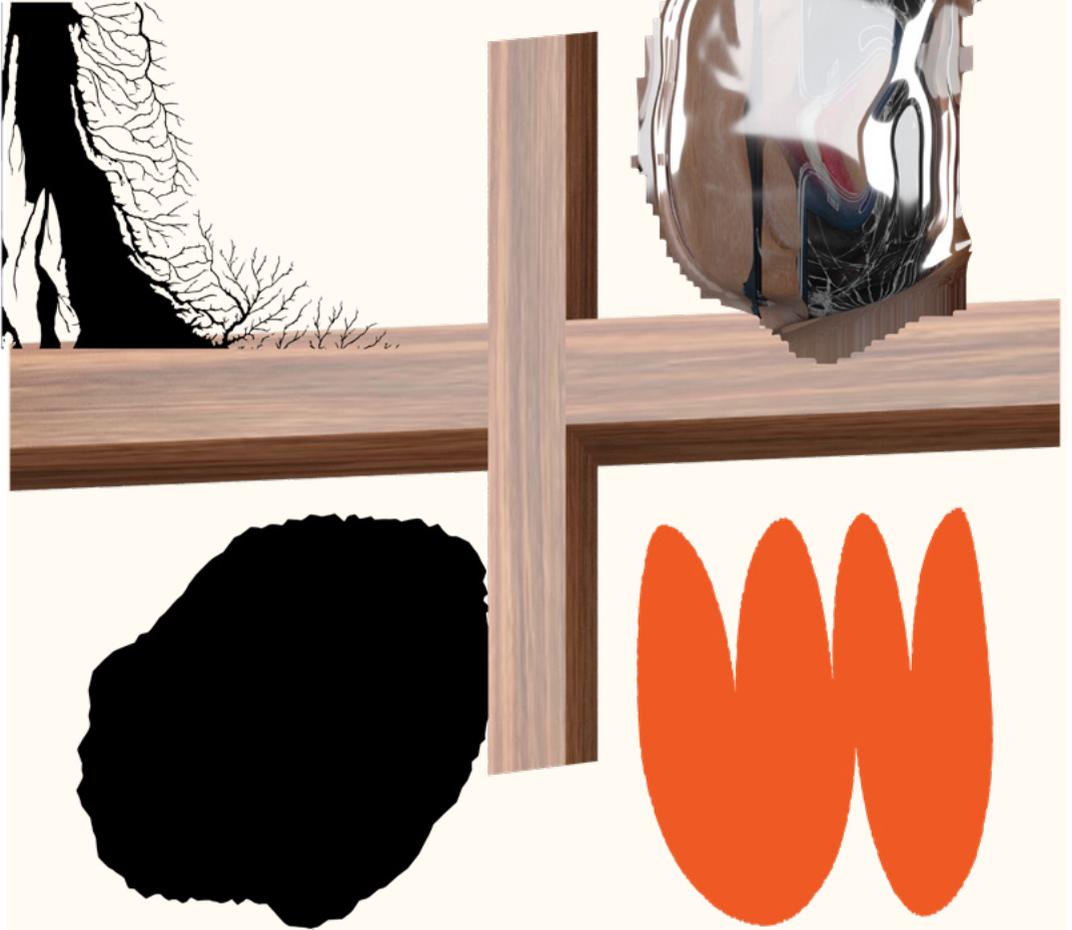
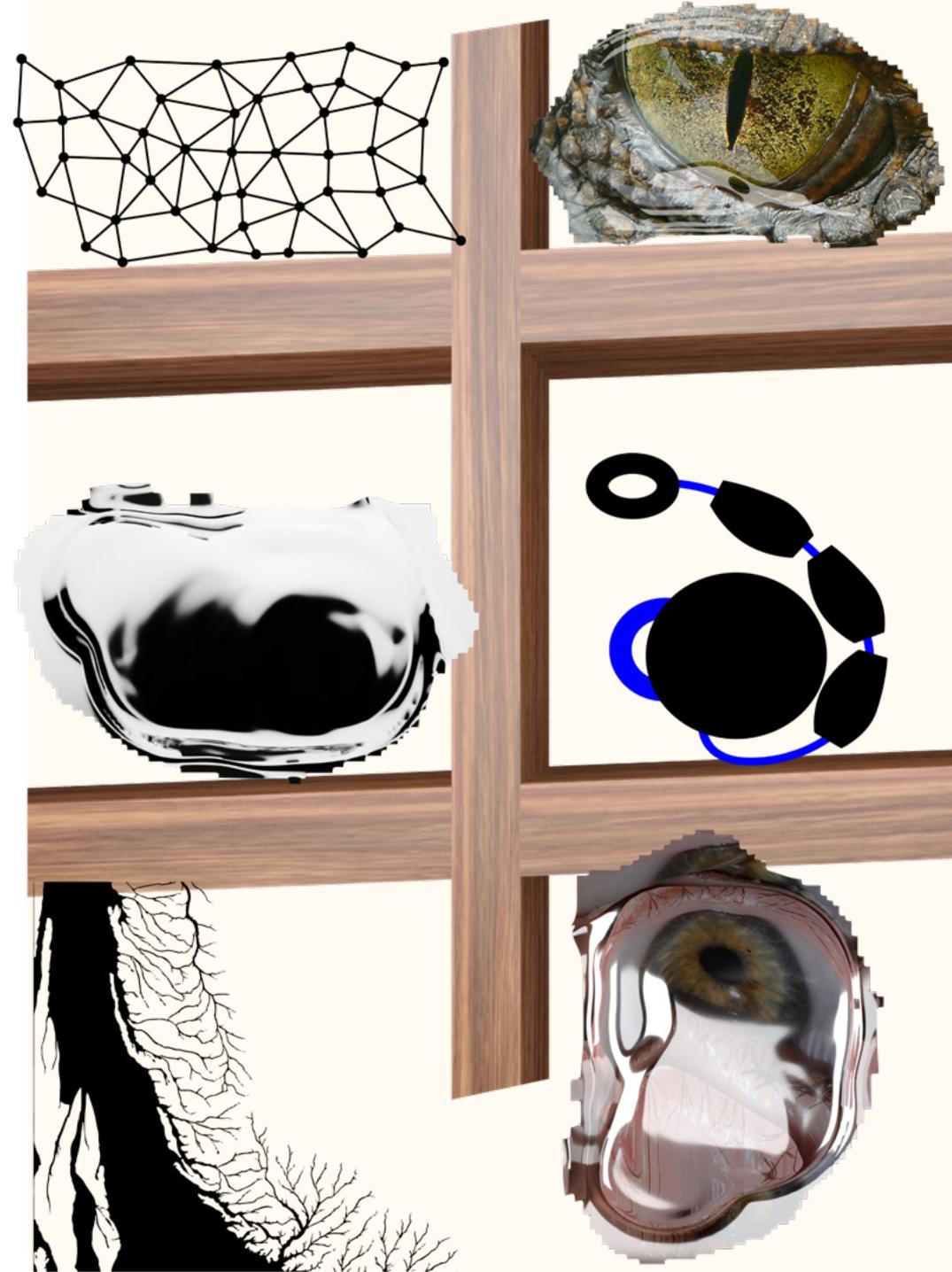


de dingen



guide

Stroom Den Haag



de dingen

16 – 26
April 2018

¹ Ainge Roy, E., 16 March 2017, 'New Zealand River Granted Same Legal rights as human being', *The Guardian*.

de dingen is an 11-day exhibition and programme, which marks the start of a multi-annual inquiry into the changing status of things and the implications this has on human life.

Many theoretical strands have recently attempted to pinpoint a shift in the status of things. In addition to new materialism, the Anthropocene, speculative realism, thing theory, the technosphere and others, a starting point for this inquiry was the expansion of human rights to the Whanganui river in New Zealand. In March 2017, the Whanganui river was granted the same legal rights as a person, as it is a living entity akin to the Māori Whanganui people, who consider it one of their ancestors.¹

This first iteration of *de dingen* is a collaboration with the Parliament of Things, who will debut their installation *The Embassy of the North Sea* in the space, and in three separate sessions during the exhibition. *The Embassy of the North Sea* will occupy different locations in The Hague in the month of June 2018, after which a plea will be presented at the Netherlands House of Representatives on behalf of the things from and around the North Sea.

In the exhibition space, Simon Wald-Lasowski engages with the question of collecting and the transformative relationships we can attain towards our objects; The Rodina's installation articulates the effects of human-machine entanglements on contemporary labour practices; and Marjanne Helvert & Pauline Agustoni ask if human rights should be extended to human-made materials to ensure the planet stays habitable.

In our consideration of the shift in the status of things, we also address the material conditions and power structures that have enabled this shift during the programme. *What the Archive Things* takes three different approaches to consider the changing nature of objects, living entities, and representations within archives, and the structural changes this can bring about in institutions.

The shifting status of things is a framework through which humanity attempts to deal with the mammoth issues it faces today: human-made climate change will change the face of planet for good.

Earth and Otherly Matters traces some of the politics and materialities from the past which draw us into the future, from gold extraction to womb technology, space exploration and seismology.

Finally, *Why Should Our Bodies End at the Skin?* Is a night of performances around the changing nature of bodies, gender, human-machine and human-nonhuman entanglements. It presents a counternarrative to the elastic containers we call humans, or as Donna Haraway reminds us, 'biology is the fiction appropriate to objects called organisms'.²

² Haraway, D., 1989, *Primate Visions*, p.4.

Exhibition de dingen

The Rodina

OH SON, DEAR SON

Graphic design is one of the prime fields where human and machine become more and more entangled. As motherboards become smaller, computers quieter and more powerful, digital labour becomes seemingly less material, less visible and audible, and so do the circumstances of labour itself. The living-time of bodies disappears into the working-time of computers.

Oh Son, Dear Son is a monument to the freelance designer. It is an 'audio situation' which takes the Czech folk song *Oh Son, Dear Son (Ach Synku, Synku)* as a starting point to consider the human-machine entanglements of digital design. It seeks to make this convolution audible: 2 hands, 2 eyes, one mouth, a brain floating inside skull, bones in fingers, keyboard strokes, vibration of cooling fan resonating in working desk, silicon chips on motherboard, squeaking of office chairs, mouse clicks, the gurgle of a coffee machine pump. 300 hours of labour have been compressed into a 6-minute soundscape.

Exhibition

Oh son, dear son
why are you at home?
Oh son, dear son
why are you at home?

Father asks whether
you ploughed?
Father asks whether
you ploughed?

I ploughed, I did,
but just a little
bit.
I ploughed, I did,
but just a little
bit.

My plough wheel
broke,
my plough wheel
broke.

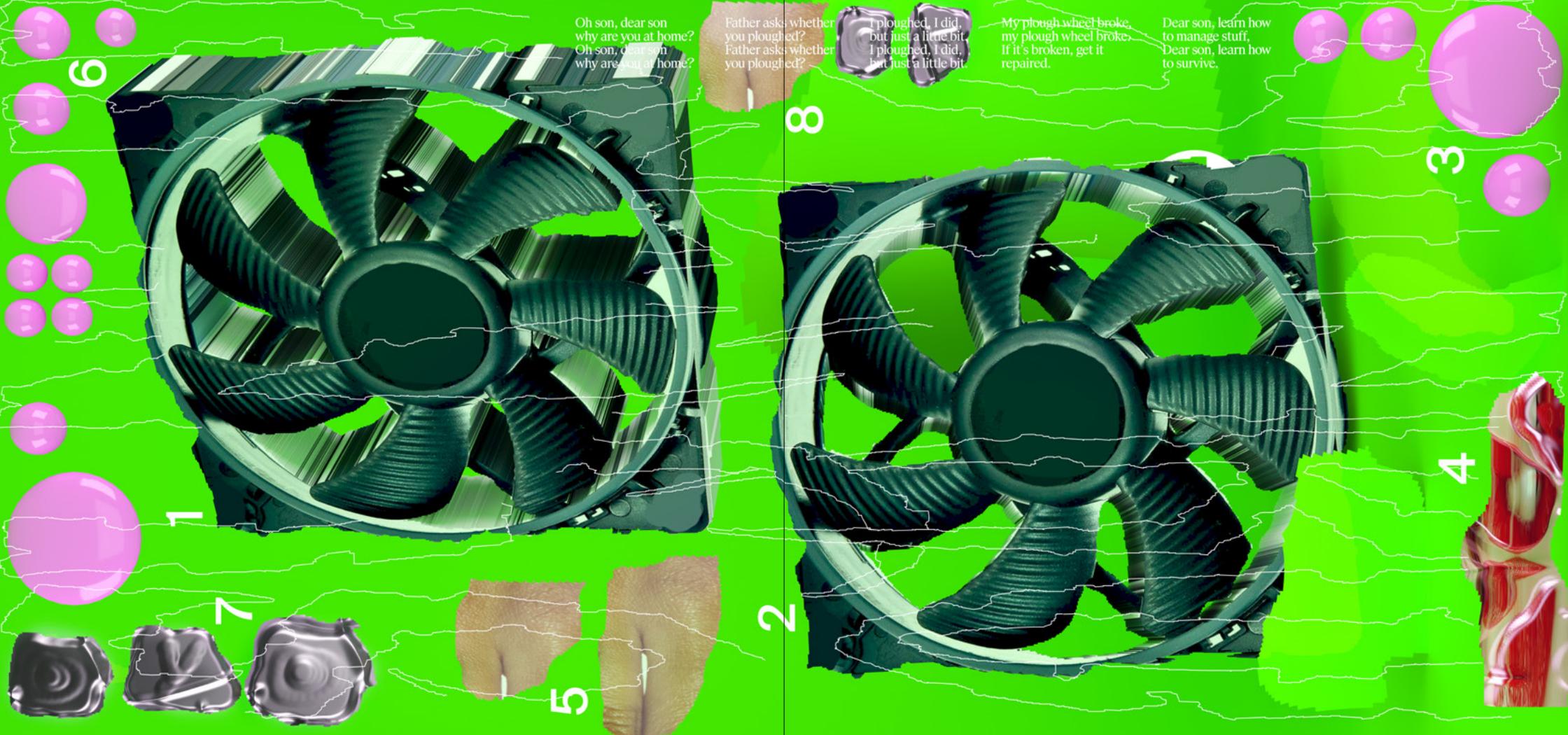
If it's broken,
get it repaired.
If it's broken,
get it repaired.

Dear son, learn how
to manage stuff,
Dear son, learn how
to survive.



The Rodina, Oh Son, Dear Son, sound situation, 3x1,4m textiles

2-3



Oh son, dear son
why are you at home?
Oh son, dear son
why are you at home?

Father asks whether
you ploughed?
Father asks whether
you ploughed?

I ploughed, I did,
but just a little bit.
I ploughed, I did,
but just a little bit.

My plough wheel broke,
my plough wheel broke.
If it's broken, get it
repaired.

Dear son, learn how
to manage stuff,
Dear son, learn how
to survive.

The Rodina (Tereza and Vir Ruller) are a critical design studio with an experimental practice draped in strategies of performance art, play, and subversion. Both in commissioned work and an autonomous practice, they activate and re-imagine a dazzling range of layered meanings across, below, and beyond the surface of design. Interested in connections between

culture, technology, and aesthetics, they design events, objects, and tools. Their cross-media approach allows examining communication as thousands of small interactions which leads to actions. Tereza is an educator at Man & Communication at Design Academy Eindhoven and Vir teaches Creative Coding at Graphic Design department at Royal Academy of Arts in The Hague.

Exhibition

The Rodina, *Oh Son, Dear Son*,
sound situation curtain design
3x1,4m textile

4-5

Marjanne Helvert & Pauline Agustoni

THE LIBRARY OF MATERIAL RIGHTS

Installation, domestic habitat and object library *Material Rights for Materials Left* proposes to extend the legal rights usually granted to humans to the materials they use to build their environment. It is inspired by the idea of the 'resource tower', a self-built unit that concentrates all domestic resources into a central lounge, from Victor Papanek's 1973 book *Nomadic Furniture*. When we consider the category of 'rights' we must necessarily expand it to benefit all things, because these things in turn extend their rights to us: their sustainability promotes the proliferation of human culture, habits, and species. *Material Right for Materials Left* envisions the responsibility over the rights we already exercise over things nonhuman – by extracting, transforming, creating, using and discarding them – through its consideration of speculative biology, the material history of sustainable design, and self-sustainability. It invites the audience to rearrange their categorisation of objecthood.

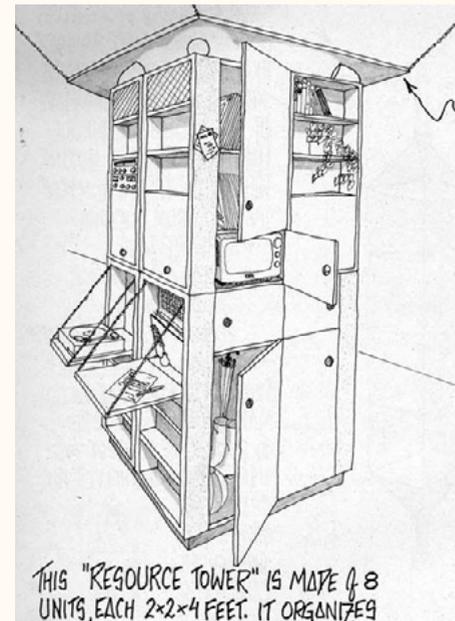
Marjanne van Helvert is a designer, writer, and educator. She received an MA in Cultural Studies from the Radboud Universiteit Nijmegen (2007) and a BDes in Textile Design from the Gerrit Rietveld Academie Amsterdam (2013). She explores the dynamics between theory and practice of design, within the realms of design ethics and aesthetics, DIY practices, gender politics, utopia and dystopia. Other projects include the manifesto Dirty Design (2013), the Dirty Clothes collection (ongoing), and the book *The Responsible Object: A History of Design Ideology for the Future* (2016, Valiz Publishers).

Pauline Agustoni is a practitioner from La Chaux-de-Fonds, Switzerland, whose field of action involves conceptual, material, object, textile and spatial design. Her approach stimulates her to freely explore the theoretical and practical sides of design, merging hands-on work with research and theory. Interested in the influence of products and materials on our daily lives, she aims to develop alternatives in how we produce and consume goods.

Exhibition



Simon Wald-Lasowski, *Dusting Off / Shiny Nails*, film still



Papanek, V., 1973, *Resource Tower*.

6-7

Simon Wald-Lasowski
DUSTING OFF / SHINY NAILS

Simon Wald-Lasowski is fascinated by the obsessive accumulation and acquisition of goods encouraged by consumer society. By embracing seemingly worthless curiosities and glorifying their triviality, he tries to bring out the absurd in the everyday. *Dusting off* restages an inaccessible object, Tacita Dean's 2011 *Manhattan Mouse Museum*. Dean's 16mm film, only exhibited in strict viewing conditions and unavailable online, takes a glimpse into the world of artist Claes Oldenburg as he tends to an assembly of small rarities, objects and artworks.

Basing his 're-imagined' version on a few still images of *Manhattan Mouse Museum*, Simon aims to channel the tender and intimate attention Claes Oldenburg exhibited towards his objects by interacting with his own personal collection of curiosities. This piece seeks to pinpoint the subject of the work in its various iterations: Oldenburg's various things have been replaced by the inaccessible object of Dean's film, and in *Dusting off*, by a high-grade 4K digital file.

As he peered through the window of a shop full of strange odds and ends, Simon Wald-Lasowski's heart skipped a beat.

Simon Wald-Lasowski, *Dusting Off / Shiny Nails*, film still



Exhibition

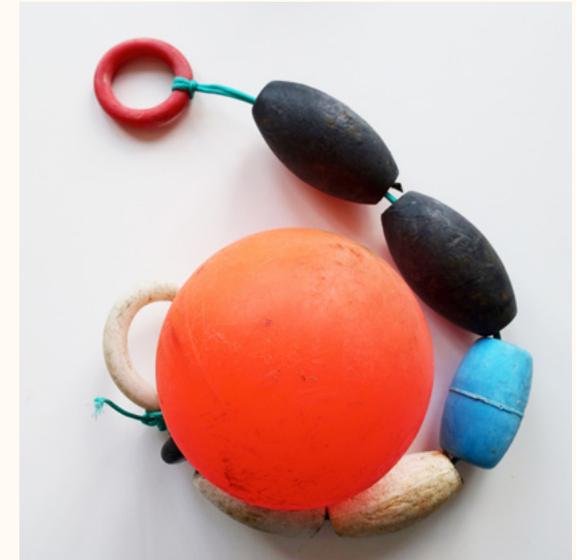
The Parliament of Things
THE EMBASSY OF THE NORTH SEA

The Parliament of Things launches *The Embassy of the North Sea* at Stroom, an extensive setting where giving things a voice is practiced. The goal of the Embassy is threefold: to investigate the relationship between humans and the sea; to make a political plea on behalf of the North Sea ecosystem; and to give *The Embassy of the North Sea* a physical presence in the centre of The Hague. On 29 June 2018, the Plea is presented in The Hague and handed over to the House of Representatives (De Tweede Kamer).

The process can be followed via the website, www.ambassadevandenoordzee.nl

INITIATIVE
AND PARTNERS

The Embassy of the North Sea is an initiative by The Parliament of Things and is built by Stroom Den Haag, Stichting De Noordzee, Building Conversation, The Pink Pony Express and Waag Society with support from Stimuleringsfonds Creatieve Industrie, Gemeente Den Haag, Mondriaan Fonds en Bank Giro Loterij Fonds and collaborations with Studio Alloy, Jasper van den Berg, Parizan Publik, Andrea Simmelink and Jasmine De Bruycker. Objects curated by Tjallien Walma van der Molen. Spatial design by Daan 't Sas.



The Embassy Of The North Sea

8-9



*The Embassy Of The
North Sea*

Exhibition



10-11

Mon 16.04 16-19hrs

The Embassy of the North Sea Session One: Who are the Things?

The Parliament of Things
WHO ARE THE THINGS?

In the first session, we will map all actors in-, of- and around the North Sea. The members of the session, as interpreters of the Things, will be charged with choosing 5 permanent representatives from their midst. Those 5 representatives, such as 'the fish' or 'algae', will have a permanent seat in April, May and June during the regular sessions, which means that their perspective will form an important part of the Plea which will be delivered on June 29.

A group of contributors will work on the Plea.
You are welcome to attend. Register via
saar@ambassadevanden Noordzee.nl

The Embassy Of The North Sea



Programme

Tue 17.04 16-19hrs

The Embassy of the North Sea Session Two: What Do the Things Want?

The Parliament of Things
WHAT DO THE THINGS WANT?

In the second session, we will discuss the motions and wishes that have been submitted, ie. on behalf of the Doggersbank, Future Generations of Humans, the Porpoise, or the Algae. Furthermore, in this session we will work on new motions and wishes on behalf of the Animals, Things and Humans in and around the North Sea. As a guest you will be a contributor to the session and cooperate on the Plea on behalf of the North Sea which will be presented on the 29th of June in The Hague.

Free and open to all.
This session will be conducted in Dutch.

The Embassy Of The North Sea



12-13

Wed 18.04 19-22hrs What the Archive Things

As the categories of things are expanding and contracting, so are the structures by which we record and display our culture – the archive humanity keeps as a record of its existence. Archives classify, govern, structure and order knowledge, and the practice of archiving makes claims to a certain past to predict a certain future. In this seminar, the archive will be rethought from three perspectives which all deal with the shifting status of things – be it with the zoo as a living archive, geological archives of rocks as records of a disappeared landscape, or the change that museums are starting to implement in the practice of collecting and displaying objects.

Erik A. de Jong
ARCHIVE, MUSEUM, MICROCOSM, ARK,
STUDIO OR THEATRE: IN WHAT ENVIRONMENT
DO THINGS COME TO LIFE?

Long before the legal separation of things in archival- and museum collections, living and non-living collections were described in different ways: as archive and as museum, as a microcosm, as ark, studio or theatre. These designations were part of the search for the status and meaning of things as an integral part of the world – as a mirror to an instrumental, colonial and colonising world. If we are to suspend existing definitions, how can these older terms help us understand ‘things’ and ‘being human’ in an endeavour to understand a posthumanist and postcolonial world? Based upon the living and non-living collections of Artis Royal Zoo in Amsterdam, we will elucidate how the thinking about the meaning of things can open new roads to another relation with ‘things’. Thinking about this is of importance for development and education within an institution that is preparing for a future in the 21st Century.

Programme

Erik A. de Jong holds the Arris-chair for Culture, Landscape and Nature at the University of Amsterdam since 2009. He is also main advisor to the master plan of the Royal Zoological Society *Natura Artis Magistra* [Artis]. From 2002 to 2006 he was professor of Landscape Studies at the Bard Graduate Center in New York, and from 2002 to 2007 Senior

Harvard Fellow Landscape Studies Dumbarton Oaks, Trustees for Harvard University. He has widely published on the relationship between man and nature, issues in natural history, the history and meaning of garden- and landscape (architecture), and heritage issues in the field of natural history and landscape.

Srine Alling Jacobsen
CRYOLITE GHOSTS

Geological science about Greenland was, and still is, shaped by the colonial and industrial initiatives of the Danish state. In the Ivittuut area of South West Greenland, natural deposits of cryolite have been entirely depleted, but its archives of geological and industrial maps reflect the power structures that benefit from a rigorous maintenance of object-categories: it renders maps, rocks, and the language in which they were produced all as mere representations of a landscape that has long disappeared. *Cryolite Ghosts* asks how the notion of archive can be expanded by including other entities, networks, places and bodies. It seeks to unpack what can be recovered from the archive as History and as Science, in order to subvert the intertwining of these histories with histories of colonialism. If a different past can be created by transfiguring our archival practices as multifaceted networks and entities, it could create space to decolonise the future.

Srine Alling Jacobsen is a scholar and researcher focussed on maps and archives of the colonial rule over Greenland. She is a PhD Fellow at the Department of Cultural Studies and Oriental Languages at the University of Oslo, as a part of the project *Geological Times: Geology and New Regimes of Historic-*

ity. Srine is involved in a number of research initiatives including projects focusing on geopolitics in the Arctic, embodied histories and the artistic potentials of eye tracking technology as a critical tool in examining the power of scientific imagery of Greenland.

14-15

Imara Limon

THE MUSEUM AS ARCHIVE AND THE LIMITS OF 'DECOLONISING'

The Amsterdam Museum is a city museum with over 100.000 objects, and the narratives that are told consist of stories, events, texts, experiences and design, governed by people and shaped by the museum database as well as the organisational structure. Museums are rooted in an inherently Western structure of collecting physical objects, presenting these treasures to an audience, and explaining what can be seen. In a Dutch context, with an increasingly multicultural population, museums are only beginning to self-identify as white institutions rather than universal places of knowledge. Priorities are shifting, and the emphasis shifts to drawing in new audiences. The presence of non-white bodies becomes a marker of cultural diversity and decolonisation. But can the underlying mechanisms that frame our shared cultural heritage be fundamentally de-colonised? By whom? And what would that fundamental shift entail for the cultural practice of collecting objects?

Imara Limon is a curator at the Amsterdam Museum, where she curated the exhibition 'Zwart Amsterdam' (Black Amsterdam) in 2016. With a background in Contemporary Art, Museology and Cultural Analysis at the University of Amsterdam, her focus is on legacies of the Dutch colonial past in the Netherlands. She is curating

an exhibition programme with The Black Archives (November 2017), as well as setting up New Narratives; interactive museum tours from diverse perspectives that reconsider the narratives told by the institution. She is an advisor at the Mondriaan Fund and the Amsterdam Fund for the Arts (AFK).

Wed 18.04 19-22hrs

Programme

Sat 21.04 19-22hrs Earth and Otherly Matters

In assessing the changing status of things and its affects on human life, we must address the specific material conditions that have lead to this type of knowledge production: from the materials of the earth and the effects and power of extraction, to the politics of reproduction, and the desire to visit outer space – where much of earth's crust and technological advancements originate.

Kamile Ofoeme

THE MOST IMPORTANT THING ON EARTH

Gold came from outer space in a meteor shower that lasted 200 million years. On earth, gold takes on a range of symbolic and monetary values, from its importance to construct contemporary black masculinities to its maintenance of colonial power in the form of gold reserves. As a material, gold can realise an entirely other future: that of a conductive material on a motherboard, aboard spaceships or as the computer chip that ensures human emotions in cyborgs. Ofoeme's lecture/performance will follow a spec of gold around planet Earth for a billion-year vacation, touching the hands and necks of more than 10 different fictional and actual characters, including Jay-Z, during its stay.

Kamile Ofoeme is a visual artist and writer living and working in London. Ofoeme's multidisciplinary practice uses visual, aural and performative means to interrogate notions of hybridity, representation, perception and language. His moving image work has explored themes of masculinity, diaspora,

choreography, gesture, the gaze and reclamation. He has recently been nominated for New Contemporaries, as well as having his work screened at the Whitechapel Gallery and Camden Arts Centre.

16-17



Kamille Ofoeme, *The Most Important Thing on Earth*, various material

Programme



The Orolirh Group, *Medium Earth*, film still

18-19

Tabira Rezaire

SUGAR WALLS TEARDOM (2016)

Sugar Walls Teardom explores the contributions of Black womxn's wombs to the advancement of modern medical science and technology. It recounts many stories of Black womxn's wombs in the biomedical economy; among them the story of Anarcha, Betsey and Lucy, who were the captive guinea pigs to Dr. Marion Sims, the so-called 'father of modern gynecology' who mutilated and tortured countless slave womxn in the name of science. The story of Henrietta Lacks, who had her cervix cells unknowingly stolen, after which they became the first immortal cells leading to medical breakthroughs reminds us that biological warfare against Black womxn is still pervasive in today's pharmaceutical testing. *Sugar Walls Teardom* celebrates womb technology through an account of coercive anatomic politics. It pays homage to these womxn - their contributions have not been forgotten.

Tabira Rezaire is a video artist, health-tech-politics practitioner and Kermic/ Kundalini Yoga teacher based in Johannesburg. She is French of Guyanese and Danish descent. Rezaire's practices unearth the possibilities of decolonial healing through the politics of technology. She is a founding member

of the artist group NTU, half of the duo Malaxa, and mother of the energy house SENEK. She has shown at Performa NY, the V&A London, National Gallery of Denmark, Berlin Biennale 09, Tate Modern London, Museum of Modern Art Paris, MO-CADA NY, The Broad LA, and Het Nieuwe Instituut Rotterdam.

Frances Bodomo AFRONAUTS (2014)

Afronauts, is set on July 16, 1969, the day the Americans launched for the moon, and paints a poetic and surreal picture of Matha Mwamba, a sixteen-year-old Zambian girl who's training to land on Mars. With accompanying actors dressed in khaki uniforms and combat helmets and Matha in her space suit and helmet, Bodomo fuses Zambia's military past with an imagined intergalactic future; militaries are closely connected to space missions, and both are

about claiming place and conquest. Inviting the viewer to contemplate history and our futures, Bodomo revisits and honors Nkoloso's imagination and expands the narrative of the space race beyond the superpowers.

Frances Bodomo is a Ghanaian filmmaker, writer and director. Her work features "doppelgangers, imaginary friends, ventriloquist dummies, and the un-institutionalized crazies who constantly break society's view of itself." She is based in New York, where she is currently working on a feature-length version of *Afronauts* with the Sundance Institute,

Tribeca Film Institute, IFP's Emerging Storytellers program, and the Alfred P Sloan Foundation. She has been screened nationally and internationally, including the Whitney and at Sundance Festival, and will be showing *Afronauts* as part of the US Pavilion of the 2018 Venice Architecture Biennale.

Orolith Group MEDIUM EARTH (2013)

The accumulation of moving images and sounds that make up *Medium Earth* comprise an audiovisual essay on the millennial time of geology and the infrastructural unconscious of Southern California. Focused on the ways in which tectonic forces express themselves in boulder outcrops and the hairline fractures of cast concrete, *Medium Earth* participates in the cultures of prophecy and forecasting that mediate the experience of seismic upheaval. The desire to evoke the hidden substrata of the planet gives way to a morphological interpretation of the face of the earth. As an experiment in channeling the system of fault lines buried below California, *Medium Earth* animates the stresses and strains of physical geographies undergoing continental pressures.

The Orolith Group consists of Anjalika Sagar and Kodwo Eshun who live and work in London. They explore the moving image, the archive, the sonic and the aural within the gallery context. The work is research based and in particular has focused on the essay film as a form that seeks to look at conditions, events and histories in their most

expanded form. The Group have exhibited, installed and screened their works nationally and internationally, and are commissioned to develop and exhibit their art works, their research, installations, and publications by a wide range of museums, galleries, biennials, foundations and other bodies.

Sat 21.04 19-22hrs

Programme

20-21

QUEER PLASTIC



rkss & Swan Mear,
Queer Plastic,
various material



Tabira Rezaire,
Sugar Walls Teardom, film
still



M. van Helvert & P. Agustoni,
Once Created, Never Destroyed,
source image



Frances Bodomo,
Afronauts, film
still

Programme



Rowan Wigley, *Heresy of Champna*, promotional poster, ICA London



Vectors, *Mature*, superhero costume design by Sascha Krischock, textile, 2x1,4m

22-23

Tue 24.04 19-22hrs

Why Should Our Bodies End at the Skin?

Your body is an organised pile of muscles and bones, your body is a citizen, your body is a protestor, your body is a place of violent acts, of loving acts, your body is online, measured, analysed, felt, technological, a partly nonhuman body. *Why Should Our Bodies End at the Skin?*, taken from Donna Haraway's 1990 *Cyborg Manifesto*, proposes to extend our categorisation of things by imploding our bodies. It features performances and screenings which look to specific objects and object histories to challenge ideas on sustainability, beauty, (trans)femininity, the natural, and the categorisation of the human.

The evening will be recorded and broadcast through Ja Ja Ja Nee Nee Nee radio.

Ja Ja Ja Nee Nee Nee (JN), a nomadic online radio station dedicated to the arts, broadcasts and produces talk shows, discussions and lectures at art institutes and events. Its broadcasts offer an intimate space for reflection on artistic practices and communities.

Marjanne Helvert & Pauline Agustoni

ONCE CREATED, NEVER DESTROYED

Could there be such a thing as material rights? As humans, animals, and some natural entities are in the process of gaining legal rights, should human-made objects be granted rights as well? Perhaps it is not so much the need of things to gain rights, as it is our own need for them to do so: we enjoy their particular balance which supports life on earth. And once we create new entities, they necessarily deserve these rights as well. We might grant rights to the forest and the tree, but when we decide to build a chair out of that tree, we need to extend those same rights to that chair.

Programme

Once Created, Never Destroyed will challenge the limits of humans and the objects they create through considering their fundamental entanglements. It proposes a responsibility for all things once created; for to waste an object is to destroy ourselves.

Rowan Wigley

HERESY OF CHAMPNA (2016)

Heresy of Champna is a surreal satire of a typical shampoo advert. This dreamlike dystopian world is an imagining of personified hair strands and hair products, where the physical flaws of hair in its natural state are exchanged for the emotional flaws of an ill functioning family that are obsessed with perfection. It aims to reveal controversies within the beauty industry by using absurd analogies and metaphors that influence the characters, film design and visual symbolism within the imagined world of *Heresy of Champna*.

Rowan Wigley is an independent filmmaker and freelance art director working in London. Rowan's work predominantly focuses on transcending imagined and real perceptions of the world that we live in. Rowan is a Booth girl as well

as an alumni of Stop-playrecord, ICA London. She has exhibited at Peckham Platform, The ICA, Newlyn Art Gallery, Vauxhall Cinema, Modern Art Oxford, Space Hackney, Arnolfini Gallery, HOME, and many more.

Vectors

CONTACT ZONES

Contact Zones is an audiovisual performative design piece divided into 3 parts, where humans, non-human non-human-made nature, and technology communicate with each other. Forms of agency, perception, and experience exist beyond the human condition: artificial intelligence counts with a different time than the climate, capital, the Moon, a road-bump, a starfish, a rock, slime pod, squid, atomic weapons, bacteria, genomes, carbon, and homo sapiens.

Vectors, formed by Lucie de Bréchar, Sascha Krischock, and Tereza Ruller, is a materialized group of alter egos investigating the possibilities of defending

non-humans by the use of cotton fabrication, muscle contractions and tools made in the recent century all shoveled up on the muddy grounds of the human-made stage.

24-25

rkss & Swan Meat
QUEER PLASTIC

As the Earth churns through the atomic fog of the capitalocene, its substrata manifest as plastic, a totally synthetic material. rkss and Swan Meat take one such a synthetic and intimate object, the Barbie Doll, as a starting point to explore the interlocked polymers of immaterial and material agents. Barbie, made from oil from Saudi Arabia, embodies a kind of toxic cis femininity and oil. rkss and Swan Meat look for new worlds out of this swath of plastic polymers, chained to each other via cross-linkages: as bonds between molecules, bonds between worlds, identities. Drawing upon "Barbiegirl language," Donna Haraway's theory of the 'Cthulucene,' the gendered politics of Nightcore and pitch-correction plug-ins, molecular biology, and capitalocene debris, rkss and Swan Meat will present an audiovisual biosphere, synthesising a field of "audio polymers" out of found and original audio, objects, and text. By doing so, the two artists shape new plastics, tools that might reconfigure and re-gender Barbie and the capitalocene she inhabits.

rkss is an alias of Robin Buckley, a London based sound artist who works around the politics and aesthetics of club culture, technology and queerness. Their releases on UIQ, Where To Now?, Alien Jams work with the materiality of film sound, YouTube and EDM sample packs. Buckley runs a radio series for Resonance Extra called Lossless Communication, exploring sound discovery in the internet era. They have recently presented work at 3rd Festival, Fluid Festival and at OHM in Berlin, as well as performed at Cafe Oro, Sound Acts, ICA, Sisters NYC, Rye Wax, The Brunswick Club, Foodhall, ACUD MACHT NEU and The Waiting Room.

Swan Meat is a producer, writer and games enthusiast from Washington, DC who is currently based in Cologne, Germany, where she composes 'carnavalesque assemblages of spoken word & noise' (Noisy) that find 'a seamless cross-over between literature & music' (Tiny Mix Tapes). She is a prolific producer, frequently releasing solo and collaborative projects, such as Knife Splits Ice, an EP released last summer with Japanese avant-garde producer Yoshitaka Hikawa.

Tue 24.04 19-22hrs

Programme

Thu 26.04 16-19hrs The Embassy of the North Sea Session Three: What Do the Things Want in the Plea?

The Parliament of Things
WHAT DO THE THINGS WANT IN THE PLEA?

During this session, we will discuss, categorise and select the motions for further elaboration. The group will work on a summary of desires and motions and will formulate the research question for the month of May. This research question will be further worked on by a group of about 10 people.

A group of contributors will work on the Plea.
You are welcome to attend. Register via
saar@ambassadevandennoordzee.nl



The Embassy of
the North Sea

26-27

Colophon

Texts

Lua Vollaard for Stroom Den Haag

Translation

Lua Vollaard

Visual Identity

The Rodina

Production team

Dusting Off / Shiny Nails:

Cinematographer Diderik Evers,
Gaffer Zen Bloot, Grading De Grot,

Producer Jerry de Mars, Logistics
Patrick van der Klugt, Amsterdam

Transport, Special thanks to
Qiu Yang, Mostafa Heravi, Orly
Nurany. Directed and edited by

Simon Wald-Lasowski.

Images

Victor Papanek: *Nomadic*

Furniture, 1973, Pantheon Books;

Medium Earth: LUX; Rowan

Wigley: ICA London

de dingen is made possible
through the generous support
of the Mondriaan Fund, and the
City of The Hague.

**Stroom
Den Haag**



de dingen

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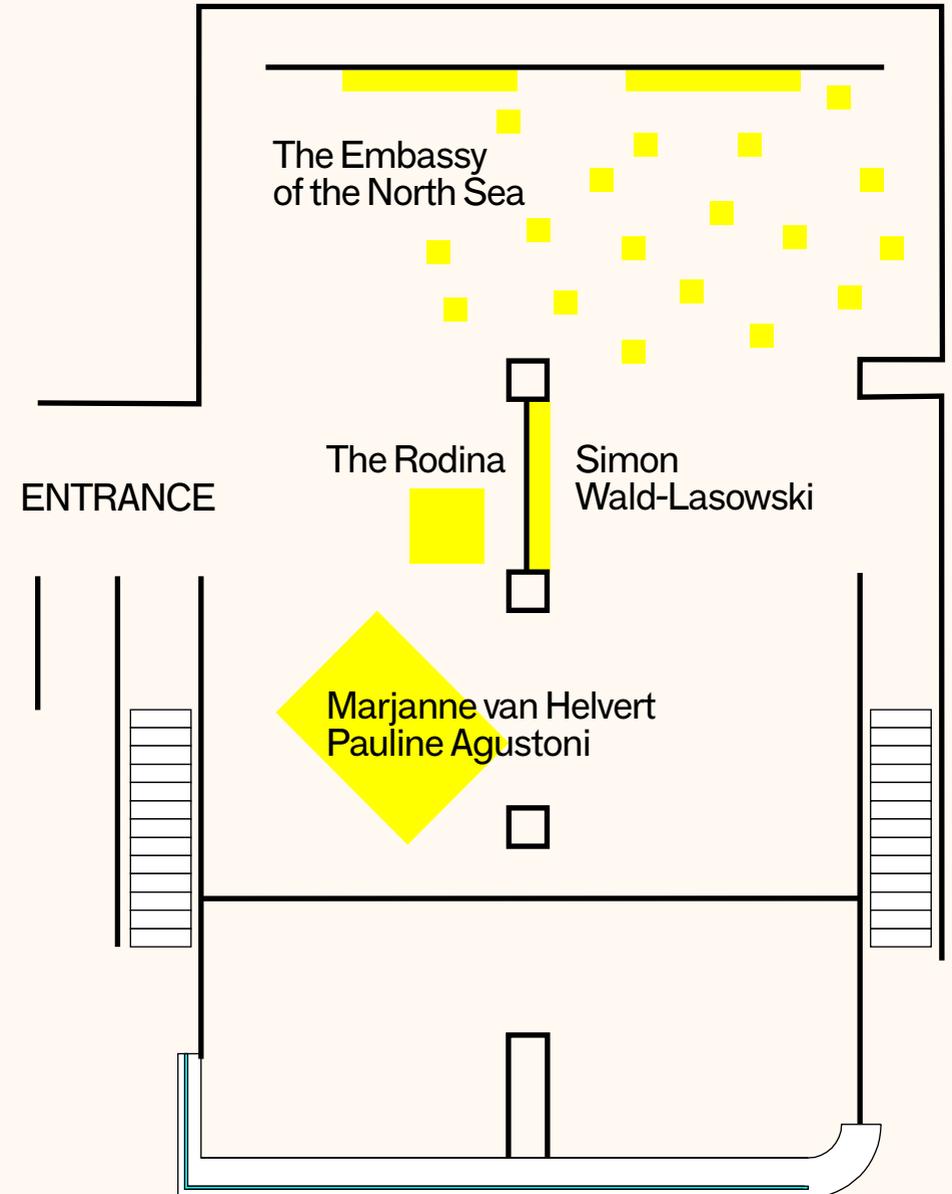
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Instagram

@stroom_den_haag

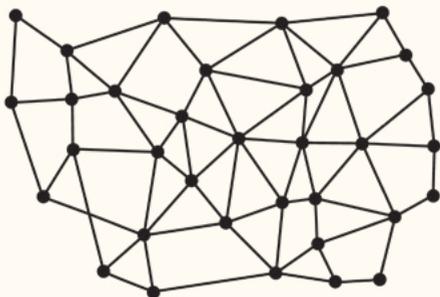
Floorplan

de dingen



de dingen

16. — 26.
April 2018



Stroom
Den Haag