

Handwritten text in a decorative, cursive script, oriented vertically along the left edge of the page.

first  
transmission

second  
transmission

title of  
the work

100  
/  
01

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# *Songs for a Deaf Ox*

3–5 June, 2016

Dutch Art Institute

Kortestraat 27

6811 EP Arnhem

first  
transmission

second  
transmission

title of  
the work

02  
/  
03

David Bergé

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Florencia Almirón & Isabelle Sully

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Nil Ilkbasaran

on

## Form that simply does not transfer, or does not transfer simply

“...I grafted the rose plants from my late mother’s grave to the roses that we brought from Versailles. My whole idea is to help my mum’s roses receive better vibration, than to only just absorb death vibration... So, I might sound crazy, but what I did yesterday was to compromise for both species. In the day with a lot of sun I put the roses out, but as soon as it turns cold and before dark I bring them inside. I am definitely not sure about the results but I base from my intuition. I believe this experiment is not scientific but purely ‘aesthetic of experience’. I even played them some love songs and Quaran verses in the morning. I use all my malay logic in handling the plants and open my option to Parisian gardeners, consultation...”

— From a letter by Shooshie Sulaiman, March 2016

*Songs for a Deaf Ox* follows a nine-month research into *non-transmittability of form*. At the beginning stood some questions: Could it be that forms do not under all circumstances

transfer well? Could it be that despite global transnationalisation, which is mimicked in the art world, diverse value systems might be in place? Could it be that heterogeneous contexts feed into the meaning of a sign and the forging of a form? Could it be that the often implicit cultures of gauging value, meaning and risk cannot be contained in the categories of either economy or art, either locality or globalisation? And if all this could be, what to do about it?

*A first step* would be to make explicit what is usually implicit, i.e. to render the cultures of gauging value, meaning and risk visible. *A second step* would be to research with earnestness the appearance of form that is non-transmittable. *A third step* is to ask whether we even want everything to transmit. Perhaps we might not agree with the costs of transmittability? Perhaps we object to the way that form and content can only appear in the art world when they conform to certain rules of visibility – when they conform to a dispositif that crushes much that inspired us about the aesthetic experience in the first place? Perhaps non-transmittability might be used as a weapon against a

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contemporary exhibition machine? A *fourth step* is to begin, in a conscious way, to find ways of keeping the source of our inspiration alive.

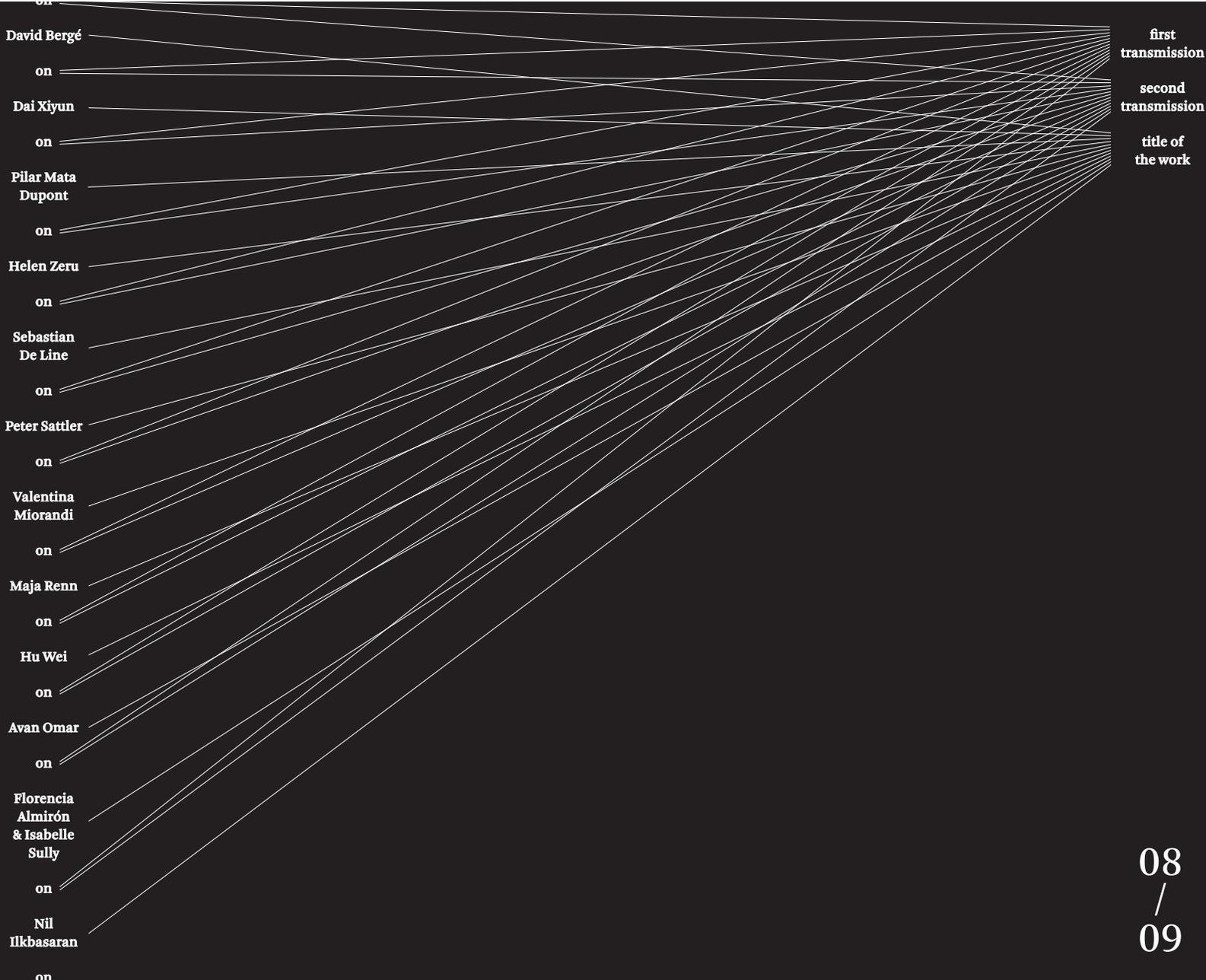
After spending some time researching non-transmittability of form in Indonesia, students were asked by their teachers to show their outcomes. They chose to privilege their own interaction with each other, using the moment of presenting to an audience some nuggets of newly acquired knowledge as a way to re-live their collective research process. The exhibition *Songs for a Deaf Ox* is based on the same commitment to each other. It is the physical trace of an exercise in rendering (somewhat) intelligible each individual's work of art. With this exhibition Avan, Isabelle, Peter, Maja, Nil, Sebastian, Florencia, Dai Xiyun, Valentina, David, Hu Wei, Pilar and Helen demonstrate that to take care of each other's work means to take yourself seriously as an artist.

— Ruth Noack, Berlin, May 2016

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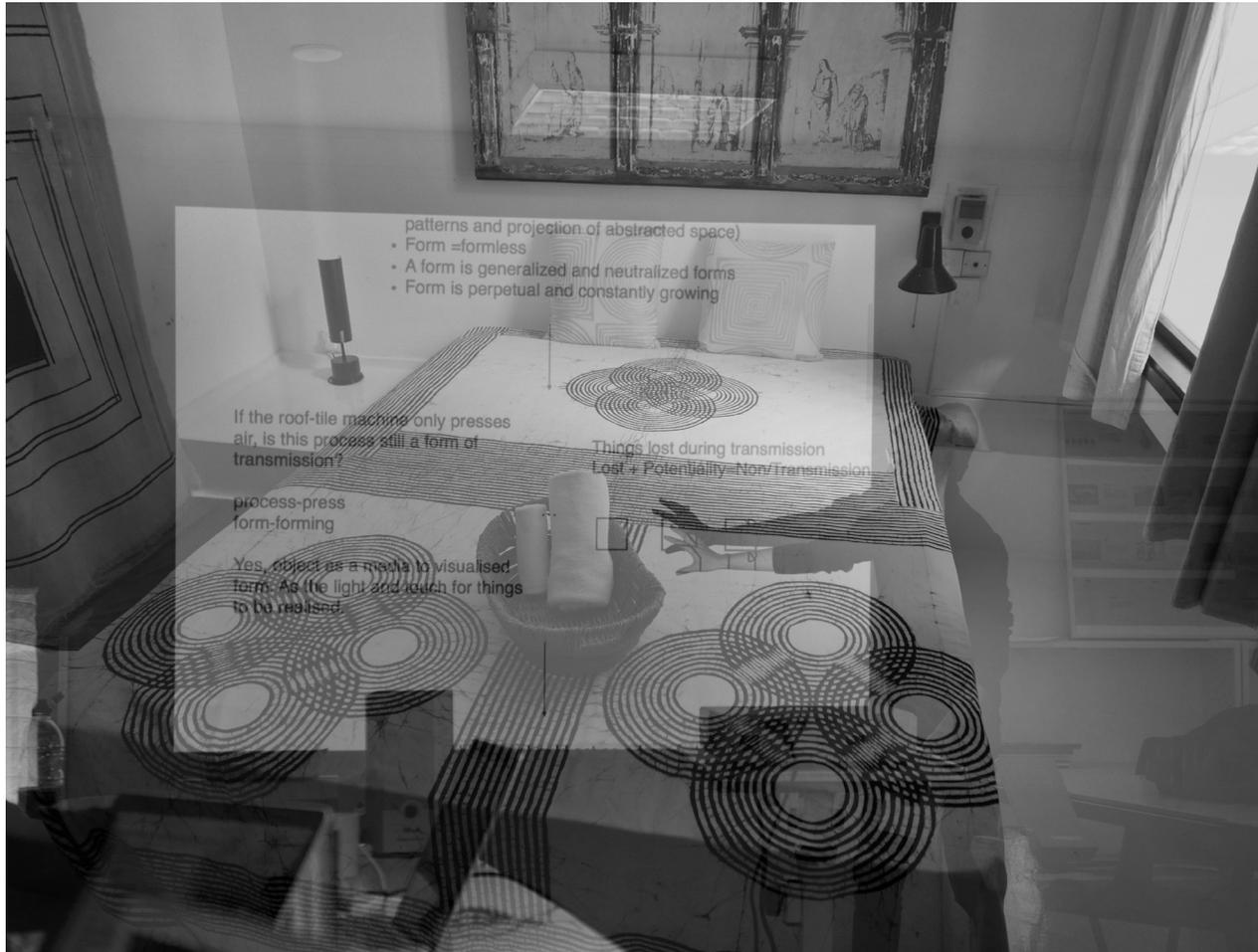
Nil  
Ilkbasaran

on

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Ilkbasaran

on

# Dai Xiyun

## *Songs for a Deaf Ox,* 2016

### preface on wall, dimensions variable

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Pilar Mata Dupont

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Hu Wei

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Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

English Spanish French Spanish - detected

**The work of Pilar - Stage one**

Hello again,

Well - my work I have some doubts that I got in my description.

I think I will not have much time to think, or develop a new idea. So I think I'll do something closer to my thesis or my movie on my family - maybe I can show a different edit of the movie that I will show in my final presentacion ...

My thesis is about the sound made by women, so I might sound work on this issue.

I have to think more ...

I'm sorry I do not have more to say at this time!

A kiss!

Pillar

☆ 📷 🔊 <

[Suggest an edit](#)

*Something may related to "the sound made by woman" in the abstract she wrote last time?*

Penthesilea

Penthesilea, Leni Riefenstahl.

Penthesilea is Amazonian queen from Greek mythology who was eventually slain by Achilles, who directly fell in love with her.

and 100 carefully selected young women were in Libya learning horseback riding skills.

Riefenstahl's problematic, deluded, and complicated persona, and aspects of the play (iconography of the warrior woman in feminist theory) will also play a part in my research.

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Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

Spanish

English

[Redacted]

[Redacted]

[Redacted] . A performance with my laptop, a projector, some speakers, and my body, or with a pencil on paper. Maybe I will sing , I will maybe edit something. Anything I do is material [Redacted] will destroy when the exhibition ends . During the exhibition I will show , to different people , a piece of my work , so the audience will see only pieces of my work. No one but I will see everything.

[Redacted] continue my research on the hierarchy of knowledge, and experience of art when it exists in different socio-cultural conditions.

Little kisses,  
Pillar

Edit

Open in Google Translate

A process of making art?

An artwork?

What forms the process of making art into an artwork?

The artist will destroy all the things she produces during the time the exhibition is open at the end of the exhibition.

What will be produced?

What will be destroyed?

The artist with a durational performance, different audiences with temporary watchings and various seeings.

Transmitting?

Receiving?

Context-shifting?

The artist, who is privileged to know a global language, English, has to re-learn Spanish in order to make a work about her own family in Argentina.

The artwork will be presented in English to a global art world.

Does the privilege of language refer to a hierarchy of knowledge? Does a hierarchy of knowledge refer to a non-transmittable form?

first transmission

second transmission

title of the work

David Bergé

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Peter Sattler

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Valentina  
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Maja Renn

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Hu Wei

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Avan Omar

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Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Pilar Mata Dupont

*Unsung, 2016*

performance,  
dimensions and  
duration variable

first  
transmission

second  
transmission

title of  
the work

David Bergé  
on  
Dai Xiyun  
on  
Pilar Mata Dupont  
on  
Helen Zeru  
on  
Sebastian De Line  
on  
Peter Sattler  
on  
Valentina Miorandi  
on  
Maja Renn  
on  
Hu Wei  
on  
Avan Omar  
on  
Florencia Almirón & Isabelle Sully  
on  
Nil Ilkbasaran  
on

from: pilarmatadupont  
to: [redacted]  
date: 4 March 2016 at 17:36  
subject: el trabajo de Helen -  
la etapa uno

Hola!

Recien hablé con Helen, y quiero contarte un poco que me contó. Te voy a contar todo en castellano, porque siento que hablar en una idioma que no hablas bien es una forma de forma no transmisibile. Tambien estoy consciente que muchas otras en esta clase estan hablando en una segunda o tercera lengua.

Mi idea es que mi traduccion de la idea de Helen tiene dos filtros – de mi memoria, y de una otra idioma. Alguien que habla español o castellano será capaz a entenderlo, si, pero tambien hay el otro filtro de mi memoria. Siento que es mas importante a pensar de la idea de la forma no transmisibile en una forma practica. Alguien con la habilidad de hablar castellano va a entender algo,

pero tambien alguien con acceso del internet tiene la habilidad, pero de una forma menos preciso. Estoy interesada en la jerarquia de los conocimientos (de saber, de conocer) en el lugar de una obra de arte.

Para mi, no es posible la forma no transmisibile de verdad en una obra de arte.

Por lo menos, puedo practicar hablar en castellano un poco... quizas mas tarde puedo tratar escribir algo en Holandes!

Bueno – sabes que Helen estaba filmando en la prisi6n pan6ptico que ahora es un centro solicitante de asilo? Pienso que si. Bueno, ella estaba pensando que para tu exposition, ella podia grabar algunos sonidos del centro.

El problema es que ella sienta que no puede entender en ningun nivel la vida de un solicitante de asilo.

Helen ahora esta dibujando un poco, y escribiendo algo como poesía en una mezcla de Amharic y Ingles.

Los dibujos, ella me los mando hoy, pero todavia no que la escribio.

first  
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second  
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David Bergé

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Pilar Mata  
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on

Nil  
Ilkbasaran

on

Para dibujar ella tapaba sus ojos y dibujo ciego. Me mando dos dibujos. Son los dos de colores verde, oro, y negro. El papel es de oro, y ella usaba pintura verde, y carbon de leña negra. Son abstractos.

La primera tiene dos circulos negras arriba, y una forma en el color negro que vaya por abajo. Hay pintura verde que parece dos figuras bailando.

El segundo parece mas horizontal, mas como una ola en el mar andando a la izquierda. Hay, otra vez una figura verde en el centre que podria estar bailando, o cayendo.

Helen piensa que, con las dibujos y que la escribio, tal vez ella puede sacar algo de su position, o dejar las historias ser mas solido.

Un abrazo!

Pilar

first  
transmission

second  
transmission

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David Bergé

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Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

## *Transmitancia Desde Helen A Pilar*

*Abril 27, 2016*

La idea de Helen se cambio totalmente. En Noviembre, cuando fuimos todos a Indonesia, Helen se hizo una actuación.

Cuando Helen era una niña, era muy timida. Cuando gente vinieron a su casa, ella se escondio abajo de la cama.

Un dia, su mama llamo a un chamán para curarla de su timidez. El chamán hizo un ritual con un huevo, ceniza, barro, limon, levadura, y otras cosas. Ceniza es algo que es muerto, un huevo es un contenedor de la vida, barro significa el cuerpo y fertilidad etc. Habia una explosión pequeña, y despues de eso, Helen no era timida más.

En Indonesia, en 2015, Helen se escenificó esta ritual, totalmente de memoria. Pero no habia explosión. Recien, en Kampala en Uganda, se trató el ritual otra vez durante una actuación en su exposition en una galeria. Otra vez, no habia explosión – pero ella se había cambiado la receta.

Se incluyó algunos nuevos procesos en el ritual.

Para este exposition, ella se va a hacer un manual de su ritual sobre papel de acuarela con tinta negra. El papel va a ser muy largo – más como una voluta. Ella se va a hacer algunos dibujos de los ingredientes, y escribir el proceso para el ritual. Para el texto, ella se va a escribir en un estilo parecido de los cantos que se hace cuando lo hace el ritual.

La voluta va a colgar en la pared, pero más por abajo, asi que la voluta esta en el piso tambien.

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

**Helen Zeru**

*Aesthetic of shyness,*  
**2016**

**ink on paper,**  
**180 × 50cm**

first  
transmission

second  
transmission

title of  
the work

David Bergé

# *songs-for-a-deaf-ox.org*

on

▶ Track 1 — 00:15

Dai Xiyun

▶ Track 2 — 00:02

on

▶ Track 3 — 00:05

Pilar Mata

Dupont

on

Helen Zeru

on

Sebastian

De Line

on

Peter Sattler

on

Valentina

Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia

Almirón

& Isabelle

Sully

on

Nil

Ilkbasaran

on

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

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Hu Wei

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Avan Omar

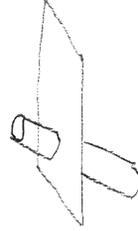
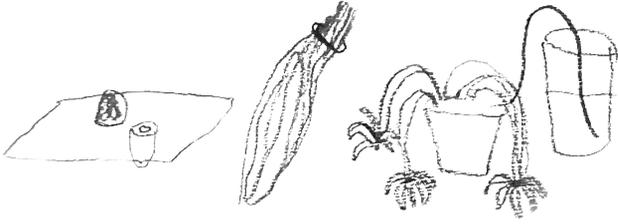
on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



first transmission

second transmission

title of the work

ከዕብብ እንቁላል እርግብ አይፈለፈልም  
 ምህው እናቱ እንቁላል ስስርቅ በቀጣቶች  
 እንቁላል ቀስ በቀስ በአግረ ጆሃዳል

ነገር ሲያመልጥ ራስ ሲመላጥ አያስታውቅም  
 ፀጉጉን አበጥራ ገበያ የምትወጣ

ዘፍ ያጣ ጉረዝ  
 ሁለት አግር አለኝ ተብሎ ሁለት ዘፍ አይወጣም  
 የቆጡን አወርዳሁ ብላ የብቸኝ ጣላኝ  
 በሬ ሆይ ሳረገን አይተህ ገጸሉን ሳታጀ

ውሀ ስህ ወስኛ እያሳሳቅ ነው  
 ውሀ በወቀጡት አንበጭ

በስው ቁስል እንጭት ስገጥበት  
 የፈሪ ዱላው ረጅም ነው  
 ጋት ስር ሆኖ ይቀትር  
 አባይ ማደሪያ የላው ግንጭ ይዘ ይዘራል  
 የወጋ በረሃ ሳረገ የተወጋ አይረሳም

የፈለሰ ውሀ አይታፈስም  
 ቀጣፕ በያየኝ ጅምት ለመነኝ

ከእናቱ ሆኖ ወጣታ እናቱን የምትውቀው  
 ደፋር እና ጭራ ስመው ጭራ አያጣም

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Sebastian De Line

*How to translate dead,*  
2016

mixed media,  
dimensions variable

first  
transmission

second  
transmission

title of  
the work

David Bergé

*songs-for-a-deaf-ox.org*

on

► Track 4 — 01:13

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

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Maja Renn

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Hu Wei

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Florencia  
Almirón  
& Isabelle  
Sully

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Nil  
Ilkbasaran

on

first  
transmission

second  
transmission

title of  
the work

David Bergé  
on  
Dai Xiyun  
on  
Pilar Mata Dupont  
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Helen Zeru  
on  
Sebastian De Line  
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Peter Sattler  
on  
Valentina Miorandi  
on  
Maja Renn  
on  
Hu Wei  
on  
Avan Omar  
on  
Florencia Almirón & Isabelle Sully  
on  
Nil Ilkbasaran  
on

In Norway  
Script was published in artist book  
Purely text-based, no images  
Together with two other artists  
Narrative takes place in an airplane recorded on route to Jakarta  
Kristinn and Peter gave an artist talk in Bergen  
In a contemporary art project space  
Rearranging all the tables in the adjacent café to make one long table  
A collective reading group takes place  
Each person sitting round the table is passed the manuscript  
Evoking the characters in the script, one by one  
Their lines are read without introduction of who is speaking next  
Chronology was changed  
There is no longer a linear beginning or ending  
“Cork of the bottle we found”  
Feeling of inclusion and exclusion

The session lasts thirty minutes followed by fifteen minutes of questions and answers

With an audience

The long table is observed as an airplane, like in the script

The next step is to get rid of the script

It becomes matter, material to use

Get rid of the chronology entirely and create a new narrative

Using only videos and objects

Overlapping times

Many perspectives

Switch between these overlapping timelines

An elevator becomes the setting for a transitional non-space

Fourteen hours

A score for what happened but might not be performed

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

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Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# PeterKristinn (Peter Sattler and Kristinn Gudmundsson)

first  
transmission

second  
transmission

title of  
the work

*A play of a script that  
never was written but  
might have happened,  
2016*

a work in three parts

1—installation,  
projection with audio,  
fan, 14 hours

2—performance,  
25 minutes

3—papier-mâché  
with projection,  
50 × 50 × 50cm

40  
/  
41

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



***Peter Sattler to Kristinn Guðmundsson via Skype***

Dear Kristinn,

As I can't reach you via Skype, I decided to write to you about my experience in transmission with Constanza and Valentina.

There were two screens – the one from my iPhone and the one from my laptop. And two cameras.



Both cameras were pointed towards each other. I changed the position of my iPhone camera to a more neutral position.

Valentina's camera was pointed towards me and Valentina said that this should create a 'chemical reaction' in our conversation.

Actually, I just remembered there were three cameras, as Constanza also saw me via Skype.

first transmission

second transmission

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David Bergé

on

Dai Xiyun

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Pilar Mata Dupont

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Helen Zeru

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Sebastian De Line

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Maja Renn

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Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



Valentina and me in the frame.

The terms ‘body’, ‘the self’, ‘awareness’, ‘hyper-awareness’, ‘inside and outside’, ‘cyborg’, and ‘spacing out’ stayed in my mind after the conversation.

How do we proceed?

Peter xx

So, three cameras and two screens. I also saw myself on the little screen on Skype.

Valentina explained to me that we couldn't have done this experiment via mail, phone, or Skype.

No further instructions, just the question: **"How do we proceed?"**

This conversation was recorded with my iPhone. Constanza on Skype,

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

This time Kristinn was the one who was to transmit the next phase. The setup of the talk was again a conversation with Valentina in person (documented with a camera) and Constanza via Skype. This was secretly observed by me from a distance. The only thing Kristinn transmitted to me after this conversation was a sound:

CHUUUIEH

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Valentina Miorandi in collaboration with Constanza Puente and Sandrine Nicoletta Chatelain

*Heuristic Records,*  
2015 (ongoing)

involvement-based  
project, sound  
installation, cards,  
interactive action

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

The ant's never ending hike into the eleven dimensions. Eight people. Nine marks on the plateau.

Concrete Universe. Absolute. Strip. Angularity.

Please, imagine this [destroyed] paper sculpture and start moving.

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

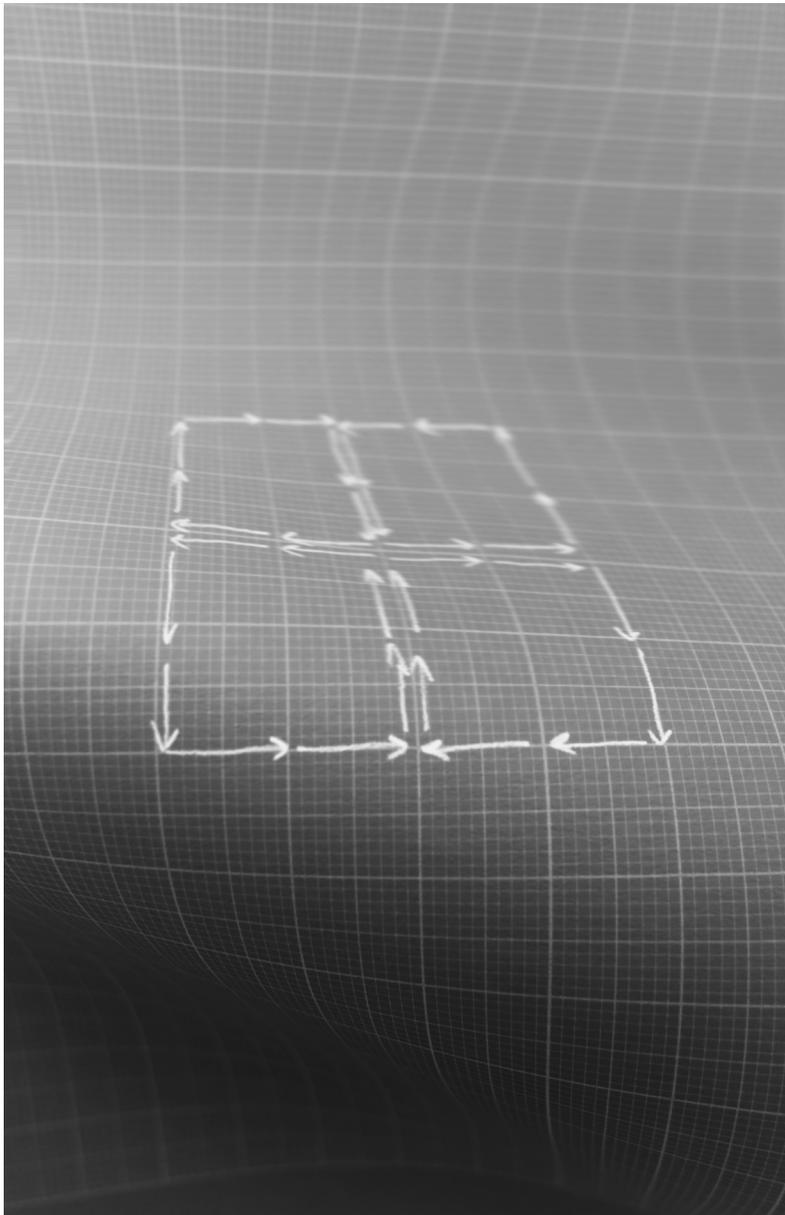
on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on



first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Maja Renn

*Hanging Out is an  
Opportunity for  
Something to Occur,*  
2016

performance, 3 minutes  
(with participation of:  
Florencia Almirón,  
David Bergé, Dai Xyiun,  
Hu Wei, Pilar Mata  
Dupont, Valentina  
Miorandi, Avan Omar,  
Isabelle Sully, Helen  
Zeru)

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on



*How I imagine Hu Wei in front of the painting (before he described the dimensions of the painting and informed me that the white line was vertical and about three centimeters wide)*

## ***Hu Wei talks about his work to Maja Renn***

From what I understood from the Skype conversation with Hu Wei, was that he had some trouble with Newman's blue painting. Before coming to Europe, he expected that direct contact with the work would trigger a strong, spiritual experience. On the contrary, when he actually stood in front of the work for the first time in the Stedelijk Museum, he felt nothing. That made him very disappointed. He decided that perhaps one method to feel something would be to recall an emotion from the past, that would connect to the painting. Hu Wei was interested in the color blue on the screens and projectors, how they are disconnected from a source of displayed data. For his work, Hu Wei will use a screen or perhaps a projection with a blue video. There might be two people performing a text in front of it.

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

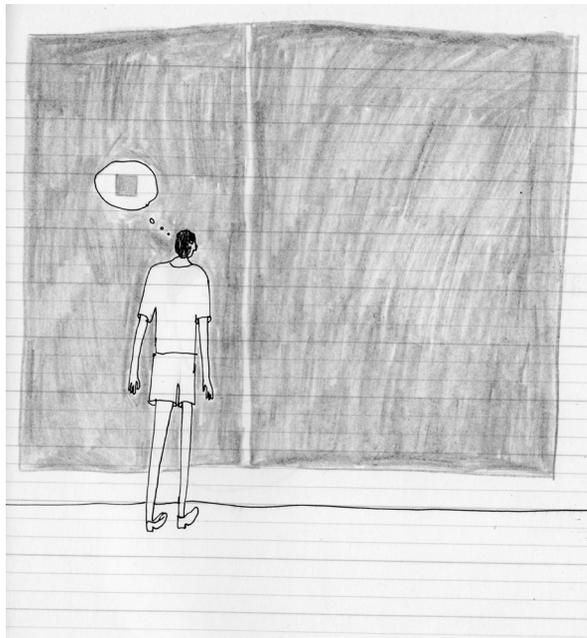
on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on



*How I imagine Hu Wei in front of the painting (after he described the dimensions of the painting and informed me that the white line was vertical and about three centimeters wide)*



*How I imagine Hu Wei recalling the emotion*

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

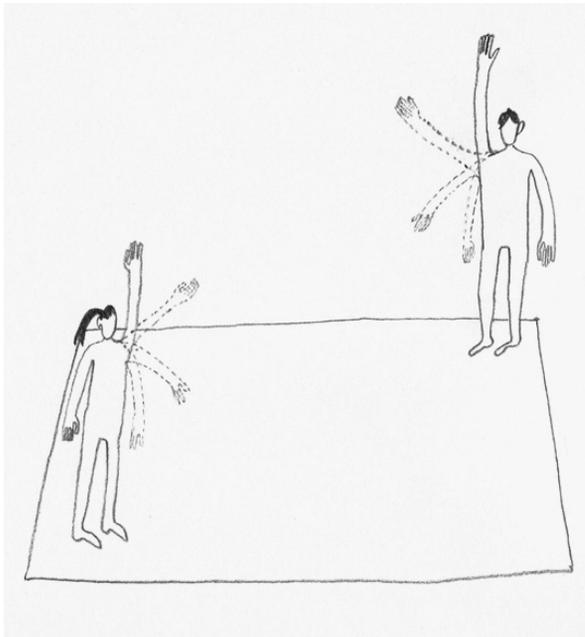
on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on



Hu and I stood in opposite corners of a rectangular room. He was a robot and I was a human. He asked me to teach him to move.

I raised my arm. With a slight delay he repeated my gesture. Slowly we began to walk along the edges of the space and then towards each other. He kept mimicking my movements with impressive precision. We came closer and closer. When he was right in front of me I suddenly felt unsafe and pushed him away to protect myself. He immediately responded pushing

me. We started to fight and I realised with terror he was now using my own repeated gestures to overcome me.

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Hu Wei

in collaboration with  
Astarti Athanasiadou

*A Circuit, 2016*

performance,  
10 minutes

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

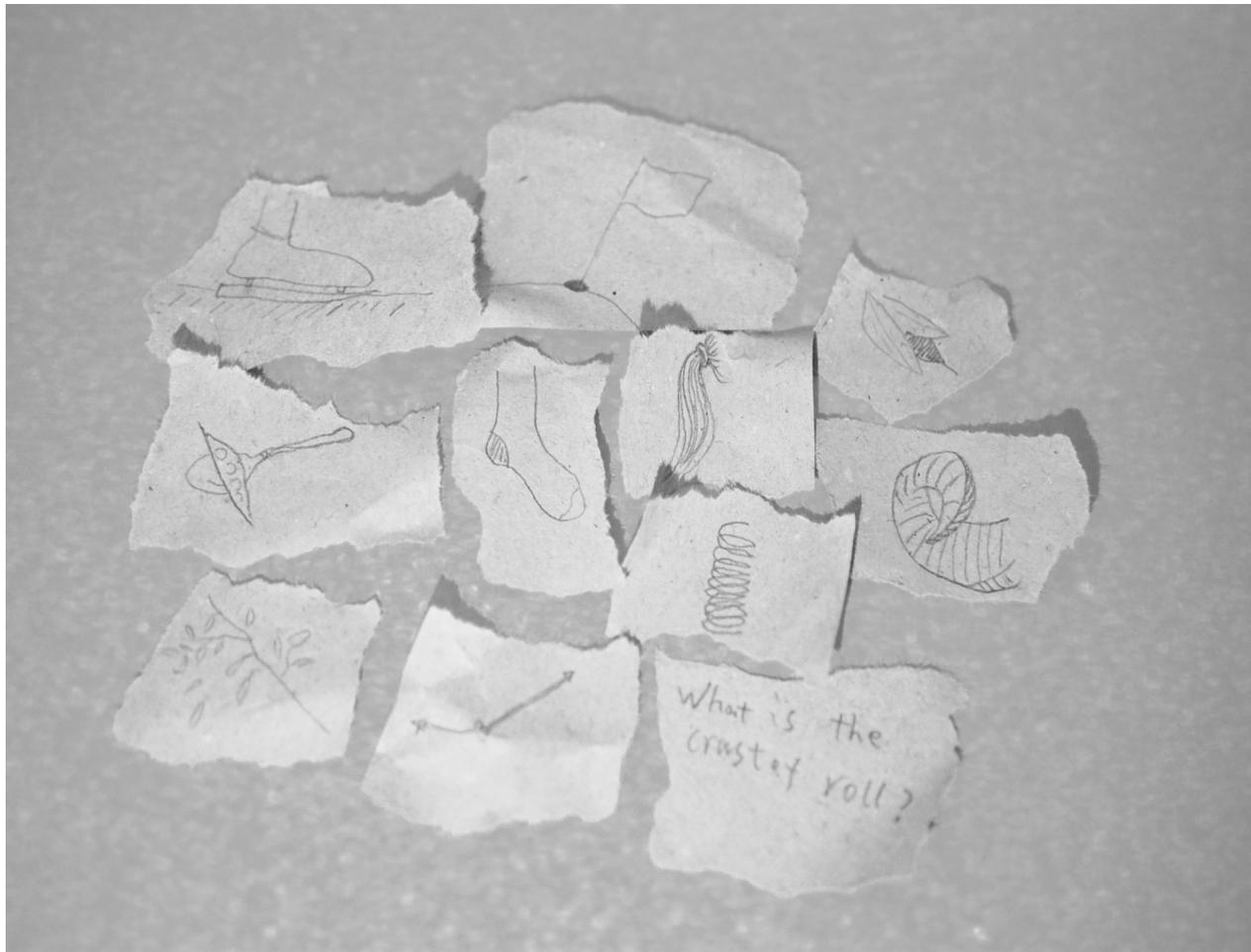
on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



first transmission

second transmission

title of the work

### *Hu Wei reflects on Avan*

I grabbed a piece of paper beside me and casually tore it into different pieces. It's just like what Avan normally does, observing the objects as

fragmented evidence of her life. She read a poem about this to me over the phone. I thought that it was a beautiful moment.

04.03.2016 2:30pm

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

first transmission

second transmission

title of the work

Form:  
 My body is my form

1. Standing
2. Lying
3. Singing

Staging your body  
 Using your voice (word)  
 Improvising collective efforts



David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

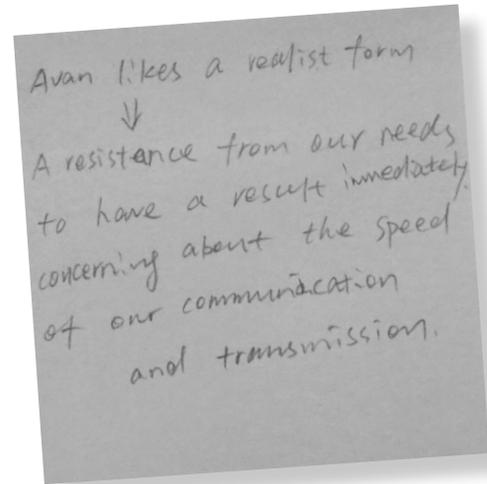
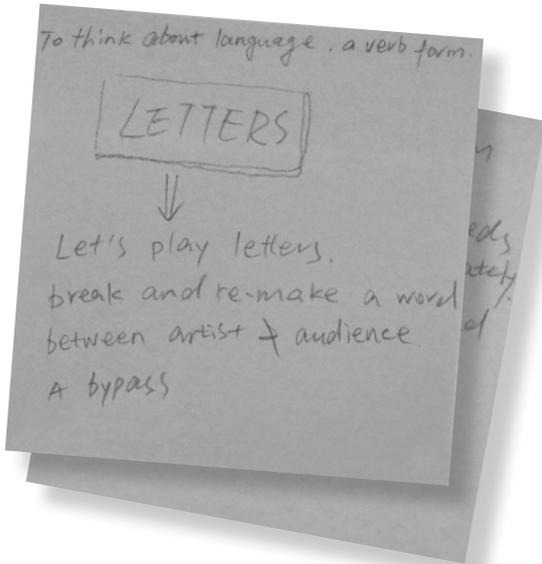
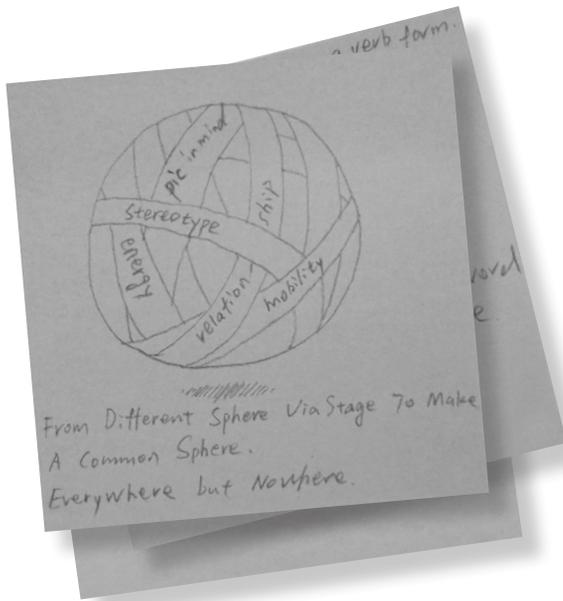
on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

**Avan Omar**

*The map is not the  
territory, 2016*

performance,  
20 minutes

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on



What I first received from Isabelle and Florencia is an abstract text with sketches, then another text (a twenty-five paged text under the title *What is an apparatus?*) and then a conversation about the term ‘apparatus’.

What I understand is that they still struggle with a common meaning for apparatus, both taking different angles on the term, which I think is so good.

From their initial sketch and the last conversation about this term, I chose three photos from Google that show bodies as apparatuses.

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

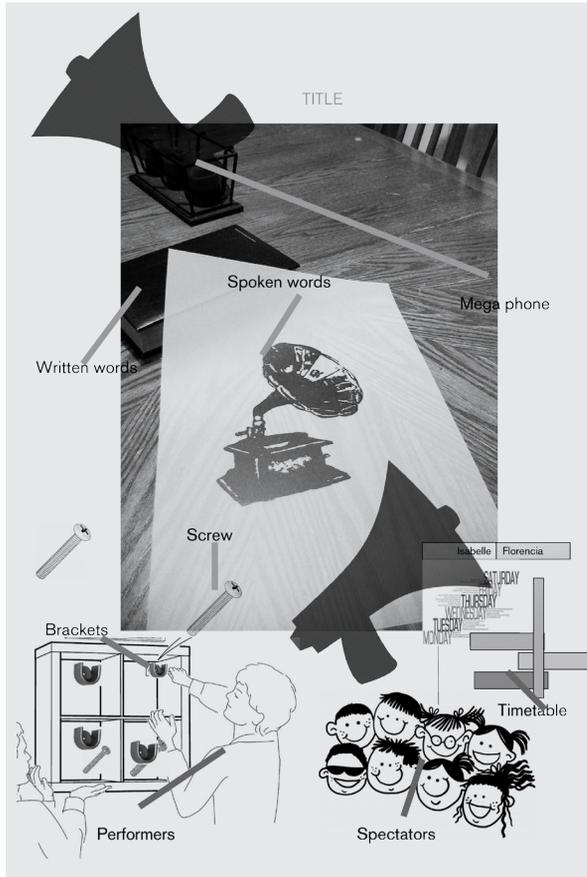
on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

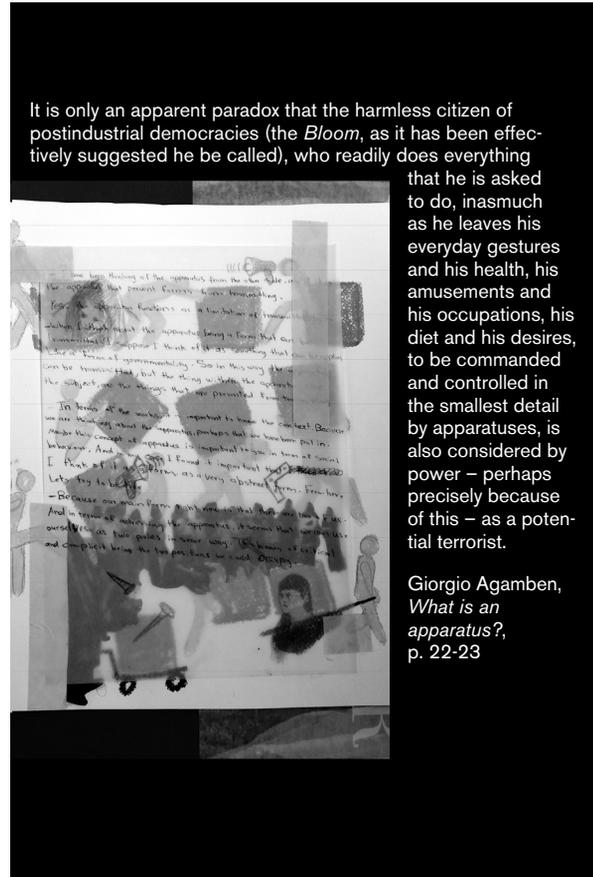
on



first transmission

second transmission

title of the work



David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

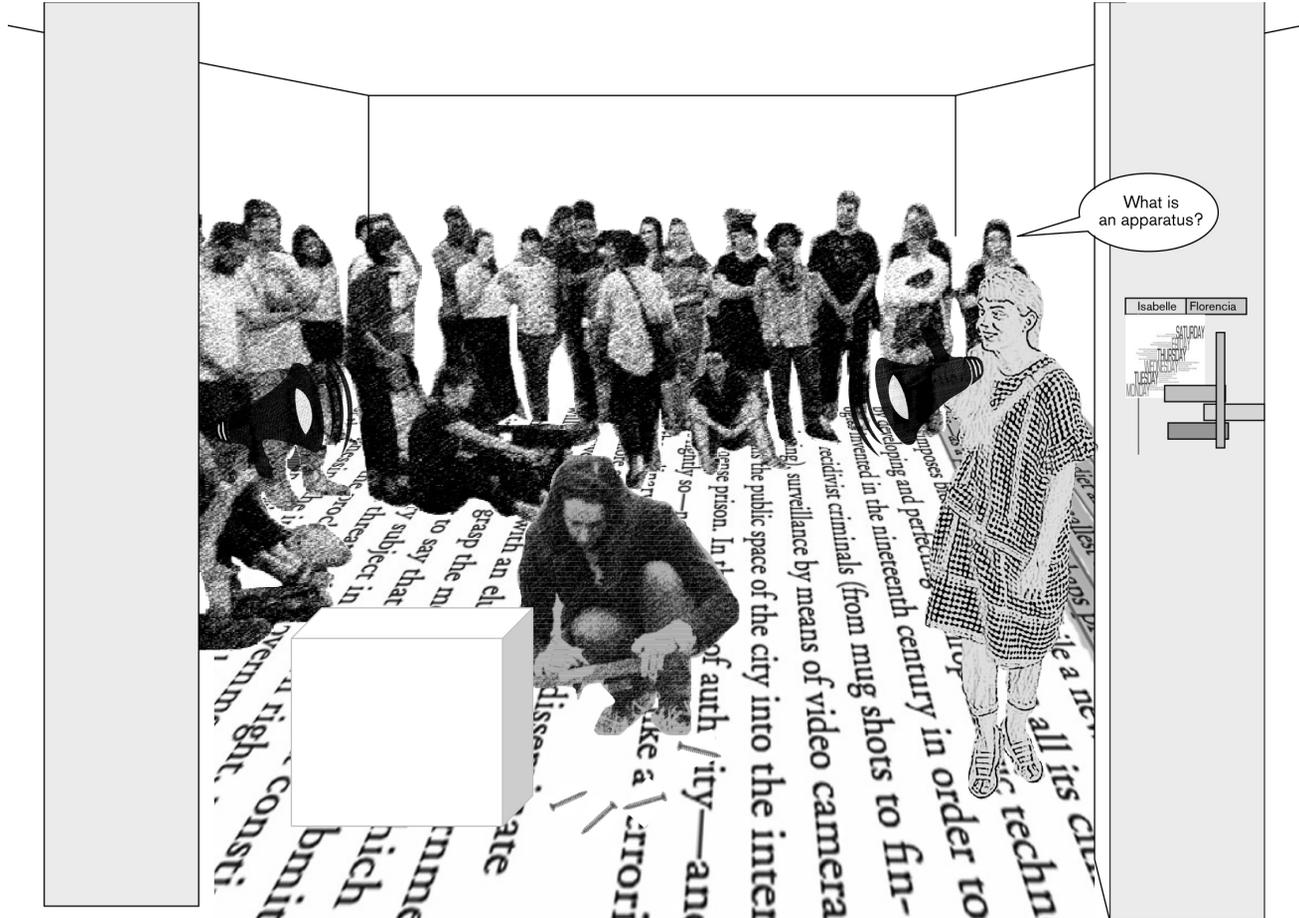
Nil Ilkbasaran

on

first transmission

second transmission

title of the work



David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

# Florencia Almirón and Isabelle Sully

*Filtered down into the  
fabric, 2016*

speakers, motion  
sensors, bulletins,  
dimensions variable

first  
transmission

second  
transmission

title of  
the work

David Bergé

*one*

on

hands

Dai Xiyun

two hands

on

four hands

Pilar Mata

a collective form

Dupont

one mind and two hands

on

moving the space through

Helen Zeru

a stranger's body

on

feeling form through changing

skin

Sebastian

De Line

lacking senses

on

inhabiting a deformation

Peter Sattler

ephemeral love gesture of

on

concrete labour-ness

Valentina

Miorandi

a work, a dialogue, a forced

on

construction

psychological vigour of facing

restriction

Maja Renn

territory

on

body

Hu Wei

space

on

desire

Avan Omar

desire as a machine that

on

engineers partial objects

object of desire as another

Florencia

Almirón

& Isabelle

Sully

machine connected to it

desire, desire, desire

on

incomplete by desire

Nil

Ilkbasaran

the empty space that produces

the displacement of values

impossibility

the impairment of my body

the impairment of our

relationship

desire

four hands

two passive

two leaders

the role and the empowerment

authority

a political body

unfair deduction

being through others

becoming something new by

alienating the possibility

from the imagination

first  
transmission

second  
transmission

title of  
the work

David Bergé

*two*

first  
transmission

on

Territory,  
re-territorialisation,  
what does that mean?

The outsourced being the  
outsourcer.  
Individual desired outcome.

second  
transmission

Dai Xiyun

on

Occupying,  
employing,  
employer,  
employee.

One territory,  
another territory.  
Ven diagram overlap,  
becomes moulded by collective  
hands  
(probably literally).

title of  
the work

Pilar Mata  
Dupont

on

Being a machine that  
engineers partial objects,  
How much work can you  
manage this week?

Moulding,  
sculpting,  
casting, carving.  
How do you move for someone  
else?

Helen Zeru

on

Sebastian  
De Line

on

Ownership,  
skill,  
outcome,  
production  
line.

Valentina  
Miorandi

on

Capability,  
culpability;  
just ability.

Maja Renn

on

This is an empirical question  
as much as a theoretical one.

Hu Wei

on

How to manage.

Avan Omar

on

How to manage being  
managed?

Florencia  
Almirón  
& Isabelle  
Sully

on

Removing personal view so as  
to be managed.  
Not being enough...  
Outsourcing.

Nil  
Ilkbasaran

on

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

" The name geographer is given to those who write about the earth: for peasants are the only ones who really write on it. It would be better to call geography the writing of the earth about itself. For things - resistant, hard, sharp, elastic, loose - mark, hollow each other out and wear each other away (...) Carried away by torrents and their own weight, halted by obstacles of their own shape, stones descend and break, carved into the talweg the long path of their fall or movement. Masses of sand, driven by the wind, file away at the mountain. Ice cracks and breaks stones and trees, cliffs and the earth on the plain, as does drought. Who is writing? Water, snow, the return to gentler weather, opHITE, granite, equilibrium, density, energy, sun, flora and fauna. This covers, that stains. On what do they write? On snow and water, on fauna and flora, on marble or ice. What the earth displays results from the wrinkles it gives itself "

Michel Serres, The Five Senses

first transmission

second transmission

title of the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

**Nil Ilkbasaran**

*re-territorialization  
in two folds, 2016*

video and text  
installation

first  
transmission

second  
transmission

title of  
the work



David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

*Dai Xiyun—D*  
*Hu Wei—H*

D—He asked me to draw a portrait of him on the postcard for his grandmother.

H—I remember I did this part, but was it you drawing the bleeding wound on his nose?

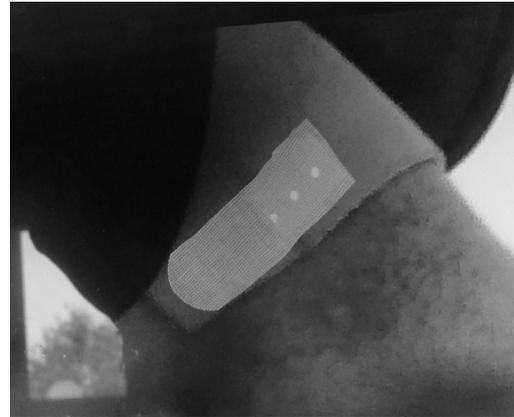
D—Are you sure? I am not sure, but I don't remember I did it.

H—Then it must be himself! I guess he added it after bringing the postcard back to the hostel.

D—Really? I remember it was one of us but not him.

H—I am a hundred percent sure that it was not me.

D—Anyway, we never saw his nose bleeding, but only the bandage.



first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

David Bergé

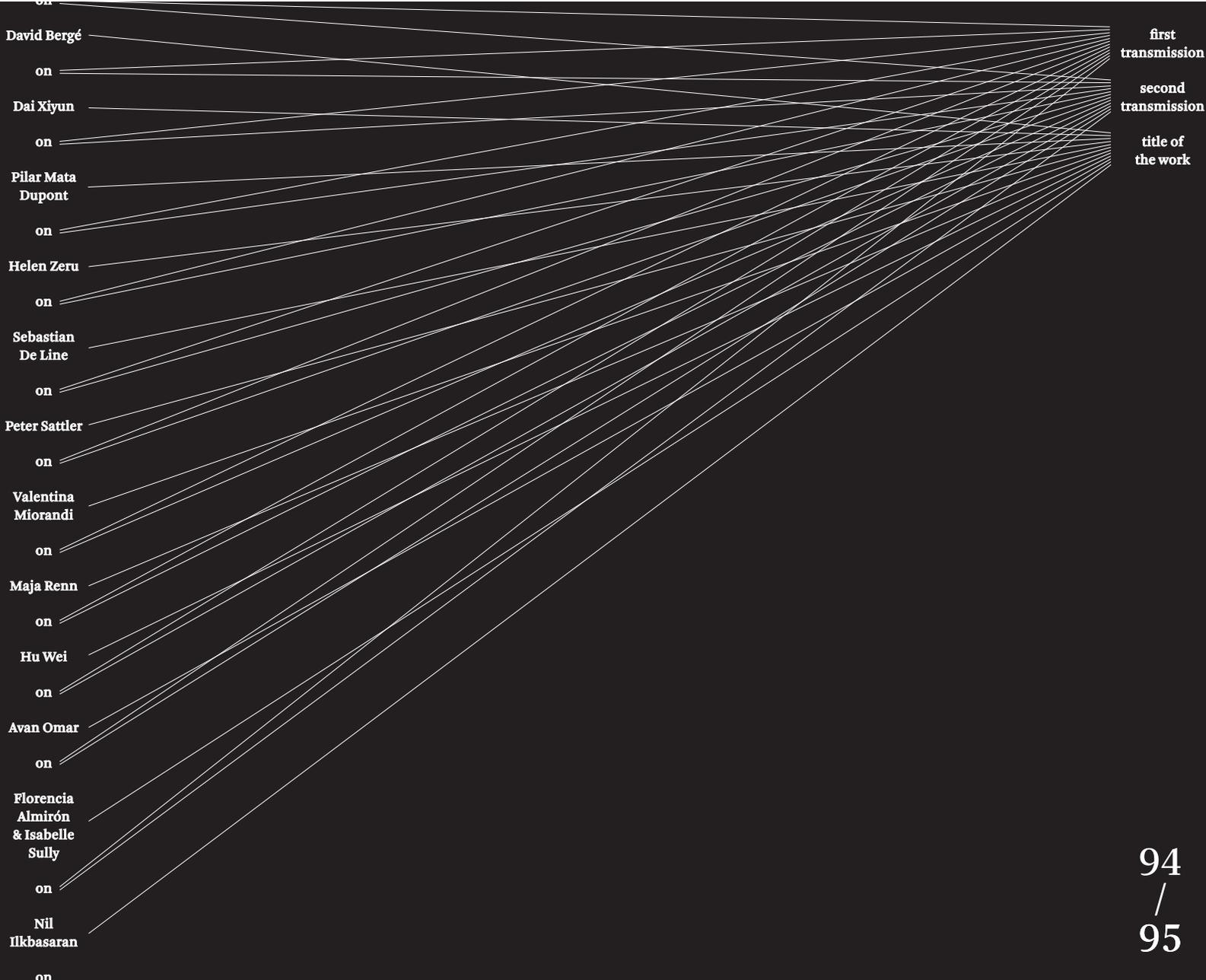
*Reverberating body,*  
2016

two photographic  
prints on light box,  
76 × 113 cm

first  
transmission

second  
transmission

title of  
the work



David Bergé

## Colophon

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

This publication is an archive for collecting, processing and transmitting thoughts on *Songs for a Deaf Ox*, an exhibition denoting the end of a collective research on the non-transmittability of form.

### *Songs for a Deaf Ox*

3–5 June 2016

Dutch Art Institute  
Kortestraat 27  
6811 EP Arnhem

### *Curator*

Dai Xiyun

### *Artists*

Florencia Almirón and Isabelle Sully,  
David Bergé, Sebastian De Line,  
Hu Wei, Nil Ilkbasaran, Pilar Mata Dupont, Valentina Miorandi,  
Avan Omar, Maja Renn, Peter Sattler,  
Helen Zeru

### *Editor*

Isabelle Sully

### *Editorial Team*

Dai Xiyun, Maja Renn and  
Isabelle Sully

### *Proofreading*

Sebastian De Line, Pilar Mata Dupont  
and Isabelle Sully

### *Exhibition Design*

Dai Xiyun, Hu Wei, Valentina Miorandi and Helen Zeru

### *Production*

David Bergé, Pilar Mata Dupont,  
Avan Omar and Peter Sattler

### *Resources*

Florencia Almirón, Dai Xiyun and  
Nil Ilkbasaran

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Nijmegen, NL

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Olya Domoradova /  
Werkplaats Typografie

Edition of 300

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Published June, 2016

first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata  
Dupont

on

Helen Zeru

on

Sebastian  
De Line

on

Peter Sattler

on

Valentina  
Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia  
Almirón  
& Isabelle  
Sully

on

Nil  
Ilkbasaran

on

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first  
transmission

second  
transmission

title of  
the work

David Bergé

on

Dai Xiyun

on

Pilar Mata Dupont

on

Helen Zeru

on

Sebastian De Line

on

Peter Sattler

on

Valentina Miorandi

on

Maja Renn

on

Hu Wei

on

Avan Omar

on

Florencia Almirón & Isabelle Sully

on

Nil Ilkbasaran

on

VOYAGE TO THE FUTURE