



Studium Witte de With

Witte de With
Class of '16

December 2015 - June 2016



C O N T E N T S

INTRODUCTION.....4

CONTESTED TONGUES.....10



16.....ORCHESTRATING ENGAGEMENT
- an art visit in 4 acts



CAPSULATING PRECYCLOPEDIA.....22



28.....CLASS TEXTS

CREDITS.....74

INTRODUCTION

This document was comprised as a selected collection and summary of the activities of Studium Witte de With Class of '16 during the period from December 2015 to June of 2016.

Studium Witte de With Class of '16 is a peer-led education initiative by Witte de With Center for Contemporary Art. Class of 16 is part of Studium Witte de With, the higher education platform for art and theory by Witte de With Center for Contemporary Art. Studium Witte de With is intended to serve as a catalyst bridging various fields of knowledge across higher education. It presents lectures, debates, workshops, and other programming in collaboration with partner institutes, to root firmly the programme in the curriculums of Academies and Universities.

A select group of students from partner and other higher education institutions were asked to collaboratively explore art and art education on the intersection of the professional field and higher education curriculums. During the period of six months, the group participated in the co-programming of three events organized by students and for students, aimed at exploring a broad mapping of the cultural and political ecology.

Class of '16 occupied the boundaries of the Witte de With overarching programming and attempted to push the limits of the discourse/interaction with the content of the exhibitions, experiment with the format of the events/interaction with participants and be self critical and reflective. In the following introduction the group will reflect on their experience and provide some insights for the Class of '17.

“Curiosity was a main drive to apply. What does the inside running of an institute such as Witte de With look like. How are decisions made? What thought goes behind putting out an exhibition and engaging an audience? Also I saw it as a great way to meet like-minded students from different backgrounds, I felt I could learn a lot from that and have some fun too. “

“I applied to the Class of '16 because I was curious to get to know how an institute such as Witte de With works. Furthermore, I wanted to work with people from different fields together and think about new ways of engaging people with the art/cultural field, especially people who might be out of that “field”. Maybe that was my ambition, being able to get some fellow students of mine outside into the Witte de With or activities by the Kunstblock instead of behind their books of theories. “

“How do people use art experiences in their everyday lives, that's my biggest drive to do what I do and what we've done. How does (and doesn't) an art institution operate behind the scenes, how do people come together, negotiate, compromise, brainstorm, open, and uncover, take stuff for granted, change their minds and share their inputs? Offline networking was also an objective, as a new student to Rotterdam. Plus (re)mixing personal with professional, private with public, theory with practice, questions with answers, disciplines, knowledges, experiences, ideas, drives, strengths and weaknesses. “

“Getting a bunch of individuals to work together and achieve something that you perhaps could not have managed on your own, works extremely energizing I think. And I think it’s really healthy and important that art institutions such as Witte de With give “outsiders” an opportunity to reflect and react upon their existing practice with a fresh, open mind.”

“It has been funny in parallel to my degree in Artistic Research, that really takes it’s time to go into a subject, and the fast pace we have been working in with Class to understand the points of view of a new upcoming exhibition, to come up with an interesting format and speaker for the public event, communicate this to the outside audience and run the event in a space of a few weeks! It felt a bit crazy, but in a good way. “

“What I really enjoyed is that the events turned out to be tangible applications of our group brainstorm sessions. Compared with university work, they provided a different way of discussing and/or applying theories and concepts, creating more of an experience or in-depth engagement with the themes. “

“In one sense we will hand over a first trodden path within Witte de With. Internally and externally people have gotten to know what Class of ‘16 has been about. This is worthy in a way, I do believe Class of ‘17 will organize public events in their unique own manner but they can build from this. And of course we have the class of ‘16 archive! “

“What I’d like to pass on to the Class of ‘17? Not too much to be frank. There needs to be some chaos sometimes, miscommunication and frustration. In the end it turns into so much more. “

“I like the feeling of us being the guinea pigs! And I agree there are no rules: all is time-, space- and situation specific. Maybe one piece of inspiring note is: be aware of the fact that you are now working in a big institution with many people, many do-s and don’t-s, can-s and can’t-s, limitations and possibilities, make use of this, experiment, try, push and pull, cross over and respect!“

“Of course the next Class should be entitled to have their own complete experience without us trying to prevent them from possible hiccups. Still, I think that it is important to take the time in the first few weeks to really get to know each other and establish a vision and a mission together. What do you want to achieve? How do you want to achieve it? Setting up a basic infrastructure actually gives so much freedom to experiment, to challenge, to create, and to have fun whilst doing so.”

“My advice would be: try to be organize and make the most of this experience. Listening to your peers is crucial and especially when you can analyze their proposal and give them suggestions for improvement. Take this experience seriously because it is a great opportunity as we have free room for innovation. And last but not least, have fun in doing it!“

CONTESTED TONGUES

DATE: 16th of March 2016, 17:15 - 19:15

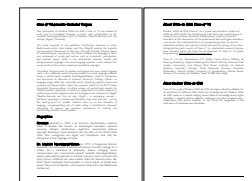
LOCATION: WdW auditorium

The event responded to the exhibition *Para|Fictions: Foreword*, in which Berlin-based artists Calla Henkel and Max Pitegoff explored the linguistic and conceptual framework of start-ups. Through the daily fictional report of entrepreneurial experiences, the artists researched the language of start-ups, composed of words and notions such as community, participation, and abstract space. What is the relationship between artistic and entrepreneurial language? How does language operate in both realms? Can we deconstruct this heavily coded and quantified language?

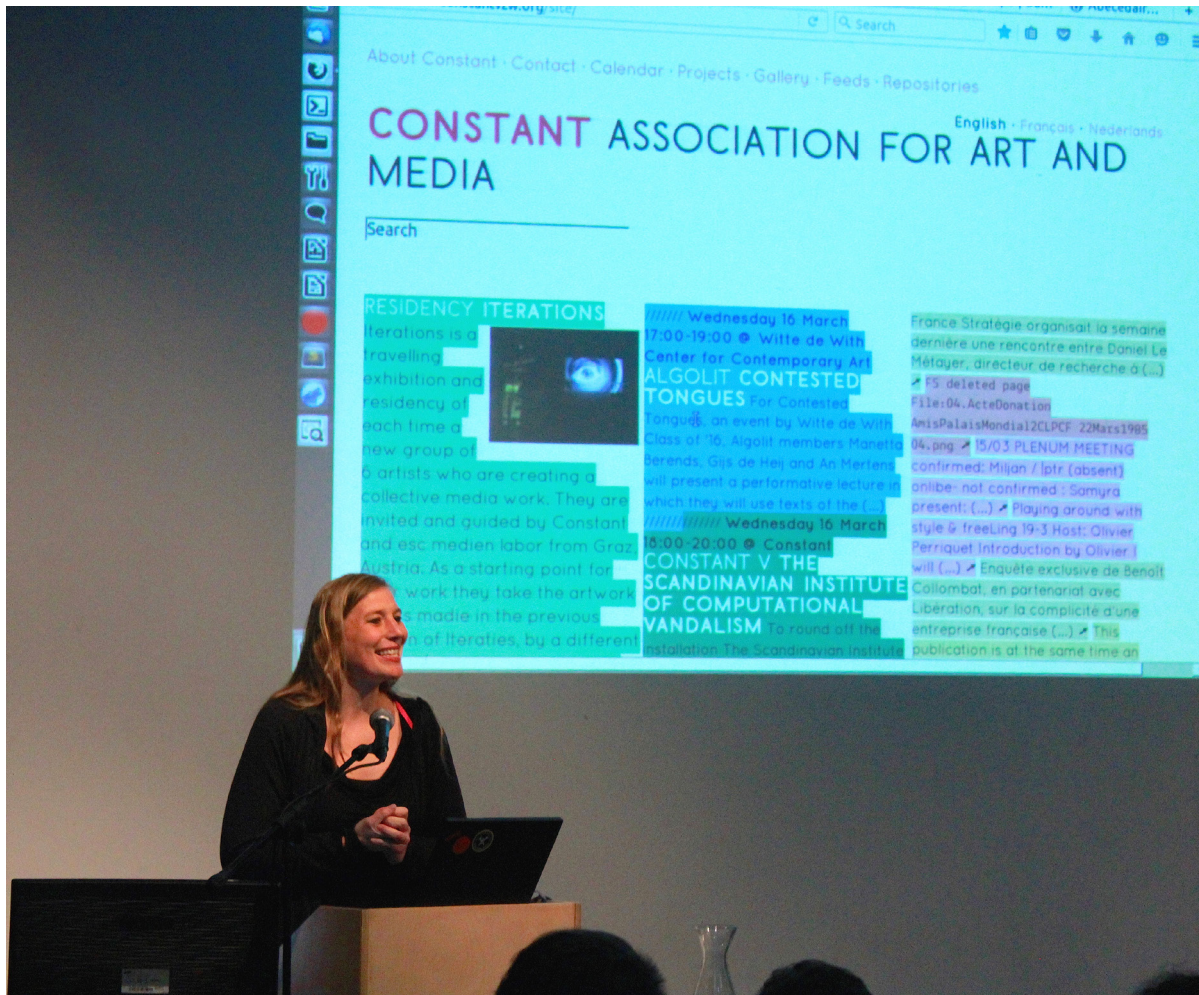
Contested Tongues sought to address and expose the over-coded language used in the corporate world, drawing parallels to similar language patterns found in artistic fields.

Liesbeth Noordegraaf-Eelens, Head of Humanities and Economics & Business at Erasmus University College, reflected on language usage within the corporate world, unpacking linguistic tropes and revealing the frames within which they operate, based on her Ph.D. thesis *Contested Communication: A critical analysis of central bank speech*.

An Mertens, artistic researcher of artist-run organization Constant, presented a performance-lecture together with artist designers and members of *Algorit*, **Manetta Berends** and **Gijs de Heij**. Mertens zeroed in on the textuality of language, re-appropriating sets of codes active in *Para|Fictions: Foreword*, attempting to expose and question mechanisms of creating and constructing collective lived fantasies.







ORCHESTRATING ENGAGEMENT: AN ART VISIT IN 4 ACTS

DATE: 29th of April 2016, 15:00 - 18:30
LOCATION: WdW auditorium, Witte de Withstraat,
Boomgaardstraat, Kromme Elleboog, Charlemagne Palestine's
exhibition

What default modes of engagement do we adopt when entering white cube spaces such as Witte de With? To what extent does the accelerated society we live in compromise our engagement with works of art? Is it possible to enhance our focus by manipulating variables such as pace, surroundings, and group dynamics, and by activating senses other than sight? Join us as part of our Test-Panel, as we collectively try out and formulate alternative modes of engagement in 4 acts.

Dr. Katja Kwastek is professor of modern and contemporary art at the Vrije Universiteit Amsterdam. Early on, she extended her research into the fields of art & technology, media (art) history and aesthetics, performance and game studies. Complementary to this research itinerary is her great interest in the field of digital humanities.

Stage 1 - Lecture on Slow Art by Katja Kwastek

Stage 2 - Relaxperimentation

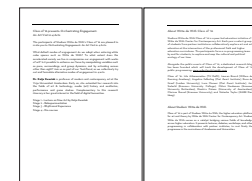
Meditation and relaxation session in Charlemagne
Palestine's *GesamttkkunnstMeshuggahhLaandttt*
exhibition

Stage 3 - Rhythmical Experience

Visit on the exhibition accompanied by two music tracks

Stage 4 - Dis-courses

Dinner and discussion on impact of bodily engagement
within the context of an art visit







20



21

CAPSULATING PRECYCLOPEDIA

DATE: 19th of May 2016, 13:00 - 16:00
LOCATION: WdW auditorium, WdW Exhibition third floor

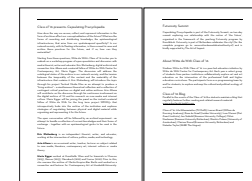
How does the way we access, collect, and represent information in the form of archives affect our conceptualization of the future? What are the forms of recording and distributing knowledge, the epistemological infrastructures, that arise from our spatiotemporal specificity? In our network society, with its fleeting information, is there a need to save and archive these practices for the future, and if so, how can they materialize?

Starting from these questions, Witte de With's Class of '16 invites you to embark on a workshop program of open speculation and discussion with media theorist, writer and educator Eric Kluitenberg, digital archivist and researcher Arie Altena and curatorial fellow of Witte de With Center for Contemporary Art, Marie Egger. The discussion will address the ontological status of the archive in our network society, and the tension between the temporality of the content and the materiality of the infrastructure that sustains it.

Eric Kluitenberg is an independent theorist, writer, and educator, working at the intersection of culture, politics, media, and technology.

Arie Altena is an occasional writer, teacher, lecturer on subject related to new media, literature, contemporary art, internet culture or media theory.

Marie Egger worked at Kunsthalle Wien and for biennials in Moscow (2015), Denver (2013), Marrakech (2012) and Venice (2010). Prior to this, she oversaw the archive of Martin-Gropius-Bau Berlin and worked as a researcher and lecturer for Contemporary Art at Humboldt-University.







CLASS TEXTS

The following texts were written during the period between January and May by the members of the Class of '16 as way to reflect on the institution, its program or the class itself.

All the contributions were published bi-weekly in Class of '16 online platform, <http://wdwclass16.tumblr.com>

Dimitris Poteas,
*On Bowie, Bronson
and the Importance of
Queer Art*
published on:
23rd of January 2016

On Bowie, Bronson and the Importance of Queer Art

2013

Everyone will tell you they remember the sage: Its intense smell that crept from the third floor all the way down to the entrance; its dull green color that had replaced every centimeter of the floor; the almost sensual feeling of testing your weight as you stepped on its dried leaves; the sound of it crumbling beneath your feet...

And yet, what I remember from *The Temptation of AA Bronson* is not the sage. What I remember is Dolly Parton singing that she will always love me. I remember following her voice that reverberated throughout the whole exhibition space and arriving in front of a huge projection of a beautiful, naked, multi-gendered, self-luminous, glittery entity, lip-syncing to me. Her voice would accompany me while I'd roam through the crunchy, aromatic, green sage, that now -as if it had fallen through the projection and queered the whole building- looked like shiny glitter to me. Her voice would become the soundtrack of the sexual photographs, the vintage gay magazines, the spiritual installations and the queer paintings of the exhibition. And even when she was muted during the ritualistic dances and pagan rituals of the fairies, their communal blessings would still echo her promise of an eternal, queer love.

2016

It's one of those events than no matter how many years will pass, you will remember what you were doing when it happened. When the banality of everyday life (browsing aimlessly on the Internet, trying to keep myself awake through another night shift) collides with Death: "David Bowie dies of cancer at the age of 69."

1999

A beautiful man wearing dark eye shadow and a black dress is singing on TV: "... you've never seen the lonely me at all..." An equally beautiful -if rather aged- man next to him is counting time: "tick... tock... tick... tock..." I am a teenager, so I never lived through the phenomenon of Bowie at its height, but I recognize him from that album cover that so fascinated me in my brother's vinyl collection: He, lying on a recliner, holding up a playing card and looking straight into me... his stare *penetrating* me. He wears a long dress - a bright one I remember- and one of his shoes -a red high heel- has fallen to the ground. (I know that he was wearing boots in that album cover. But I remember red heels. It's as if I have to remember him in the most traditionally feminine way possible. And sensual. Always sensual. Memory is strange that way.)

2015

David Bowie's "death mask" stands on a pedestal underneath a plaque that reads, "in a dream you saw a way to survive and you were full of joy." The sage is gone, along with the celestial, glittery entity and Dolly Parton's voice. This mask is what I can only call "hospital white": It doesn't simply lack color, but like a black hole it seems to devour any color and light that tries to touch it. Perhaps it's because I always remembered Bowie as a celestial, glittery being himself, a Pan with a face closer to the Dionysian masks of Bronson's fairies, that the death mask seems without characteristics; faceless. A white black hole; a faceless face. I wonder if those paradoxical thoughts are because, like Douglas Coupland said, it's impossible to imagine David Bowie dying. Or because that's what Death is from the point of view of the living: an inconceivable paradox.

2016

What to do when confronted with the paradox? When the "I will always love you" becomes "till death do us part"? What is that dream that shows you a way to survive after the fairies have finished their blessings and the light of the projector has been turned off? After your Heroes have died?

Now

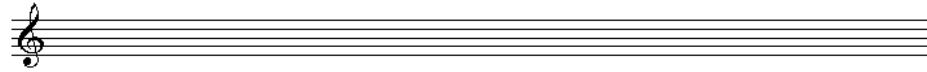
No. What I remember is not the sage. I realize it's not even Dolly Parton's voice, red heels, or beautiful men in dresses and make-up. And it definitely isn't Death. What I remember is a feeling of belonging and of unlimited potentials. I remember an art world that is not elitist, but inclusive; art that represents me not as something marginal or minor, but as something central, important and necessary; a community that can't be defined because it doesn't have borders. I remember queer people who are so wonderfully strange and whose strangeness has the power to make *me* a Hero.

And I remember all these times when, confronted with the paradox, with an institutionalized cruelty, indifference and violence, with a personal pain, absence and nothingness, I dared to imagine a death mask that smiles.

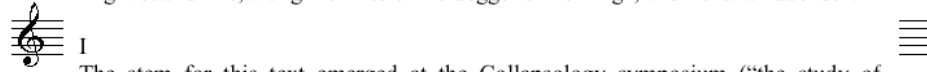
And I remember so clearly a dream. A dream of a world that can promise to *always* love (me). The faceless face can't take all that away from me; from *us*. Because I remember now that stardust doesn't die. And neither does glitter.

Rosa de Graaf
*If innovation were a
rhythm, what might it
sound like?*
published on:
9th of February 2016

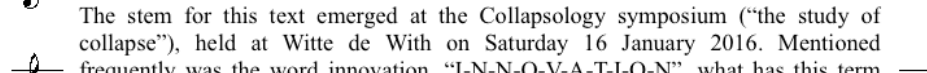
If innovation were a rhythm, what might it sound like?



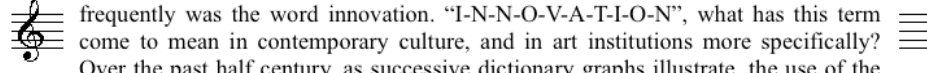
This text is a reaction to the use of the word “innovation” in its contemporary buzzword sense: as something that can be planned and promised, with “innovative” standing as an institutional characteristic to sustain. This text tries to recalibrate the term by imagining what the purer innovative substance silently active within art might sound like, along the lines of Heidegger’s “nothing”, and Lorca’s “duende”.



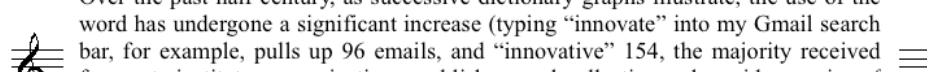
I



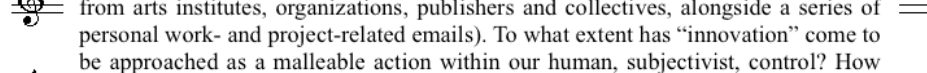
The stem for this text emerged at the Collapsology symposium (“the study of collapse”), held at Witte de With on Saturday 16 January 2016. Mentioned frequently was the word innovation. “I-N-N-O-V-A-T-I-O-N”, what has this term



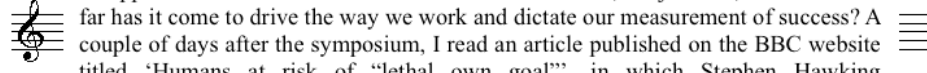
come to mean in contemporary culture, and in art institutions more specifically? Over the past half century, as successive dictionary graphs illustrate, the use of the word has undergone a significant increase (typing “innovate” into my Gmail search bar, for example, pulls up 96 emails, and “innovative” 154, the majority received



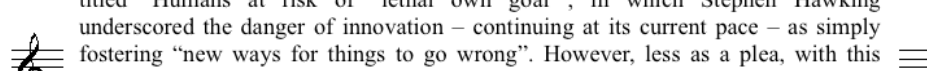
from arts institutes, organizations, publishers and collectives, alongside a series of personal work- and project-related emails). To what extent has “innovation” come to



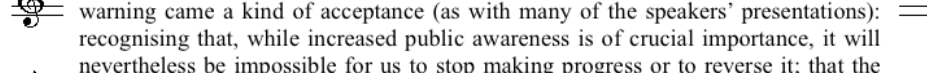
be approached as a malleable action within our human, subjectivist, control? How far has it come to drive the way we work and dictate our measurement of success? A



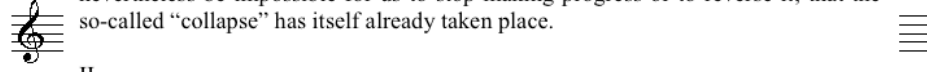
couple of days after the symposium, I read an article published on the BBC website titled ‘Humans at risk of “lethal own goal”’, in which Stephen Hawking underscored the danger of innovation – continuing at its current pace – as simply



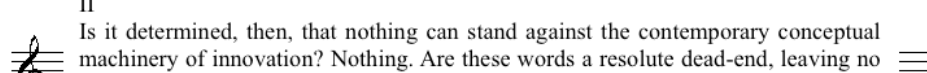
fostering “new ways for things to go wrong”. However, less as a plea, with this warning came a kind of acceptance (as with many of the speakers’ presentations):



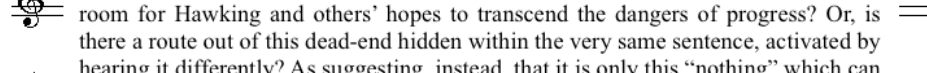
recognising that, while increased public awareness is of crucial importance, it will nevertheless be impossible for us to stop making progress or to reverse it; that the



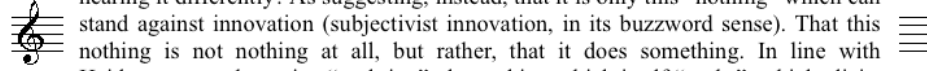
so-called “collapse” has itself already taken place.



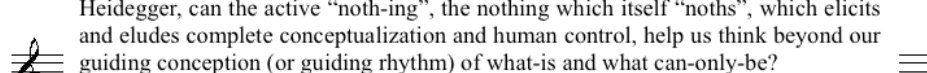
II



Is it determined, then, that nothing can stand against the contemporary conceptual machinery of innovation? Nothing. Are these words a resolute dead-end, leaving no



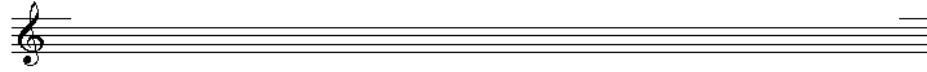
room for Hawking and others’ hopes to transcend the dangers of progress? Or, is there a route out of this dead-end hidden within the very same sentence, activated by



hearing it differently? As suggesting, instead, that it is only this “nothing” which can stand against innovation (subjectivist innovation, in its buzzword sense). That this

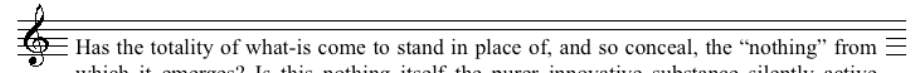


nothing is not nothing at all, but rather, that it does something. In line with Heidegger, can the active “noth-ing”, the nothing which itself “noths”, which elicits and eludes complete conceptualization and human control, help us think beyond our

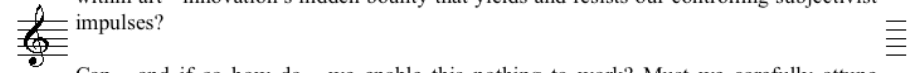


guiding conception (or guiding rhythm) of what-is and what can-only-be?

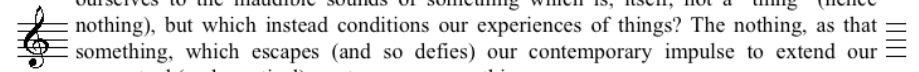
34



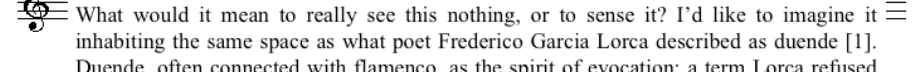
Has the totality of what-is come to stand in place of, and so conceal, the “nothing” from which it emerges? Is this nothing itself the purer innovative substance silently active within art - innovation’s hidden bounty that yields and resists our controlling subjectivist impulses?



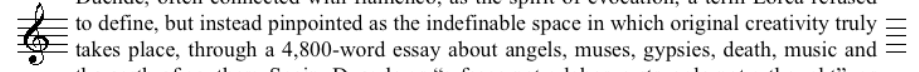
Can - and if so how do - we enable this nothing to work? Must we carefully attune ourselves to the inaudible sounds of something which is, itself, not a “thing” (hence nothing), but which instead conditions our experiences of things? The nothing, as that something, which escapes (and so defies) our contemporary impulse to extend our conceptual (and practical) mastery over everything.



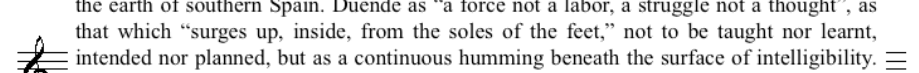
III



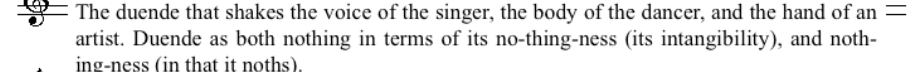
What would it mean to really see this nothing, or to sense it? I’d like to imagine it inhabiting the same space as what poet Federico Garcia Lorca described as duende [1].



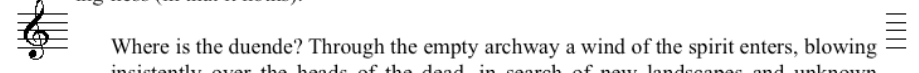
Duende, often connected with flamenco, as the spirit of evocation; a term Lorca refused to define, but instead pinpointed as the indefinable space in which original creativity truly



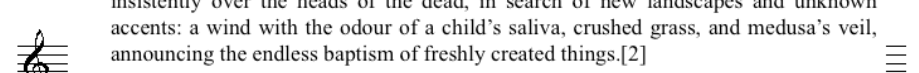
takes place, through a 4,800-word essay about angels, muses, gypsies, death, music and the earth of southern Spain. Duende as “a force not a labor, a struggle not a thought”, as



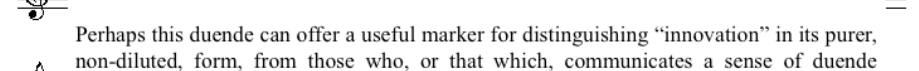
that which “surges up, inside, from the soles of the feet,” not to be taught nor learnt, intended nor planned, but as a continuous humming beneath the surface of intelligibility.



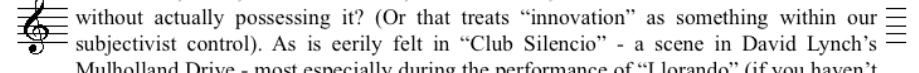
The duende that shakes the voice of the singer, the body of the dancer, and the hand of an artist. Duende as both nothing in terms of its no-thing-ness (its intangibility), and noth-



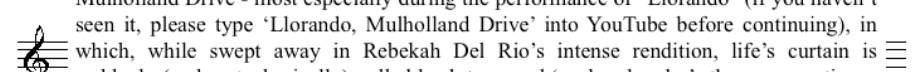
ing-ness (in that it noths).



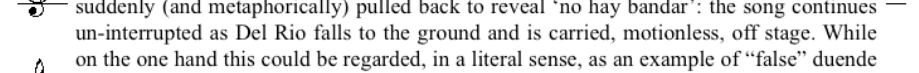
Where is the duende? Through the empty archway a wind of the spirit enters, blowing insistently over the heads of the dead, in search of new landscapes and unknown accents: a wind with the odour of a child’s saliva, crushed grass, and medusa’s veil, announcing the endless baptism of freshly created things.[2]



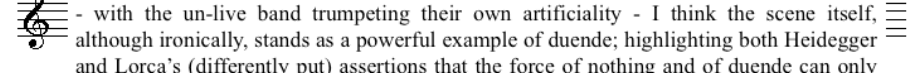
Perhaps this duende can offer a useful marker for distinguishing “innovation” in its purer, non-diluted, form, from those who, or that which, communicates a sense of duende



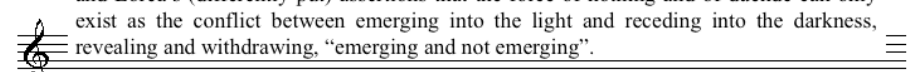
without actually possessing it? (Or that treats “innovation” as something within our subjectivist control). As is eerily felt in “Club Silencio” - a scene in David Lynch’s



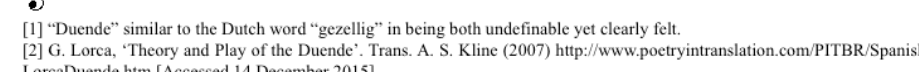
Mulholland Drive - most especially during the performance of “Llorando” (if you haven’t seen it, please type ‘Llorando, Mulholland Drive’ into YouTube before continuing), in



which, while swept away in Rebekah Del Rio’s intense rendition, life’s curtain is suddenly (and metaphorically) pulled back to reveal ‘no hay bandar’: the song continues



un-interrupted as Del Rio falls to the ground and is carried, motionless, off stage. While on the one hand this could be regarded, in a literal sense, as an example of “false” duende



- with the un-live band trumpeting their own artificiality - I think the scene itself, although ironically, stands as a powerful example of duende; highlighting both Heidegger and Lorca’s (differently put) assertions that the force of nothing and of duende can only exist as the conflict between emerging into the light and receding into the darkness, revealing and withdrawing, “emerging and not emerging”.

35

[1] “Duende” similar to the Dutch word “gezellig” in being both undefinable yet clearly felt.

[2] G. Lorca, ‘Theory and Play of the Duende’. Trans. A. S. Kline (2007) <http://www.poetryintranslation.com/PITBR/Spanish/LorcaDuende.htm> [Accessed 14 December 2015].

The “nothing” (which Heidegger later articulates as the “earth” versus [our] “world[s]” [of knowledge]), as the spontaneous forthcoming of that which is continually self-secluding (just as Rebekah Del Rio secludes herself mid-way through the performance), and to that extent sheltering and concealing.

As Del Rio takes to the stage and starts to sing, we do not doubt that the voice we hear is hers - that it is authentic. Her falling to the ground – as duende - fights the battle, the struggle, between Heidegger’s so-called “earth” and “world” - withdrawing from our attempts to assumingly order what we see into our intelligible fixed structures of meaning (which is precisely the type of knowing-treatment toward “innovation” that I am reflecting upon here).

Can duende, then, stand as the indefinable space in which original creativity – pure innovation - spontaneously occurs? As with the space of Heidegger’s “nothing”, that is: the space of dynamic tension between “world” and “earth”, in how it partly informs yet always eludes our attempts to order the aspects it offers to our understanding into known frameworks of intelligibility? (And if so, perhaps the use of “innovation” in its buzzword sense – as promised in funding-applications, and sought for in future employees – should pertain to another word, like “originality”).

IV
Intangible and always part unintelligible by nature, perhaps it is most useful to imagine how this nothing, this duende, might sound. If the pace of modern being is invoked as fast, then what would be the pace of nothing vis-à-vis duende? While fast’s opposition slow enables us to challenge certain expectations of our contemporary condition, which fuel “innovation” with its buzzword-ed-ness - such as liveness, speed, ubiquity and constancy - to imagine nothing/duende within such a frame would amount to a further effort on our part at positioning the unintelligible within the conceptual machinery that this rhythm seeks to challenge (the move to “go slow” as almost always a move “to go slower than” something else, thereby denying noth-ing). So no, I imagine it would be neither fast nor slow, nor anything that we can measure in-between. It would be twisting and inflected, reflective and hidden. It would tread an improvisatory and unpredictable beat: the snakelike rhythm of jazz, or the improvised compás of flamenco puro. Neither fast, nor slow, but incalculable.

The kind of snakelike rhythm weaved into Amiri Baraka’s Funk Lore poetry, which calls into question and reworks the very paradigm of production and manipulation of power that regulates society through “degrees of swinging”. In poems like “JA ZZ: (The ‘Say What?’)”, “Art Against Art Not”, and “J. Said, ‘Our whole universe is generated by a rhythm’”, Baraka chips away at the calculative beat of modern being by developing poetic forms of jazz rhythm as an instantiation of a different “universe” between the lines (just as duende “loves the edge”, and Heidegger’s nothing exists as the “strife” between the unintelligible earth and our subjectivist world).

An alternative dimension in which forms of relations are liberated, opposing the “efficiency” and fast-paced rhythm of modern being: “The Universe / is the rhythm / there is no on looker, no outside / no other than the real, the universe / is rhythm, and whatever is only is as / swinging”. This alternative rhythm recalibrates relations in terms of “degrees of swinging”, that is, as motion in between, as degrees of extension, never reducible to polarizable fixities. It is a disclosed universe in which - “as swinging” – nothing is measurable (nothing in the literal sense, or perhaps rather: everything is immeasurable). Can this swinging rhythm, the rhythm I (consequently can’t) imagine nothing and duende to sound like, help highlight the somewhat hollowed-out and controlled form innovation has come to occupy within contemporary culture?

V
I remember staring at my flamenco teacher as a child in wonder, at how (and why) she would look angry, happy, and at other times sad, as she danced. Mechanically learning and then performing the footwork, she would urge us all to channel emotion, to “use your faces!!” Mostly this would result in a furrowed brow devoid of meaningful furrow (causing one of my school teachers, Mrs. Chandler, to ask why we all looked so angry throughout our performance). At that point I was being a duende deceiver without knowing it, or knowing how to change it - a duende planner or intender. However, the more I grew up, the closer I swung towards the duende. The duende which, in spite of my teacher’s efforts, cannot be taught nor learnt in a calculable manner. Which cannot be pre-anticipated in meetings nor set as criteria in institutional planners, but which itself exists as the ever-present, un-planned nothing. The nothing which, given space to noth, does something.

If innovation were a rhythm, what might it sound like? Perhaps John Cage’s 4’33...
End.

Some examples where I am sure I have encountered it:

- In Cardiff and Miller’s artwork The Dark Pool, K21 Ständehaus, Düsseldorf, 20 November 2015.
- Volver, Estrella Morente, seen live at Sadler’s Wells, London, 10 March 2009 (and I think the ‘seen live’ is important)
- Piano Sonata No.21 In B Flat, D.960: 1. Molto moderato, Franz Schubert, performed by Daniel Barenboim, seen live at Barbican, London, 2 June 2015.
- The scene “Llorando” in David Lynch’s Mulholland Drive, watched November 2015 onwards.

Clarisse Russel
Why Did We?
published on:
23rd of February 2016

Witte De With

WHY

DID

WE

?

Now involved in your sphere
Part of the 16's team
I wish I could with my peers
Create nice assemblies

Witte de With
You struck me
Not just an art center
You are an entity

Reserved elements of your design
Shaped my way of looking
Broaden my way of thinking
During my visit
Considering you differently

Dialoguing with the space & the other
Framing my visit with the look of passersby
I reflect on my position
I am there to reflect on
What you are introducing to me

Far from thinking of the audience
as a façade component
of the art exhibit
the audience is here to perform
and encounter the artwork
no matter if it is for
confronting or embracing the work of art
you and me are part of the deal

During my journey
I faced different atmospheres
Openness on the bottom
Darkness on the top

I faced the transparency of your entrance
The mystery of your last floor

During my incubation aside
I had a look at your window
You surprised me where I did not expect it
Shield to protect what you are striving for
You have a mission
that
Escapes the human nonsense

You mix the mediums
You address today and yesterday
You go inside and outside
Your country
You break down the barriers between the fields
To dialogue with all of our
possibilities

I come from an evolving background
In love with literature
I started with the study of writing and saying
I studied communication
I understand the use of the words
in different settings
journalism and speech
To realize how many
Creative compositions
humans are able
to generate

Why

Did

We

Choose to be part of your history?

Let me use nominal sentences
As my literary and linguistic background
taught me:
Willing to contribute to your story

Didactic exchanges between us and them.
Wild desire to express and think.

Here are the reasons for this
Stadium
to shake and to disrupt your habits

un-making the archive

by lila athanasiadou

The summer of 2016 the institution of Witte de With will be delving into its 26-year-old archive through a series of parallel short artistic projects and longer practices that engage with its building's history and the archival material of its exhibitions. What does this gesture entail in contemporary times, and what role can the archive play to the articulation of Witte de With's institutional subjectivity?

BACK-WARDS

The notion of the archive was formulated in the 14th century and in the next five centuries was reconstructed and deconstructed, until it exploded into mutated discourses, complicated by resonances and perspectives from a variety of disciplines in the early '70s. From its formation in 14th century France as a collection of material artifacts and a symbol of affluence, to the Wunderkammer practices and the scientific collections of 15th and 16th century to its current form as a fragmented reflection of a collective memory, the archive had always been a tool to materially structure and present knowledge so as to formulate a universal understanding of the world through the arts, sciences and natural history. The archive functions as the "model" of models of representation as it accumulates, selects, organizes, structures and represents its historical content so as to create an interpretation of a world. As a model and as a collection it is by no means objective, the intentionality, the selection and editing of the content, its legibility and the materiality of its representation structure the way it is perceived. Its spatialization becomes a structuring of affects that channels the production of subjectivities within the archive. Therefore, the content (what is excluded/included/altered etc.) is as much crucial as its expression in space that frames and shapes the experience of time within the archive (museological attention span, fast browsing as in contemporary exhibitions, deep micro-readings as in a library setting etc.). The backward movement of looking into the archive, raises several issues concerning the decisions on selection and curation of content and its categorical distinctions or infinite ways of re-organizing as well as the way the content is represented and materialized in space. All these issues problematize institutional thinking and

dominant modes of production of knowledge but also open up the archive to collective re-interpretation and experimentation.

The plasticity of the term, that forms and is formed by discursive and material practices, renders it both all-encompassing and generic --in terms of the drive to keep the past alive through the production of common knowledge-- but also contingent and particular - in the search of alternative and different-from-the-present future(s). The archive, as explored and conceptualized by Michel Foucault composes "the system of discursivity"¹ that creates the conditions for what can be said in the present. Without reducing an art institution's archive to language, the archive establishes possibilities and grounds the conditions for future transformation as any critical revisioning of the past does. However, I see the return to the archive not as a mere nostalgia or a pursuit of re-branding through careful re-building of a projected identity but as an honest attempt to resingularize the institution of Witte de With by detaching it from dominant models it encapsulated in the past and towards building a "counter-genealogy of the present"². Therefore, the gesture on revisiting the archive does not have to be a movement towards re-establishing the monuments of the past but instead a movement forwards; finding all the potentialities, all the things that slipped off the cracks that can be utilized and transformed to open up the institution into practices of experimentation and unlearning. Any archival exhibition as a model is always performative in terms of affecting perception as its actualization, both materially and spatially, imply a way of reading and reinforce certain kinds of representation. The key to a practice of unlearning, is to attempt to avoid closed, prescriptive models, that single-out prevailing models of representation and reading over speculative, minor ones. It is the openness of the modes of perception that are involved in the reading of the exhibition and the structure of the content, that can overturn the prescriptive models that reinforce a particular way of thinking and understanding of the archival collection. After all, creating new ways of representation and presentation will only make new ways of perception and reading feasible. The question becomes then how to define and exploit the slippages and the minor, uncategorized content that can spark new readings and re-interpretation

FOR-WARDS

1. Michel Foucault, *L'archéologie Du Savoir* (Paris: Gallimard, 1969): 166-167

2. Rosi Braidotti, "The Untimely", in Bolette Blaagaard and Iris van der Tuin, *The Subject Of Rosi Braidotti* (London: Blummsbury, 2014): 227

of the whole collection? Maybe, a first step would be to reconceptualize the archive and redefine materiality through engaging with a broader sense of the content of the archive.

IN-WARDS

Witte de With's archive comprises its institutional memory; a collection of material artifacts, photography, video and text, but also voices and biological memory of the people that not only were part of the exhibitions (artists, curators, staff) but also the audience that experienced it. Without resolving to an anthropomorphic metaphor but more thinking of it as a geological site, the archive acts as both an embedded and an embodied memory that has a materiality and a history routed on the particular location of Witte de With in the centre of Rotterdam, and the way it is confronted should acknowledge and critically question all those parameters. Thinking of the archive as a geological volume, founded in the materiality of the architecture of Witte de With and with artistic practices, curatorial and technical decisions as sedimented layers of this volume, a revision of the archive comes as a catalytic agent, uncovering the layers of sedimentation and exposing the formations, the matter and the structure behind the volume. This practice runs parallel but does not converge with the practice of archeology, as it does not strive to merely bring things into light, and establish a common knowledge but seeks to disturb preconceptions and conventions by dwelling on the way things were produced (the conditions behind their representation and the material and immaterial labour) rather than the products of the exhibitions. The desire to retrieve the past -to look inwards- is not to preserve and reorganize it as a natural history skeleton display but to unsettle the linearity and determinism of the present. This can only be conceived by pluralizing the discourse by opening the archive to multiple disciplines that will not operate by communicating the already known history but through a process of readings and misreadings that will exploit the slippages between different practices and media. Exploiting the space in between digital and physical artifacts, visual imagery and sound archives, generating techniques to incorporate the underrepresented and excluded in order to singularize the present by destabilizing the consensus, and

reinstating emerging conflicts and tensions instead of resolving them. The non-linearity that is produced as a result, creates a thickened space-time that is neither settled in the past nor in the present, but it is ungrounded, inside and outside of the spatio-temporal bounds of the institution. As an experience, it creates a certain stickiness, a viscosity of an environment that will linger on the visitors and hopefully produce new ways of perception.

The past is bound by our tendency towards a deterministic entropy that appears as the foundation and breeding ground for a fertile intentional future. It is constrained by an actualized materiality and therefore it appears passive and inert waiting for our interpretation on creating a unified identity. However, if past is thought both as material (geological) sedimentation in the present and an immaterial but corporeal memory, it remains radically open to a multiplicity of voices and practices as the process of uncovering its layers, does not just require interpretation and a forensic approach but a speculative re-imagination, of what could have been. It is a counter-future from what that appears fateful, an on-wards³ movement, a constantly unmaking of the past to populate and saturate the field of the future. It is neither counter or in-line with the times, it neither before or avant its temporal context, but in-the-times while running in a parallel untimely fashion. The future of the archive is not in the making but in the un-making.

ON-WARDS

3. the use of the -ward words in the chapters it is not coincidental. Stemming from Old English suffix -weard and from German -wärts, -ward means to turn, similar to the Latin *vertere*. It both implies a direction and a continuous transformation, a rate of change that is always in process. It is not just a discrete change on direction, but is akin to the turn as the relation that precedes it; the transformation that relates your current direction to the previous one and to the directions-to-come. Particularly on-wards brings up the durational and processual character of the movement. Unlike towards that clearly defines a directionality and a goal-to-be-reached, onwards implies the pure force for continuous transformation and un-making.

Luca Menesi
*may I have your
attention please*
published on:
30th of March 2016

contact

¹ Witte Corneliszoon de With, by nature not a peace-seeking boy, naval officer, vice admiral, leader of the Dutch expedition to Brazil in the 17th century, national hero with forthright manner and blunt criticism, Rotterdam antihero, seen as a recklessly courageous, competent, admired sailor, „feared and hated by his inferiors, shunned by his equals and always full of insubordination against his superiors“², „a hot tempered and even vindictive man „³ fell in the Battle of Sound in 1668, in Copenhagen, versus the Swedish, was a notorious pamphleteer, publishing booklets, anonymously or under friends'names, sometimes praising but more often ridiculing, even insulting fellow officers.

may I have your attention, please?

⁴ UNESCO defines a pamphlet as "a non-periodical printed publication of at least 5 but not more than 48 pages, exclusive of the cover pages, published in a particular country and made available to the public".

[Middle English pamflet, from Medieval Latin pamfletus, from Pamphiletus, diminutive of Pamphilus, amatory Latin poem of the 1100s, from Greek pamphilos, beloved by all : pan-, pan- + philos, beloved.]

Pamphlets are easy to produce, to distribute and to collect and have long been used for commercial, political and religious campaigning, marketing and protest.

¹ start-off source, the publicest of the public: Wikipedia

² Warnsinck, J.C.M., 1938, Drie zeventiende-eeuwsche admiraals : Piet Heyn, Witte de With, Jan Evertsen

³ thoughts from the Witte de With canteen

⁴start-off source, the publicest of the public: Wikipedia

focus on me

As attention has an information-like nature, unlike commodity, its expenditure does not entail loss. Moreover, attention generates attention, when you give attention, you'll increase some more, think of Facebook and likes and sharing or a street accident scene: people gather, watch and listen, pay attention.⁵

⁵ notes drawing on Hungarian artist János Sugár's manuscripts

making myself public

Within the framework of the STUDIUM WITTE DE WITH, CLASS OF '16, we form a Co-programming Team, working together with, in and at the Witte de With Centre, as we organise public events.

By this piece of writing I'm touching various notions of the 'public' one way or another: by the text's online and offline accessibility, by the situation, from which it's given birth to and by the format itself. Unlike Witte Corneliszoon de With, I'm using my own name and praising, ridiculing, insulting myself. The aim and the methodology of this writing go hand in hand: I'm attempting to be payed attention to, by making myself public.

The idea upon which I'm building is simple and plausible: more eyes see more. My intention is to perform in form of a parrhesia, a sort of action research on, a mapping of the public I can reach and make react by a certain (mis)use of the situation I'm given or I'm giving to myself.

stressed, depressed, but well-educated

In the past 8 months I wrote around 7 versions of motivational letters, rethought my curriculum vitae, resumé, portfolio in their online and offline versions a million times, sent out over 150 open sollicitaties, applied directly to approximately 50 positions, delivered over 200 work related emails and received less than 50 answers. I was invited to less than 5 job interviews, did voluntary activity at more than 5 organisations, signed 2 zero hours contract and terminated 1. I'm an entrant freelance professional, doing a part-time Masters', taking on (almost) every (un)paid voluntary work I come across, having a BA diploma, 2 language exams, a myriad of working experiences, spending time on a daily basis speculating on and figuring out what to call myself.

54

meta

Of course my knowledge, my experience and my number of characters drop far behind being able to draw on Post-Fordism, precarity or the Y-generation here, but I do feel sharing is caring (attention! recommenden reading⁶), not to mention the therapeutic side effect of thinking and writing out loud.

55

⁶ Huberman, A., 2011, *Take care*. in: *Circular Facts*. Berlin: Sternberg Press.

what's in my bag?

On LinkedIn, about myself I say being involved in the Think Tank industry. Is it enough to map and position myself and my practice via my thinkings and doings without denomiating myself?

YES

NO

> myself-title ideas & study programme recommendations

> unexpected answers & further (poetic) questions

> comments & threats

> job & date offers

> likes & complaint letters

to be sent here:

menesiluca@gmail.com

Luca Ménesi

Thank you!

Luca Menesi
behavioural derivation
published on:
14th of June 2016

behavioural derivation

Class of '16 presents: Orchestrating Engagement. An Art Visit in 4 Acts

In April, together with my young fellows as members of the temporal co-programming team the Witte de With Centre for Contemporary Art, we realised our second event.

The programme was based on the idea of opening up a temporal research laboratory in the contemporary art institution, bringing our everyday attention strategies to the white cube and exercising them in the exhibition space. What triggered this pitch was our collective agreement on how overwhelmingly loaded exhibition spaces are with information to take in, process and turn into knowledge, just as in the 'real world'.

Eventually the event underlined how the quality and quantity of our engagement with artworks fluctuates by activating other senses than sight and manipulating variables as pace, surroundings or group dynamics in an accelerated world and in Charlemagne Palestine's *GesamttkkunnsttMeshuggahhLaandtttt* in the Witte de With.

„Prefixes are letters which we add to the beginning of a word to make a new word with a different meaning. Prefixes can, for example, create a new word opposite in meaning to the word the prefix is attached to. They can also make a word negative or express relations of time, place or manner.“¹

Hereby I'm presenting my examples of putting together verbs and some of the most common prefixes and their meanings borrowed from Cambridge Dictionaries' online edition, alternative modes of engagement to formulate and try out!

¹ Cambridge Dictionaries Online (2016) *Prefixes from English Grammar Today*. [Online] Available from: <http://dictionary.cambridge.org/grammar/british-grammar/prefixes> [Accessed: 9th June, 2016].

To my knowledge these versions are not to be found in dictionaries, but possibly are as Google search hits.

Please feel free to shuffle and create your owns!

prefix	meaning	example
anti-	against/opposed to	to antigrant
auto-	self	to autoresearch
de-	reverse or change	to deengage
dis-	reverse or remove	to disexhibit
down-	reduce or lower	to downaccelerate
extra-	beyond	to extrafeed
hyper-	extreme	to hypertest
il-, im-, in-, ir-	not	to immanipulate
inter-	between	to interpractise
mega-	very big, important	to megajoin
mid-	middle	to midcollaborate
mis-	incorrectly, badly	to misritualize
non-	not	to nonexplain
over-	too much	to overactivate
out-	go beyond	to outmeditate
post-	after	to postpersonalize
pre-	before	to preturn
pro-	in favour of	to proshare
re-	again	to rerelax
semi-	half	to semibalance
sub-	under, below	to subblend
super-	above, beyond	to superexercise
tele-	at a distance	to telewalk
trans-	across	to transcare
ultra-	extremely	to ultrafocus
un-	remove, reverse, not	to unplay
under-	less than, beneath	to undercompromise
up-	make or move higher	to uplisten

Chloe Neeleman
Mode of management
 published on:
 12th of April 2016

A compressed, fragmentary image of the organizational functioning of a tiny bit of the art world. Mode is used here as a way or manner in which something occurs or is experienced, expressed or done, as well as mode as a fashion or style in clothing, art, literature, organization, etc.

Mode of management

I joined Witte de With's Class of '16 because I wanted to organise events, to contribute to their public program. Lacking a more elegant ability to paraphrase, writing for a blog was not so much what I had in mind. As with many other things, writing is something I take very seriously. The other day at SG Erasmus, I was listening to René ten Bos who put it quite accurately. Someone who writes, makes oneself known, makes known that he wants to know something. This brings about a certain power as well as a vulnerability. At the moment, I feel the latter is more applicable to me because I am writing because I was asked. Momentarily, I have no urgent desire to express myself about something via this channel. However, this will be an attempt to use it to the best of my ability anyway. I will use this blog to shed some light on the sometimes more annoying part that comes along with all teamwork: the endless talking that seem to have little purpose. They do not so much stimulate development, nobody likes talking for talking and yet it seems to happen continuously.

From the very beginning, a predilection for organizational studies formed part of my motivation to join the Class of '16. As the invitation to Class of '16 implied, a select group of students was welcomed to become co-programmers of Studium Witte de With, and to experience an art institution from behind the scenes. Naturally, this seemed an almost perfect way to delve into how organizational structures, processes and practices are shaped and maintained within the walls of Witte de With.

Throughout the weeks, the Class of '16 has primarily worked in her own bubble. Every two weeks, this bubble is formed in the kitchen of the Witte de With building. Between those meetings, fragments of this bubble may be formed outside of the Witte de With building, primarily for brainstorm sessions on how to develop our program next. Every now and then, our concepts for events are assessed on their applicability to the bigger picture of the institute, but in general terms we are co-programming for Witte de With, not necessarily with them.

Despite my personal fascination with the jargon, using too much corporative, business-like entrepreneurial speak will turn out counterproductive in this environment. Still I would like to plea for a reconsideration of what management and organization studies have to offer to the cultural sector. More specifically, I want to review the notion of bureaucracy as this is something I witness in every organization I observe, thus also at Witte de With.

On modes

Since the 1980s, trends in culture management offered managers and theoreticians an approach to avoid boring and mainstream discourses on the organizational and managerial (Ten Bos, 2005). Originally, planning, efficiency, and monopolization were

seen as recipes for success. Today, notions such as leadership, managing culture, learning, innovation, and process-oriented thinking are seen as more important. The plainly observable dislike with business lingo immediately leads to the notion of 'taste' as among others Elias and Bourdieu have elaborated on before me. We use it both to belong to a certain group as well as to distinguish ourselves from others. Miller (1998) argues that taste has to be linked to disgust, which he sees as an emotion that allows us to divide the social world into those who have stayed pure and those who are no longer that. Disgust grants us to judge all that we recognize as gaudy, cheap, and overdone. Together with taste, disgust plots against that what is simple and stable, against ease and laziness, against poor performance, against all that is disgusting. It enables us to maintain our dignity by excluding others. Of course, the arguably eternal question here is: who is the judge over what is and what is not tasteful? Those who divide the social world into good and bad taste, have indulged into ideologies that not necessarily everybody agrees with (Ten Bos, 2005). This also implies that those who reject modes in management altogether in fact argue that some tastes are bad, and that they themselves do have good taste.

Weber defined bureaucracy as an organization type that leads to increased efficiency. This type fits perfectly in goal-orientated, rational societies (Macionis & Plummer, 2012). The goal of Class of '16 is to organize three events in six months. This limited time period requires an efficient distribution of the time of the members involved. For that reason, I declare that embracing a grain of bureaucracy is desired.

It is safe to say that in general bureaucracy is paired with a rather negative connotation and that it is at least frowned upon by society. One definition of the concept is for instance "a system of administration marked by officialism, red tape, and proliferation" (Bureaucracy, n.d.). Everybody experiences being sent from pillar to post at some point and it is at least an irritating occurrence. However, let's try to shed a different light on the phenomena. Is not bureaucracy the very model of decentralization? Could you say that bureaucracy is a meritocracy, based on someone's talents rather than anything else? Is it not a good thing that bureaucracy nestles herself between two parties whom she equally protects? She twists and distorts so that neither party can use their power unobstructed (Ten Bos, 2015).

There are six elements that make up the ideal bureaucratic organization: specialization by a division of labour, different levels of supervision, rules and regulations that decrease the human factor as much as possible, the allocation of tasks based on skills, impersonality between workers and coworkers, towards clients and towards their own role, and formal, written communication (Macionis & Plummer, 2012). With some sociological imagination I argue that most of these elements are in fact already in place at Witte de With.

Specialization by a division of labour is represented in the very essence of Class of '16. We operate rather isolated from the rest of the organization even though we officially gather every other week in the heart of the Witte de With building: the kitchen. As we are part of the education program, our actions are supervised on different levels, keeping track of our development. First and foremost there is one Witte de With employee present at all meetings to function as a certain gatekeeper. Every now and then, when a new concept has more or less been shaped, it is passed along to another Witte de With employee to be assessed on its applicability to the more extensive program of the institute. We operate more or less on our own, but simultaneously we are bound to shape our concepts so that they form a coherent body with the other activities at Witte de With such as the running exhibitions. Everybody has to contribute to the blog once. We have half a year to organise three events. Even though we only officially meet every other week, I have to say that impersonality between members seems not that much of an issue within the Class of '16. Yet because we operate rather isolated from the rest of the organization, I do feel relatively detached from the bigger institute of Witte de With. Furthermore, looking at long-term, there are no specific tasks assigned to Class members, which makes me wonder if my individual presence has significance. Finally, formal, written communication is accomplished when we present our ideas to the group accompanied by PowerPoint presentations. We have so many documents on Google drive that it occasionally puzzles me. And of course, we have this Tumblr.

64

It is not my intention to merely criticize, but it is important to underline that at present I am also not in the position to provide concrete solutions to potential issues. The image that I have tried to shape here is naturally only very limited, both in length of words as in depth of investigation. For a well-grounded casestudy I would have to actually be involved in the organizational structures, processes and practices of Witte de With.

To conclude, I want to address that while these bureaucratic elements are represented, they could be perfected. We could make an art of it. This does mean that the organizational art world should have an openness to what bureaucracy has to offer. Its conscious or unconscious presence in so many areas in life prove that it is not only superficial. We need it. Bureaucracy offers a counterforce. Not everything can be done just like that. Exactly that is where its beauty lies. It offers us time to truly engage.

Chloë Neeleman

Bibliography

- Bureaucracy [Def. 3]. (n.d.) Merriam-Webster Online. Retrieved April 11, 2016, from <http://www.merriam-webster.com/dictionary/bureaucracy>
- Macionis, J.J. & Plummer, K. (2012). *Sociology: a global introduction* (5th Ed.) Harlow: Pearson Education Limited
- Miller, W. (1998). *The anatomy of disgust*. Cambridge: Harvard University Press
- Ten Bos, R. (2005). *Modes in management: Een filosofische analyse van populaire organisatietheorieën*. Amsterdam: Uitgeverij Boom
- Ten Bos, R. (2015). *Bureaucratie is een inktvis*. Amsterdam: Uitgeverij Boom

65

Chloe Neeleman
Reflexive awareness
published on:
7th of June 2016

A follow-up on my previous plea for more bureaucracy in the practice of Witte de With's Class of '16. Combined is a reflection on the full trajectory of the first "Class of". Added is some advice for the upcoming Class of '17.

Reflexive awareness

In my previous article I talked about how bureaucracy can be a good thing in an organization. Repeating once more, there are six elements that together form the ideal bureaucratic organization: a division of labour leading to specialization, different levels of supervision, rules and regulations that decrease the human factor as much as possible, tasks allocated based on one's skills, impersonality between workers and coworkers, towards clients and towards their own role, and formal, written communication (Macionis & Plummer, 2012). I saw how these elements were reflected in multiple areas of the organization already (Neeleman, 2016). Yet, somehow bureaucracy was still incomplete, obstructing us from fully benefitting from it. Extending on those previous findings, this article looks at why this is so. Again, what does bureaucracy have to offer to the organizational art world? How can it be used in a positive way? Some evaluation points from the Class of '16 trajectory have been implemented, providing some tips and tricks for the upcoming Class of '17.

Leaving negative connotations aside, bureaucracies are goal-oriented systems, structured around policy-oriented goals (Meier, 1997). A bureaucratic approach allows everything that is relevant to achieve these goals to be involved. Simultaneously, everything that does not fit the goals, is left aside. What remains is focus, and the space to develop a strategy to reach the desired result. As Class of '16 our goal was to organize three public events in six months as an extension of Studium Witte de With. In this we have succeeded. In half a year time, we have organized three very different events. However, the process of getting to this stage can be refined, can become more efficient, more bureaucratic.

With around ten students from all sorts of backgrounds, the Class of '16 consisted of a vast spectrum of people, each of them bringing in their own skills and talents. These skills and talents had to be guided in such a way that each member could bring out the best of their ability for the sake of their shared goal. Bureaucracy was not inaugurated to manage when a group of people became too big for direct interplay (Graeber, 2015). Instead, it was that what people in a community encouraged to mobilize and activate in the first place. The very establishing of Class of '16 has been executed in a highly bureaucratic way. Each member applied to the open call by sending a résumé and a letter of motivation (bureaucratic element number six: formal, written communication). They were invited for an interview with two employees of Witte de With (bureaucratic element number two: different levels of supervision). They were selected to become part of Class of '16 (bureaucratic element number four: task allocation based on one's skills). And in a way, that was where bureaucracy ended. By means of experimenting with this first "Class of" we were left with no framework or system whatsoever, to allow us to wander and explore in every possible direction.

On institutional reflexivity

Since the 1970s, institutional reflexivity introduced a reconsideration of organizations' procedures and premises to be open to revisions, innovation and becoming more accessible (Moldaschl, 2007). It entails how organizations are constantly aware of their own contribution or influence, and assess and reassess their position in society (Salzman, 2002). How do organizations view themselves? How do they analyze the consequences of their actions? In organizational studies, reflexivity can be useful. However, different meanings of the word lead to different levels of reflexivity (Moldaschl, 2007). It could concern self-reference in the sense that an organization observes and creates itself. A process is reflexive if it actively processes the outcomes of a goal-oriented action. And for every possible action, an alternative exists, bringing different opportunities and risks. Choosing between these actions is based on knowledge and by means of calculation. By combining these three levels, institutional reflexivity can be a service to the audience. Being informed of the position of an institution, or a branch of an institution allows to see the angle from which presented findings arise.

When every direction is a possibility, where do you go? Bureaucracies perform best and can be most beneficial when there are clear goals, when adequate resources (people) are provided, and when they have the autonomy to use their expertise for the sake of reaching the goals (Meier, 1997). Note here that it is not my intention to create a straitjacket that prevents people from wandering and exploring, but rather to build a foundation that allows further growth.

Interestingly, the members of Class of '16 had very similar if not the same thoughts on what was good about the program and what could be improved. Working with other students in the way that we have, was something we enjoyed. At the same time it was a learning experience. The diversity of the members provided the needed resources. But how do you balance out who does what? This question seeped into a remark I touched upon in the previous article, which was widely supported. At times it was hard for Class members to see what they could contribute to the process. What was their individual role within the group? Smaller, practical tasks during events left aside, there were no specific tasks for Class members throughout the complete program. Personally, this made me wonder at times if my individual presence in the group was of significance. It felt like I could not use my skills to the fullest for the Class' goal.

Lastly, we experienced that we did not take enough time in the beginning to get in touch with where everybody was coming from. What could we learn from each other? What were people working on individually already? With what wishes or hopes did we start this program? Before we were decently acquainted with one another, we were in full operations for our first event. As a result, our goal stayed generic: to organize three events in half a year.

Naturally, the next Class is entitled to have their own complete experience without the previous Class trying to prevent them from some valuable encounters. However, in the long run, these

occurrences led to the waste of time and energy. By avoiding these issues, the next Class could in fact unlock more time and energy to experiment, to challenge, to create. As such, the next Class could start with taking the time to truly get to know each other. What is their mutual goal? How do they want to reach it? Who takes on which task? By dividing the labor that needs to be done, specialization occurs. Taking on a role for six months allow Class members to develop new skills or improve existing ones by learning from each event. The different talents available are then acknowledged and optimally used to execute their shared mission.

To conclude, in order to make bureaucracy work for the goal that one has, it needs to be acknowledged. Unconsciously bureaucracy is everywhere already. It brings us order. Order arranges people or things to a particular sequence, pattern, or method. It creates a routine, serenity, a comfort zone (Frederickson, 2000). In that sense it can be compared to the movements of a symphony or the lines of a haiku. This predictability creates a certain beauty that appeals to the imagination. However, it is not my intention to plea for the familiar or the conventional. Likely, the most beautiful organizational moments take place when the established organizational structure is questioned and challenged, thus when the unfamiliar or unconventional occurs. Nevertheless, before such beautiful, significant change can blossom, a structure must be created first. There must be a box before one can think outside of it.

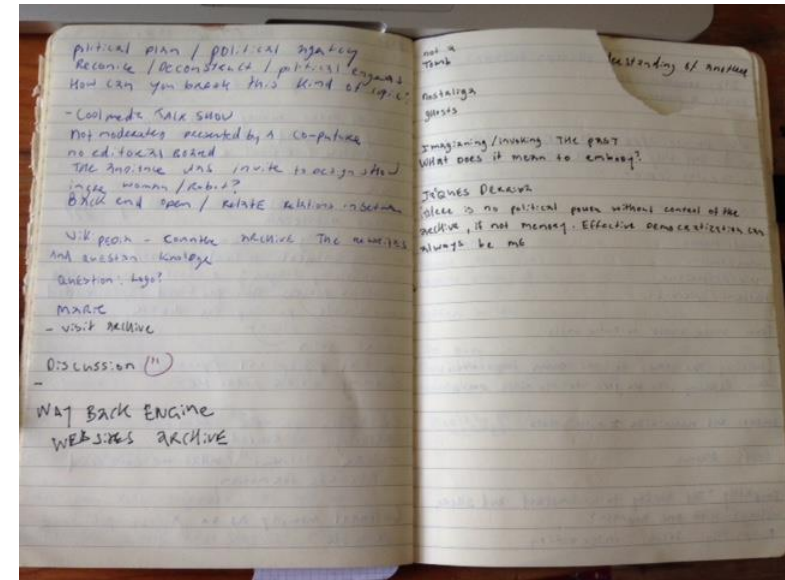
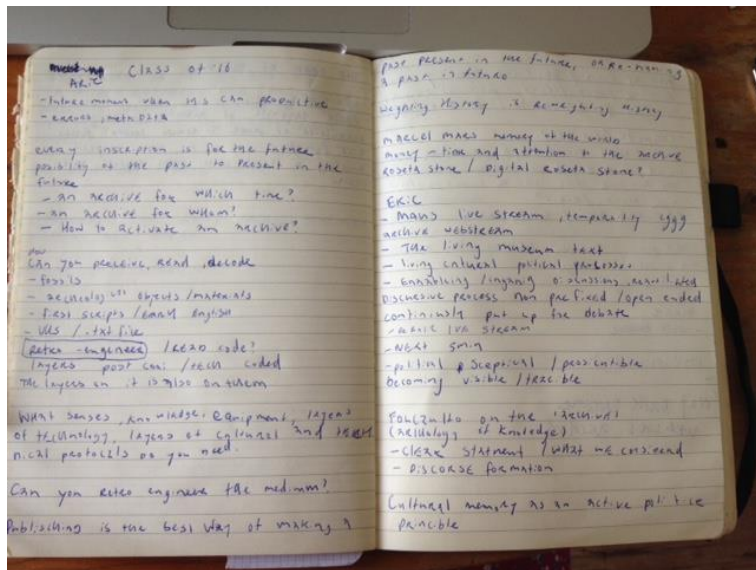
Chloë Neeleman

Bibliography

- Graeber, D. (2015). *The utopia of rules: on technology, stupidity, and the secret joys of bureaucracy*.
Brooklyn/London: Melville House
- Frederickson, H.G. (2000). Can bureaucracy be beautiful? *Public administration review*, 60(1), 47-53
- Meier, K.J. (1997). Bureaucracy and democracy: The case for more bureaucracy and less democracy.
Public administration review, 57(3), 193-199
- Macionis, J.J. & Plummer, K. (2012). *Sociology: a global introduction* (5th Ed.) Harlow: Pearson
Education Limited
- Moldaschl, M. (2007). *Institutional reflexivity - An institutional approach to measure innovativeness of
firms*. Retrieved from <http://archiv.tu-chemnitz.de/pub/2007/0180>
- Neeleman, C. (2016). *Mode of management*. Retrieved from <http://wdwclass16.tumblr.com>
- Salzman, P.C. (2002). On reflexivity. *American anthropologist*, 104(3), 805-813

Somewhere, around 4000 BC, humans learned to write and in many ways it transformed mankind's relation to the past and opened up another way to access the past within the present. On the other hand while righting this post in a word document (version 14.0.0) on my ancient computer (macbook pro 2012) I have a future moment in mind, the moment when a reader perceives it. I am aware of it's soon to be online accessibility and that this text can be traced back to a specific moment in time on a specific public platform called Tumblr.

Throughout time, new media forms have brought about not only changes in the storage and communication of information, but also changes in concepts in our ways of knowing, thinking about, and articulating our relationship to the world around us.



Looking back on my private handwritten notes that I made during the class of '16 event Capsulating Precyclopeda I see what during the event I thought was worth while noting down to remember.

'Every inscription is for the future possibility of the past to present in the future'

'An archive for which time? An archive for whom? How to activate on archive?'

'Can you retro engineer the medium? What senses, knowledge, equipment, layers of technology, layers of cultural and technical protocols do you need?'

'Publishing is the best way to of making a past present in the future, or re-making a past in the future'

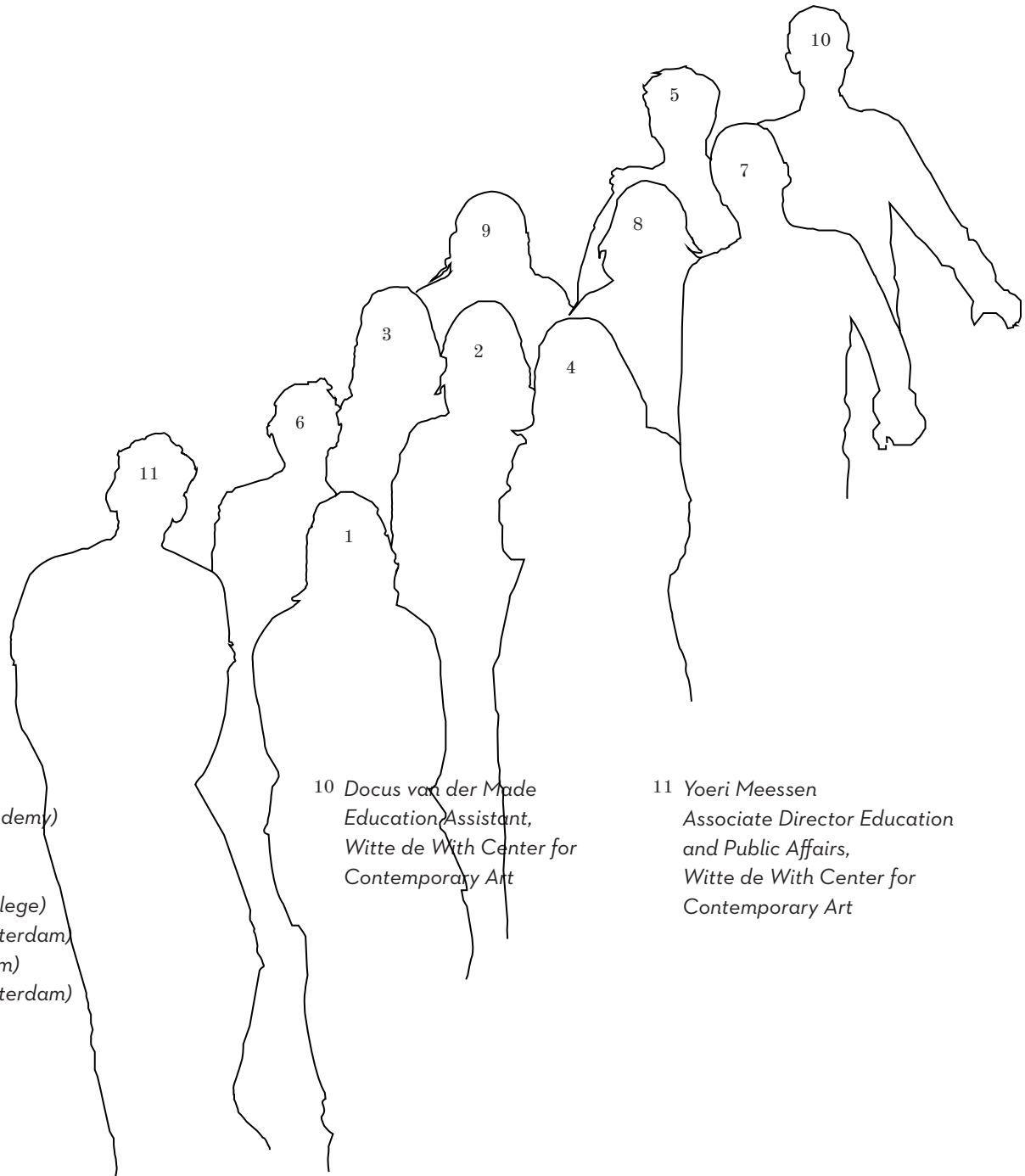
CREDITS



74

Class'16:

- | | |
|---------------------|--------------------------------|
| 1 Lila Athanasiadou | (TU Delft) |
| 2 Lauren Brand | (Willem de Kooning Academy) |
| 3 Rosa de Graaf | (Leiden University) |
| 4 Luca Menesi | (Piet Zwart Institute) |
| 5 Jan Siebold | (Erasmus University College) |
| 6 Chloë Neeleman | (Erasmus University Rotterdam) |
| 7 Dimitris Poteas | (University of Amsterdam) |
| 8 Clarisse Russel | (Erasmus University Rotterdam) |
| 9 Natasha Taylor | (KABK The Hague) |



75

10 Docus van der Made
Education Assistant,
Witte de With Center for
Contemporary Art

11 Yoeri Meessen
Associate Director Education
and Public Affairs,
Witte de With Center for
Contemporary Art

Logo Design by

Lauren Brand

Graphic design & layout by

Lila Athanasiadou

Photography by

Event#1_ Dimitris Poteas

Event#2, #3_ Aad Hoogendoorn

Credits_ Jeroen Lavèn

