca Bârjovanu moves into a new life cycle. While its defensive powers keep reverberating, the role of protection shifts to a personal one: by fiercely maintaining a shielding position towards anyone that would cross the creature’s way.



The work of Anca Bârjovanu (Romania, 1998) draws on autobiographical elements transposed in a fairy-tale-like language. In her recent works, Anca is researching the concept of embodied emotions. Her protagonists are often hybrids, dragons, and otherworldly beings, exceeding the humanly structures of race, gender, and social norms. As a result, her works shift the focus towards the manifestation of emotions in space. Her sculptures result from her great interest in the transformational stages of metalwork: from casting the liquid to welding the metal, she transforms the material into rock-hard creatures and armours, which, as wearable objects, protect their wearers. Anca Bârjovanu graduated in 2021 from the Royal Academy of Art, The Hague, where she studied Fine Arts – Sculpture. Currently, she is attending a pre-master programme in Jewellery Design at the Royal Academy of Fine Arts in Antwerp, Belgium.



Carolin Gieszner *Slugs Trail*, 2022

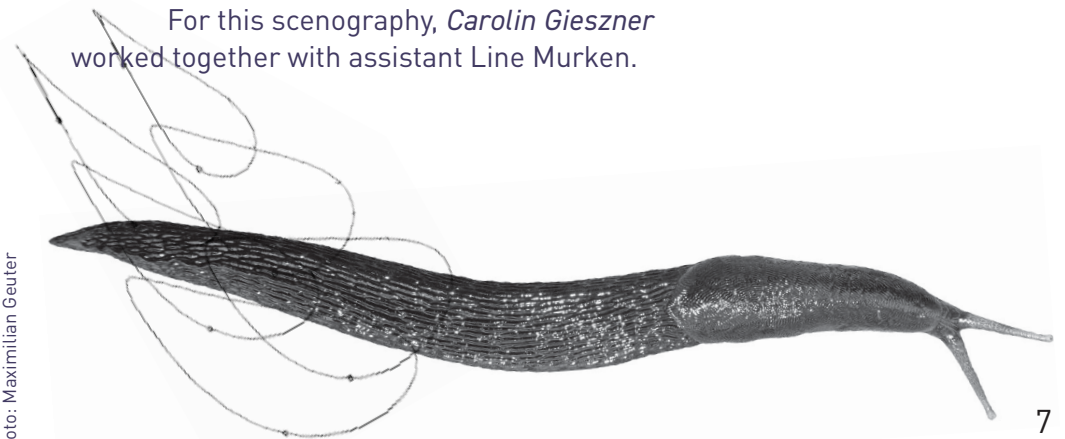
For every moment a junction, Carolin Gieszner has contributed a new work in form of an overall scenography. Moving along the themes and practices of the participating artists, she presents *Slugs Trail*: an immersive installation that meanders through the exhibition along various paths, swirling around/through/behind the art works and leading into the heart of the exhibition: the coven. The coven hosts meetings, exchanges, performances, meet-ups, and workshops about building communities and finding ways for intimacy.

The trail is inspired by the figure of the slug, which has many symbolic meanings, being a hermaphroditic creature that moves between the spiritual and physical realms and is one of the few animals bridging the elements of earth and water, as well as the mundane and supernatural world. *A Slugs Trail* guides you, in an erratic motion, through the space, moving slowly along its shimmering traces that link the constellations of the art works together. Time, as we experience it is morphed in a way that invites us to enter the liminal space between the material here and the ethereal now, the threshold of the a reality composed of matter and the spiritual world.

For this scenography, *Carolin Gieszner* worked together with assistant Line Murken.

Carolin Gieszner is a Brussels based sculptor, working across the disciplines of immersive scenography and sculpture. Her interest in the physicality of social spaces and the question of how we live together is driven by an exploration of different formats and contexts for her work and the fascination of the constant transformation of all matters. Since 2018, Carolin Gieszner forms with Théo Demans the artist duo touche-touche, characterized by their tactile illusions, preference for pur foam and clay, and a soft design approach. They develop scenographies for exhibitions and installations, theater and film sets in collaboration with other artists. touche-touche regularly collaborates with melanie bonajo on the scenography of their video work, including bonajo's recent work 'When the body says Yes', the Dutch contribution to the Venice Biennale in 2022.

Photo: Maximilian Geuter





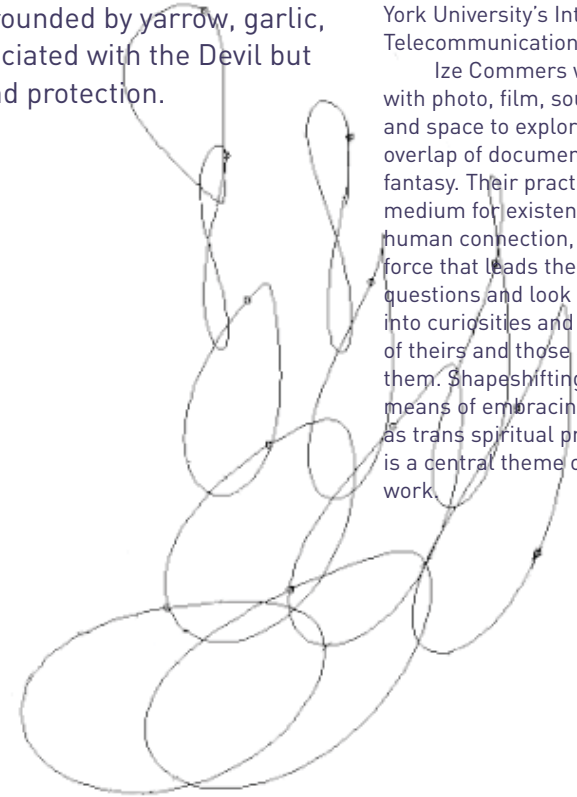
Cy X *CONJURATIO*, 2022

CONJURATIO is a spell, an invitation, a call for re-enchantment.

This video work by the artist Cy X in collaboration with videographer Ize Commers, invites you to make a pact: with yourself, each other, and the Devil. The Devil here signifies that which reveals the truths and presence of the many worlds by guiding you into your own powers. In essence, *Conjuratio* is the name of the pact witches made with each other but also one that workers and enslaved people would make with each other in solidarity. It is a promise to be in active solidarity. The installation is surrounded by yarrow, garlic, nettle – all plants associated with the Devil but also with fierce love and protection.

Cy X is a black queer agender love influencer, earth tender, and a cyber witch based in Brooklyn, New York. In their magical practice, they integrate indigenous, ancestral, and emerging technologies, showing the necessity of an embodied way of being that moves beyond binaries and reliance on techno-capitalist fixes. Fusing art and technology with the practice of witchcraft, they use spells, rituals, and alchemic practices as modes of activation. Cy has a BA in Film and Media Studies from Colorado College and a Master's degree from New York University's Interactive Telecommunications.

Ize Commers works with photo, film, sound, and space to explore the overlap of documentary and fantasy. Their practice is a medium for existence and human connection, a life force that leads them to ask questions and look deeper into curiosities and desires of theirs and those around them. Shapeshifting, as a means of embracing change, as trans spiritual practice, is a central theme of their work.





hugo x tibiriçá *chosen family*, 2022

The work *chosen family* by hugo x tibiriçá is a compilation of over fifty drawings of the artist's family members (or memories of them). Due to homo- and transphobia being present in Brazil and amongst their family, hugo moved to Europe ten years ago. Since then, the artist has rarely been in touch with their family members, turning them into ghosts of the artist's past. Now, they only appear in hugo's dreams every single night.

Having left their home country Brazil, the artist explores ways of dealing with this loss. *chosen family* is a collective mourning for the loss, but it is also about becoming family. In a ritual-performance during the exhibition, you are invited to re-create lost family bonds and become each other's own (chosen) family – even if it is just for one night.

hugo x tibiriçá also selected the book *The Devil and the Land of the Holy Cross: Witchcraft, Slavery, and Popular Religion in Colonial Brazil* to be read in the reading group *Between the Lines*, moderated by Erika Sprey.

hugo x tibiriçá (no pronouns/they/them – 1989) is a queer non-binary multidisciplinary artist, somatic practitioner and workshop facilitator born and raised in Rio de Janeiro, Brazil, and currently living in Berlin, Germany. Through performance, drawing, writing, video, and workshops, they explore what forms of more life-affirming, planet-saving, queer-er forms of life are possible, as alternatives to the dominant, hegemonic ones – upheld by patriarchal values – that have already brought the world to climate collapse, mass extinction of species, and the possibility of the human extinction. Besides being an autodidact visual artist, they studied theatre at École Philippe Gaulier, an international theatre school based in Paris, France.

become
member
of my family
(even if just for
right now)



<https://vimeo.com/697796387>



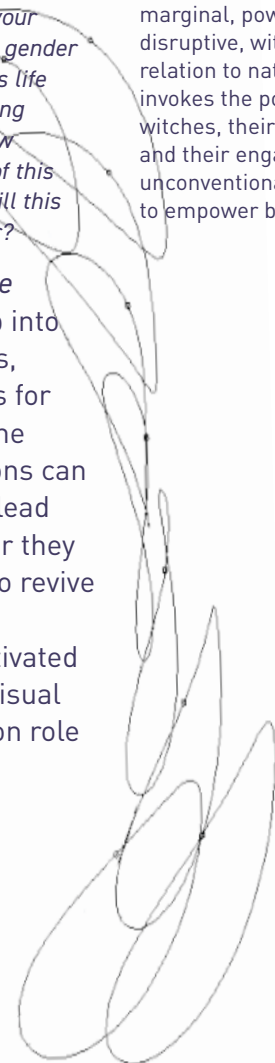
Juliette Lizotte *Sisters of the Wind*, 2021

Sisters... ~o° "). "''.∞ "''. '0' .o:..~*,',°°°o°°~ The wind is returning, as it always does. Sometimes it blows so hard that it carries artifacts away from the cities it tore apart, seeds from faraway places, trees that didn't have enough time to grow stronger ... That's why you always seek a protected area to settle in, relocating as the wind comes and goes in waves. You are witches. You pay attention to the world and try to make sense of this life together through the phases of the moon, from maiden to mother to crone. In your community, the feminine spirit dominates, and all gender expressions are celebrated. When your precarious life is threatened by an unsettling prophecy announcing a deadly wind that will prepare the earth for a new cycle, will you go on a journey to find the source of this wind? What will you discover on the way? How will this transform you, your sisters, and the earth forever?*

The four-channel video work *Sisters of the Wind* by Juliette Lizotte invites you to step into a world of prophecies, witches, and spirits, and to become a contributor to the stories for a moment. While following the paths on the screens, different hallucinations and visions can be activated by pressing the buttons that lead you through the exhibition space. Together they form a collective world-building journey to revive earthly interconnections.

Sisters of the Wind will also be activated by Juliette Lizotte in an interactive audiovisual performance as well as a LARP (live-action role play) session.

Juliette Lizotte (France, 1991) a.k.a. jujulove, is a multidisciplinary artist working with video, design, LARP and social games. Inspired by feminist science fiction, manga, pop culture and fantasy, her recent research focuses on witches as ecofeminist key figures. Learning from the subversive character of the witch – marginal, powerful, and disruptive, with an unsettling relation to nature – Juliette invokes the powers of witches, their spell-casting and their engagement with unconventional knowledges to empower bodies and minds.





Linnéa Sjöberg *In the flower fields*, 2019
Pattern of Thoughts, EEET, 2019
Nightly Paths, 2020
Moon Ritual with Melanie and Roberta, 2021

Linnéa Sjöberg's energetic and colourful woven tapestries function as textile archives: assemblages of yarn, fur, wool, videotapes, and existing pieces of clothing woven together. The act of weaving goes back to her childhood and runs through her family line, tracing back to her grandmother's rag rugs that were woven together from the family's old clothes.

In her tapestry practice, Sjöberg is inspired by the archetypal weavers in Nordic mythology, called Norns, who represented the idea of Fate, corresponding to the Three Fates of Greek mythology. They had a special connection to the gods as they determined the fates of both gods and humans. It was believed that by the ritual of weaving, stories/predictions/dreams were being translated into their textiles. For Sjöberg, the act of weaving functions as a way of archiving memories and material from the past, present and potential futures.

Her most recent tapestries (such as *Moon Ritual with Melanie and Roberta*) reflect the artist's current artistic research into her immersion in BDSM. Being part of the Berlin collective *Skinship* – a touch-based place for kinship, formed by artists, body workers, performers, and witches – she develops the act of wrapping into a ritualistic tool and a magical transformative act. In this practice called 'Package Play', in collaboration with melanie bonajo, bondage techniques become a form of ritualistic body binding. The experiences and outcomes are woven into the textile landscapes with materials closely connected to the body.

The work of Linnéa Sjöberg (Sweden, 1983) can be described as performative research. In earlier work, she embodied her subject of interest to the point where no distinction could be made between her work and her persona. Textiles and clothing are a major tool in taking on new identities and at the same time deconstructing these personalities. After acting as a career woman (*Gtids4810*, 2009-2011) and turning into a tattoo artist (*Salong Flyttkartong*, 2012-2014), her last persona research included the historical re-enactment as a Viking woman, incorporating the artist's weaving practice for five years. The ending of each of these periods resulted in material and physical manifestations in texts, printed matter, sculptures, and weaving works, executed by Sjöberg herself on a loom. Recently, she found a more balanced approach in re-enactment, where she can enter and exit a role without leaving behind her real persona. Sjöberg lives and works in Berlin.

'With the intense effect of materiality in a wrapping/mummification we internalise our intentions; focusing on freeing ourselves from married thought processes and incanting patriarchy!'





PHILTH HAUS *COLY:MONE*, 2022

In *every moment a junction*, PHILTH HAUS presents the newly developed work *COLY:MONE*, a series of bottled water products, containing distilled sex hormones derived from pollution in open waters of local sites in Europe and the United States. Hormonal disruption, i.e., spikes in hormonally active chemicals, in Earth's global aquatic systems is occurring as a by-product of human pollution via the dairy industry (estrogen is given to cows to produce continuous milk), hormonal contraceptives (birth control), and hormone replacement therapy (HRT, used by some transgender people to medically transition), among other things. Over the years, the concentration of human estrogen has risen globally, and sewage treatment plants have proven inefficient at filtering these estrogens, changing human hormonal levels over time. Using open-source, DIY biohacking protocols adapted by PHILTH HAUS, sex hormones are extracted from the waters of specific locations and re-filtered into bottled water for sale in the region where the hormones were harvested.

COLY:MONE is locally sourced, in this case from the canals of The Hague, and, upon consumption, can improve skin texture, mood and libido.

Drink MONE. Feel the cycle.

Over the duration of 2022, *COLY:MONE* will release tailored varieties from The Hague, Berlin, Los Angeles and New York.

PHILTH HAUS is a collective of six member-clients currently represented by ANDRA. Each member-entity instructs ANDRA on how to produce art installation, performance, and sonics which ephemerally embody one or, less frequently, multiple collective members. Recent materials with which the different entities work include estrogenic algae, lithium carbonate, nerve networks, blood, and music. Through this collective, each member hopes to rise to a level where planet and body become one realm. Each entity focusses on a particular phenomenon such as artificial intelligence young girlhood (SYLLA), endocrine disruption pollution politics (COLY), body material market value and propriety (LYLEX), post-lingual ambient music (ROCO), maternity with disease (ANDRA), and intersectional chemicals used in the treatment of psychopathology and in automotive production (PHILIP).





Photo: Emma Grima

sWitches *flOwr@liå*, 2022

'We rejoice in a time of rebirth for the communities of the Northern Hemisphere. The battle of the light against the darkness is over, the sun shines, and all living beings flourish.'

The installation *flOwr@liå* is created by sWitches specially for every moment a junction as a communal sound sculpture in the form of a maypole. It can be activated as an interactive, collective pole dance. The history and use of the 'maypole' is manifold, but in different parts of Europe, the pole is erected to celebrate spring and the arrival of summer. Followed by a dance, the maypole has originally been celebrated as a fertility ritual, as the dancers circle around it with the braided hanging ribbons. The braiding of the ribbons symbolised the union of the 'masculine' and 'feminine' energies. Crafted with conductive materials, it entails the sounds of the participants' stories of sexuality, sensuality, pleasure, and intimacy, and will be heard when touched.

The materialisation of this instrument was co-created in the workshop programme by sWitches at iii (an artist run, community platform linking performance, technology, and human senses in The Hague) in a 'tEckhnO-crafting' workshop. The participants fabricated the ribbons out of stretchy electronic materials and filled them with their own thoughts.

It is an invitation to those who are open to weave their voices into the installation as well, as more workshops are organised in the course of the exhibition. The maypole will act in this context as a sonic archive for stories that redefine and critically reflect on what the terms fertility and sexuality connote.

sWitches is an interdisciplinary, cyberfeminist, artist constellation formed by Pamela Varela (Mexico, 1995), Ines DeRu (Indonesia/Spain, 1998), and Ella Hebedanz (Germany, 1997). The three creators studied and graduated together at the Royal Academy of Art, The Hague. Already during their studies at the Interactive/Media/Design department, they began fusing their creative energies and co-founded sWitches in 2019 as a new platform for collective feminist practices. They are based in and around Europe, Indonesia, Mexico, the web, as well as many other dimensions.

