

The world has been stuck in a suspended era for far too long.

The ideological systems that pervade our societies are still rooted in (Western) notions such as post-modernism, post-colonialism, post-marxism, post-democratism

A veritable era of post-ponement in which we willingly delay needed changes.

We all know what is wrong, but often choose to look away.

Whilst complaining about the way in which "things are organized", we fail to engage in organising things ourselves, under our own conditions.

A state of collective neglect.

How can we break through this era of postponement?

How significant are our individual roles on a systemic scale?

Are we a direct product of the ideologies that infuse our social environment, or are we wired to react against them?

Is it possible to identify the ideological system in which each of us lives, in order to find glitches that can be exploited to emphasize its internal contradictions?

How can we be sure that the system is not going to reabsorb any critical action initially intended to undermine it?

And most importantly, how can we coexist in such a community?

Ideology Meets Implementation shows how

ideological systems actually function when they are put into practice. Ideological systems are implemented by agencies such as national governments, and often remain invisible to those who live under their rule.

Ideologies are based on ideas that crystallise in norms that dictate the political and cultural principles in a given society.

However, their theoretical frameworks often meet a sharp contrast with the concrete realities of their implementation in daily life.

For this exhibition, we have formed a group of international artists and activists who criticise and question current ideologies through

a wide range of media and interdisciplinary practices.

The works address the power structures that are at play within the societies in which we live.

One powerful example is works that zoom in on the way in which governments and media deploy language in order to enforce discipline and define us.

These works examine the ways in which the state exercises its power to control our movement, especially in the realm of those of us who try to cross its borders, as well as the means by which the state physically and mentally disables us in order to implement control and censorship.

Ideology Meets Implementation also hosts the Non-Fascist House: a stage for self-organised life, running throughout the exhibition with performances, debates, reading groups, lectures and screenings.

It focuses on the historical and present-day forms of fascism, as well as anti-fascist movements, specifically islamophobia and racism in the context of the Netherlands, on art/ activism in Russia and LGBTQ rights in Western Asia and North Africa.

We kindly invite you to share this experience of dialogue and co-existence with us.

The project is made possible through financial support from the Amsterdams Fonds voor de Kunst, Mondriaan Fund, and CBK Rotterdam.

amsterdams fonds voor de kunst  
Mondriaan fund  
CBK R'DAM

The exhibition Ideology Meets Implementation is a space for exchange and a means of actively blurring conventional distinctions between activist and artist, artwork and event, audience and participant.

## Opening Night

Friday 13 Oct. 20:00  
EXHIBITION OPENING

13 Oct. 21:00  
OPENING ADDRESS  
Pendar Nabipour

13 Oct. 22:00  
THE DISTRIBUTION OF THE SACRED SYSTEM  
Barbad Golshiri  
For more details see reverse side

STAGE FOR TRAGEDY  
Ehsan Fardjadniya  
For more details see reverse side

13 Oct. 23:15  
"Round Heads and Pointed Heads" performance at STAGE FOR TRAGEDY  
Scene one - "Crisis in the Land of JAHA", "Rise of IBERIN" and "Allegation of the Lord of Boxes"

13 Oct.-19 Nov.  
NON-FASCIST HOUSE at STAGE FOR TRAGEDY

The "Non-Fascist House" is a stage for self-organized life that unfolds during the period of the exhibition, in which a screening program, public dialogues and performances will take place. The "Non-Fascist House" will focus on the history of fascism, anti-fascist movements and the role of art and culture to counter and dispute far-right movements that are growing in popularity.

Living in the "Non-Fascist House": Ehsan Fardjadniya, Faysal Mroueh, Anthony Nestel, Irini Pigaditi, Giovanni Giaretta and more.

"ROUND HEADS AND POINTED HEADS" performance at STAGE FOR TRAGEDY

The powerful allegory of the Nazi regime's racial policy in Brecht's "Die Rundköpfe und die Spitzköpfe" (1934) is adapted by Fardjadniya into a large group performance that takes place in four scenes.

## Public Programme

Saturday 21 Oct. 15:00-18:00  
OPEN SOURCE GOVERNMENT SEMINAR  
Pendar Nabipour

"Open Source Government" aims to directly involve members of a society in the structuring of their government or society through open-sourcing their respective legislation. The project invites thinkers, artists, programmers, developers, social scientists, political scientists, financial professionals, lawyers and other individuals to take part in a conversation with the aim of designing a collective blue-print that can facilitate the constitution of an open-sourced society. For "Ideology Meets Implementation" Nabipour and Showroom MAMA will coordinate a public session in the form of a seminar at the W139.

www.opensourcegovernment.net

Saturday 28 Oct. 18:00-22:00  
EMPATHY TOURNAMENT  
David Maroto

David Maroto's playable installation "Empathy" is an art project in the form of a board game that includes questions and answers for two players. The players are confronted with seemingly daily situations that contain dilemmas in which desire, doubt, fantasies and beliefs are central. The winner is the one with the ability to empathize with the opponent and anticipate their reactions.

Whereas "Empathy" is displayed in the exhibition and available for visitors to play at any time, the "Empathy Tournament" constitutes a one-day public event in which eight players interact with each other and four copies of the game. The winners of the first round will play in the semi-finals, leading to a grand finale in which the best two "Empathy" players will measure their abilities against each other. The evening will start with a short introduction by

David Maroto and will culminate with a prize-giving ceremony for the most empathic participant.

If you want to play, please book at [communication@w139.nl](mailto:communication@w139.nl)

The game works best when played with friends, so it's recommended to book in pairs, though individual players are welcome as well. The "Empathy Tournament" is also a performance open to members of the public who do not wish to play but enjoy watching the development of the game, discussing it and even making bets about the results. Everyone is most welcome to join.

## Performances

Friday 13 Oct. 23:15 - Scene one  
"Crisis in the Land of JAHA", "Rise of IBERIN" and "Allegation of the Lord of Boxes"

Saturday 4 Nov. 19:30 - Scene two  
"Contemporary Subversive Insurgency" hosted by Quinsy Gario with the participation of Angela Bartholomew and more.

Saturday 11 Nov. 19:30 - Scene three  
"Public Trials"

Saturday 18 Nov. 19:30 - Final Scene  
"Living Death March", "Deportations" and "The Land of JAHA's Future".

Performers: Noah Voelker, Fernanda Romann, Angelo Custódio, Eva Pynokoki, Pedro Matias, Arthur Guilleminot, Elisabeth Raymond, Anthony Nestel, Thais Di Marco, Fleur Mollo, Fazle Shairmahomed, Floris Schafer, Veniamin Kazachenko, Irini Pigaditi, Gerolamo Lucente, Toby Paul, James Hewitt, Leonie Kuipers, Kamran Novin, Olivia Malena Vidal and Maria Montesi. Adapted text and directed: Ehsan Fardjadniya

## Screening

A different screening programme event will be introduced by its programmer(s) every Sunday. The programme can be viewed for one week in the exhibition space.

15-21 Oct. - Screening I  
RUSSIAN ACTIONISM AND PRISON SYSTEM

Sunday 15 Oct 18:30-22:00  
Screening event with programmers Taisiya Krugovykh & Vasily Bogatov

Taisiya Krugovykh & Vasily Bogatov will talk about and screen videos on a new wave of political activism in Russia: the "Voyna" art group, "Pussy Riot" and Petr Pavlensky. If one's artistic practice is political actionism in Russia, sooner or later one will go to jail. All of the aforementioned individuals and groups were imprisoned.

22-28 Oct. - Screening II  
LGBTQI+ IN WEST-SOUTH ASIA & NORTH AFRICA

Sunday 22 Oct. 18:30-22:00  
Screening event programmer Sophie Hoyle

Sophie Hoyle will present moving-image works made by and exploring the experiences of LGBTQI+ people and communities in the West-South Asia and North Africa, dealing with identity, cultural attitudes, social inequalities and political activism.

29 Oct.- 4 Nov. - Screening III  
MONUMENT IN FLUX

Sunday 29 Oct. 18:30-22:00  
Screening event with programmer Amirali Ghassemi

Amirali Ghassemi will present "Monument in flux", which gathers artists, filmmakers and video essayists living across the globe, from North

America to New Zealand, via Iran. We witness how monuments are in the state of constant flux from the ancient Tomb of Cyrus the Great to unsteady contemporary pedestals. We observe how revolutions can promise hope and change, and how these promises fade in the course of time, generating a sense of flux that washes away everything that is solid.

www.amiralihassemi.com  
www.newmediasoc.com

5-11 Nov. - Screening IV  
HOW TO TALK ABOUT "WE"

Sunday 5 Nov. 18:30-22:00  
Screening event with programmer belit sağ

belit sağ will present a selection of videos that deal with racist violence in Europe, including the story of a woman who lit herself on fire in protest against the racism she lived through in the 1970s and the 1980s, as well as a selection of videos made for the People's Tribunal against a Neo-Nazi group that killed ten people in the course of eight years in mid-2000s.

12-18 Nov. Screening program V  
OPEN CALL

Sunday 12 Nov. 18:30-22:00  
Screening program introduced

The final week of the screening program will be organized via an open call. For the launch of this final screening week, selected participants will be invited to a panel discussion to introduce their work. The open call will be announced on October 29th via W139's website and social media platforms.

## Public Talks and Readings

Thursday 2 Nov. 19:00-21:00  
Public Reading Group, MUSLIM FEMINIST PERSPECTIVES by Alina Jabbari  
In this public event Alina Jabbari and

participants will collectively read a number of texts by Islamic and Muslim feminists. The objective in organizing this reading group is to create a space for people to come together, critically engage with these texts and think through what they (can) mean for our daily lives as Muslims. Please note that respect, care and understanding will serve as the guidelines for the discussion!

20 participants max. If you would like to participate, please send an email to [communication@w139.nl](mailto:communication@w139.nl)

Thursday 9 Nov. 19:30 Public Dialogue  
DECONSTRUCTION OF WHITE PRIVILEGE & UNITED NON-RACIAL MOVEMENT  
moderated by Mercedes Zandwijken

Series of dual dialogues about current Dutch and international racial matters.

Thursday 16 Nov. 19:30  
Conversation circle  
DECOLONIZING THE GLOBALIZED DUTCH ART INSTITUTION

In the Netherlands, the politics of knowledge production has been crucial to recent developments in the art landscape. During this event, a conversation about the implications of transforming contemporary art institutions will take place by asking the following questions: How have globalised Dutch art institutions positioned decolonial curatorial concerns and art practice? What happens when artists, theorists and curators of colour are invited to these platforms and use these spaces to present their ideas and work? Furthermore, how does this praxis coincide with the desire for a re-examination of organisational functions and forms, curatorial concerns and art practices? And finally, what does a decolonial art institution look like? Organised and moderated by Katayoun Arian. Speakers to be announced.

Saturday 19 Nov. 19:30 - Public discussion  
"How to carry on the "Non-Fascist House".

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
15 Oct. 18:30-22:00 Screening Program I by Tasya & Vasya					13 Oct. 20:00 Opening night Introduction by Pendar Nabipour, 21:00 Performance by Barbad Golshiri time, 22:00 "Round Heads & Pointed Heads" E1, 23:15	14 Oct. 19:30 Start of Non-Fascist House at Stage for Tragedy
22 Oct 18:30-22:00 Screening Program II by Sophie Hoyle						21 Oct. 15:00-18:00 Open Source Government by P. Nabipour & Showroom MAMA
29 Oct. 18:30-22:00 Screening Program III by Amirali Ghassemi				2 Nov. 19:00-21:00 Public reading with Alina Jabbari		28 Oct. 18:00-22:00 Empathy Tournament by David Maroto.
5 Nov. 18:30-22:00 Screening Program IV belit sağ						4 Nov. 19:30 "Round Heads & Pointed Heads E2 "Contemporary Subversive Insurgency" Host Quinsy Gario with Angela Bartholomew and more
12 Nov. 18:30-22:00 Screening Program V via open call				9 Nov. 19:30 Public Dialogue moderated by Mercedes Zandwijken Deconstruction of White Privilege & United Non-Racial Movement		11 Nov. 19:30 "Round Heads & Pointed Heads" E3 "Public Trials"
19 Nov. 19:30 closing night Public discussion: How to carry on the "Non-Fascist House"				16 Nov. 19:30 Public discussion moderated by Katayoun Arian		18 Nov. 19:30 "Round Heads & Pointed Heads" E4 at "Living Death March", "The Land of JAHA's Future"

**1. MOJTABA AMINI (IR)**

Mojtaba Amini presents a sculpture and a print. The sculpture is titled *Rahel*, whose Arabic translation means leaving one's homeland to die. The work points to the gruesome reality of many Syrian refugees who have been fleeing their war-torn homes in order to find their death in the Mediterranean Sea. Though many of us try to forget about these realities that occur on a daily basis, Amini does not give us the opportunity to look away. He presents the viewer with a burnt coffin, in which a dead and muted body lies amidst grease. The torn sheepskin, sewn to a stick, moves back and forth in the grease, like a corpse floating on water. This juxtaposition further evokes black death, a terrible death by suffocation or fire.



The second work consists of a print, titled *Xabt - e ASwa*, which shows the dead corpse of a camel. In Arabic the word "Xabt" has many meanings: it can point to the severe beating of a person, to trampling upon someone, to a camel that hits the ground with its foot, to striking someone with a sword or to the state of being nocturnally disoriented.

In "Stage for Tragedy", Ehsan Fardjadianya is inspired by Alexandra Exter's 1924 avant-garde, constructivist stage design work. By appropriating the design of ammunition boxes as elements that construct the stage, the work refers

**2. EHSAN FARDJADNIYA (IR/NL)**  
[www.ehsancritique.com](http://www.ehsancritique.com)



to the large and active German weapon industry. Using the wood from the second-hand, free-travelling pallets that Fardjadianya purchased in Stuttgart, the work consciously manifests aspects of the free travel of weapons, or in other words, the ongoing tragedy of exporting death. By standing, performing and living a "Non-Fascist" life on these death boxes, can the art and culture revolt against death revive life and different ways of living together?

**3. BARBAD GOLSHIRI (IR)**  
[www.barbadgolshiri.com](http://www.barbadgolshiri.com)



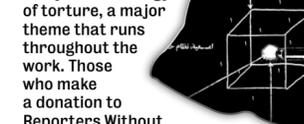
Barbad Golshiri will present his large-scale installation and protest performance, titled "The Distribution of the Sacred System". Within the performance the artist will make use of *Pardé-Khâni*, an old Iranian tradition that is used as a method to narrate epic stories within paintings. Through his performance Golshiri will address struggles that take place within his mother country of Iran. Islamic jurisprudential terms, common slogans, everyday accusations and prison slang are brought up by the performer, who carefully points the viewer's attention to several words and diagrams.

**4. YOERI GUÉPIN (NL)**  
[www.yoeriguépin.com](http://www.yoeriguépin.com)

Yoeri Guépin presents a work in response to his installation *Every Extension is an Amputation* (2017). For this work the artist collaborated with the plaster cast workshop of the Royal Museum of History and Art in Brussels, which has one of the biggest art and archaeological cast collections in Europe. The work consists of a film and object and tells the story of a network of traveling molds between the colonizer (Leopold II) and the former colony (the Congo). Molds of Western art pieces were exported and molds taken from the colonized people were transported to Europe. Leopold II was an excessive collector of plaster copies of famous sculptures from the classical era and the Renaissance, which he used to support his cruel imperialism.

In 1913 anthropologists commissioned artist Arsene Matton to set up a studio in the Congo to make copies of local people that supported racist evolutionary theory. The 144 casts are now in the collection of The Royal Museum for Central Africa. One of the copies that Matton made ended up in the archaeology depot of the museum, where Guépin stumbled upon it and started researching its history. In the film presented in the exhibition the artist uses the museum artifact to access conversations around culturally loaded objects, institutional responsibility and the ways in which the artist is implicated within these conversations.

Joseph Hughes (UK/NL) presents a work in response to his installation *Every Extension is an Amputation* (2017). For this work the artist collaborated with the plaster cast workshop of the Royal Museum of History and Art in Brussels, which has one of the biggest art and archaeological cast collections in Europe. The work consists of a film and object and tells the story of a network of traveling molds between the colonizer (Leopold II) and the former colony (the Congo). Molds of Western art pieces were exported and molds taken from the colonized people were transported to Europe. Leopold II was an excessive collector of plaster copies of famous sculptures from the classical era and the Renaissance, which he used to support his cruel imperialism.



only highlight the uprising of the Arab Spring in 2011, but the capitalist and commercial side to revolutions worldwide. Fire Flag is a "one size fits all", "revolution for sale", practical yet undermining the act of flag desecration, protest, activism and revolution. Now no flag needs to be burned, yet any flag can exist underneath the layer of flames. This burning flag is now reduced to an "authentic replica".

**5. JOSEPH HUGHES (UK/NL)**  
[www.hughesjoseph.net](http://www.hughesjoseph.net)



A flag has a representative quality as well as a signalling value. By utilising the public function of the flag and its symbolic recognition, Hughes aims to not

**6. MEHREGAN KAZEMI (IR/FR)**  
[www.mehregankazemi.allyou.net](http://www.mehregankazemi.allyou.net)

Acrobat: A person who tries to keep his balance on a tightrope to survive and reach the end. He doesn't have any other choice and to survive; he needs to follow a straight path on this string. This string is something that he can't change. He can't take or choose another way. It has become his way of life. It's as if an outside force has made him "choose" to be a subject.

By 1876, mugshots were used as photo identification in identity documents for the same reason, thus resulting in some governments starting the process of archiving every individual by legislating that they should be photographed and thus documented as subjects.

Although both art and tourism could form ideal conditions for cultural exchange and interaction, they often reproduce the mechanisms and the logic of the market. Cultural mediation encourages the perpetual production of forms and images of representational branding identities, which ultimately supports the dominant market rhetoric. Kondylatou questions the position and the agency of the artist in sites where art, tourism and business meet.

The location of the W139 itself, at the heart of the red light district, motivated her to develop an interactive work with Joseph Hughes, which is located in the front windows of the space.

**7. DIMITRA KONDYLATOU (GR)**  
[www.dimitrakondylatou.com](http://www.dimitrakondylatou.com)



Dimitra Kondylatou presents a video entitled *The Box*, which investigates different aspects of the relationship between art and tourism through dialogical and narrative forms. This idea came from her own recent artistic residency on a

**8. TAISIYA KRUGOVYKH AND VASILY BOGATOV (RU)**

Taisiya Krugovykh & Vasily Bogatov present a series of short videos that deal with the topic of normative health and illness. Each video shows a man and a woman performing constant suffering from a new disease. The work aims to reflect upon our medical health care system, which both fixes and labels us. Though seemingly neutral and scientific, this system is not just strongly subjective, but most closely related to the political system under which we live. In the end it is the state itself that will define us, whether we are suited to function within the system or not. For this work the artists draw from their own lived experiences in which their own illnesses are not necessarily visible to others

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**9. DAVID MAROTO (SP/NL)**  
[www.davidmaroto.info](http://www.davidmaroto.info)  
[www.thebooklovers.info](http://www.thebooklovers.info)



Please feel free to play *Empathy*. It is a performative installation in the form of a board game with questions and answers for two players. The goal of the game is not about guessing the correct answers but about guessing your opponent's response by putting yourself in her shoes. The players are confronted with seemingly daily situations that contain dilemmas in which desire, doubt, fantasies and beliefs are central. The key to win is to be able to empathize with your opponent and anticipate her reactions.

**10. DORINE VAN MEEL (NL)**  
[www.dorinevanmeel.com](http://www.dorinevanmeel.com)

Dorine van Meel's new large-scale video installation, *Beyond the nation state I want to dream*, confronts the viewer with three physical barriers, which simultaneously function as projection screens. The projected video footage shows computer-generated images of stereotypical Dutch sceneries, which are slowly falling apart. These visuals are accompanied by an ongoing soundtrack, as well as fragments of pre-recorded spoken texts, in which two narrators analyze and dismantle a number of ideologies and concepts that no longer seem to hold in the reality of our present, nor help us to think of ways to move beyond it.

In one example, the western, capitalist narrative of "progress" comes under attack, because it lures us into thinking that slowly but steadily "we" can move towards a just world. The construct of the "nation state" as a destructive force is also condemned, because it offers the deadly reality of barriers, as well as the harmful illusion of binaries. Essentially the question posed here is one of what is needed for us to give up the ideological paradigm we are so comfortable with in order for us to shift from the reproduction of the present to its disruption.

belit sağ presents her work-in-progress research, *see-believe*. The work investigates the case of the Neo-Nazi group National Socialist Underground (NSU) in Germany, which assassinated ten people, planted at least two nail bombs and injured tens of people between the years 2000 to 2008. Since 2013, an official trial taking place in Munich has considered

Stroom Den Haag, in which he explored ten questions dealing with how an expatriate artist can work and settle in an art scene different than their own. In the project *Expatartoboard*, Nabipour looks into the definitions of the words *Expatriate* and *Immigrant* by creating a gate to the entrance of the exhibition and positioning his work in relation to the work of Ehsan Fardjadianya and the Non-Fascist House. The gate has two entrances: one is marked "expat" and the other is marked "immigrant".

**11. PENDAR NABIPOUR (IR/NL)**  
[www.pendarnabipour.com](http://www.pendarnabipour.com)



The audience will have to choose to enter through one of the gates, thus submitting themselves as an expat or an immigrant. These entries will be counted via a sensor and will be visible on the digital counter on top of the gates. This will reflect the number of entries made and how they sympathize with either one of the designated terms. The staff and the artists of the exhibition will be required to use the side entrance during their daily activities in order to not interrupt the count. Worth mentioning is the fact that all who enter the space of the Non-Fascist House will be required to submit to a few regulations of the house depending on the gate that they choose to enter.

**12. belit sağ**  
[www.vimeo.com/belit](http://www.vimeo.com/belit)  
[www.bit.contrast.org](http://www.bit.contrast.org)

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**13. MOJTABA TABATABAIE (IR)**



Mojtaba Tabatabaie will create a mural on one of the walls of the exhibition space which will remain for the duration of the exhibition. It is titled "Monoptych, State, Triptych" and is a painted group portrait in which the subjects are slightly out of focus. The people in the portrait seem to pose for what might well be an official state portrait of sorts. The term "State" used in the title has its root in the Latin word "stare", which means "to stand", but is also adopted from the term "Status", meaning "a stable and steady position". Nowadays the word "Status" is most

**14. RAHEL**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

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**15. EMPATHY**



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**16. BEYOND THE NATION STATE I WANT TO DREAM**

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7. Technical characteristics would be: HD color video, 10:48"

**17. MONOPTYCH, STATE, TRIPTYCH**



Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**18. EXPATARTOBOARD**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**19. THE DISTRIBUTION OF THE SACRED SYSTEM**



Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**20. THE FIRE FLAG**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**21. EMPATHY**



Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**22. MONOPTYCH, STATE, TRIPTYCH**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**23. THE DISTRIBUTION OF THE SACRED SYSTEM**



Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**24. EXPATARTOBOARD**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**25. THE DISTRIBUTION OF THE SACRED SYSTEM**



Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

**26. EMPATHY**

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150 cm  
6. Part of the installation "Acrobat"  
7. Technical characteristics would be: HD color video, 10:48"

Images in order of artist number:  
1. *Rahel*, 1924  
2. *Alexandria Exter Stage for Tragedy* drawing 1924  
3. *The Distribution of the Sacred System* video still, 2017  
4. *Debris*, production image, 2017  
5. *Fire Flag*, digital print on nylon, 115 gr/m2, 100x150