

Either/or..or..or

Ideas for a collaboration + ideas for a first group show

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Who we are and what we want to do

A European based collective David Goldenberg is a London based artist, Maureen Bachaus is an artist based in Maastricht, and Jeton Muja is both an artist and director based in Kosovo.

Who we are, what we stand for and what we want

David Goldenberg, (Hitchin, Hertfordshire, UK, 1956) is an important English conceptual artist.

For years, his research has been concentrated on the Post Autonomy concept, which he has developed in a number of shows held at important international institutions, standouts amongst which are the recent Template - Mobile Documenta, Chisenhale Studios, London (2011), The Space of Post Autonomy, Arts Depot, Vienna (2011), Plausible Artworlds, Basekamp, Philadelphia (2010), Mobile Documenta, Fordham Gallery, London (2009), The Time of Post Autonomy is Now, Your space, Van Abbemuseum, Eindhoven, Holland (2009), The Space of Post Autonomy, Local Operations, Serpentine Gallery, London (2007).

Goldenberg has participated in a number of Group shows of international stature, standouts amongst which are the Berlin Biennale (2012), the 1st Biennale of Mongolia (2010), the 10th Istanbul Biennale (2007), and the 6th Biennale of Sharjah, United Arab Emirates (2003).

To these must be added the exhibitions at international public institutions, such as Jump Into Cold Water, Shedhalle, Zurich (2006), Century City, Tate Modern, London (2001), Out of Space, Kolnischerkustverein, Germany (2000).

http://www.postautonomy.co.uk

Maureen Bachaus' work consists of assemblages, photoprints, installations and video-art. All the works are actually 'portraits' of people, in which their feelings and thoughts have been a focal point. Essential aspects of Maureen Bachaus' work are the human psyche, the freedom of expression, the human identity, human rights. Intense conversations with people become increasingly important as an input for her work, and have led to the 'Identification project' on which Bachaus currently works. Core questions of the 'Identification project' are: who are you, and how did you become the person that you are? Is your identity your own free choice or is this determined by your genes, your country, your religion, your family, or your government?

www.maureenbachaus.com

Jeton Muja - 'Investigation Continues'

My art practice has always been dedicated to investigation and research of different media, themes and ways of expression .Since 2004. my essential leitmotiv has been the syntagma "Investigation continues", the slogan used in my home country for the people who disappeared during the war. I have been articulating the notion of investigation through drawings, videos, installations and performances. I used "Investigation continues" as a metaphor, based on the fact that in postwar and post-independence reality of Kosovo, unfortunately, investigations didn't continue, there were only simulated. Later, the idea of "asylum" emerged. My personal exhibitions in France and Belgium, as well as my performance "Enquete Continue" in front of the National Court for Emigration Right in Paris, (where I stayed as emigrant asking for asylum) have influenced reflections about contemporary emigrations, where as an actual challenge of every individual who lives in the country of "Investigation continues" kind, the will to emigrate emerges for the only reason of not being a victim of this authoritative fixation on false security.

http://www.saatchiart.com/profile/96105

How did this movement start?

New movements always start in response to concrete historical events, and it is not a coincidence that this movement is in response to 9/11 and the non-time of Neoliberalism, starting in the early 1990s.

In that respect, we continue reflections on recent historical events, particularly Deleuze and Guattari's reflections on historical crisis in thinking and political actions. This crisis is clearly spelt out in Deleuze's book "Difference and Repetition", especially the chapter "The image of Thought" where he speculates on how thinking is possible in an increasingly normalised and consumerist society; we now recognise the symptoms he was looking at to constitute a new form of society and a new world order, called Neoliberalism. Deleuze continues Nietzsche's project of a fundamental rethinking of philosophy through proposing a new philosophy of the future. These challenges as to what constitutes thinking have been taken up by Laruelle in his concept of nonphilosophy and the new branch of philosophers that he has influenced, around the idea of speculative realism. But of course, given the depth of this crisis and the depth of what constitutes thinking and democracy today, our thinking and our work takes place against the background of the reinvention of philosophy and thinking undertook by Descartes, whose importance and magnitude of achievements were acknowledged and continued in Husserl's "Cartesian Meditations" and Negri's "Political Descartes". What we propose here is intended to rise to the challenge formulated around Descartes' reinvention of philosophy, which we see as equivalent in magnitude, importance and risk.

Who we are, what we stand for and what we want

Investigation continueas

Enquete-ism

Post Autonomy

Either/or..or..or

Who we are, what we stand for and what we want

Area of convergence

We start at a point of convergence and a shared set of research based methodologies, convictions and principles which gravitate around a similar set of issues, primarily meeting the challenge of experiencing the object of art as a minus object; we work with and experience this entity but we no longer know what it is, nor do we have the thinking and concepts to make it understandable, this leads us to the conclusion that art requires to be reconstituted along completely new concepts; and reaching this conclusion, we realise, opens up new regions for thinking and art. Here we converge again around similar sounding notions and a program to build a new art. The potentiality to reimagine art again, to build our new art, starts by disengaging with the Euro centric tradition as the 1st stage leading into both a new conceptual and cultural space around concepts and notions similar to the notion of Post Autonomy, a temporary term that designates our new space. Each person has a different idea and intuition of what this is, each person agrees that there is something along these lines that needs to be developed. Our term Either/or..or..or reflects accurately both this new thinking and the new topography of our new art.

We use the term Post Autonomy to designate an edge to what is sayable, to expose how existing structures of art, concepts and language no longer function, and to point to a new space where thinking and art are recoverable; then to designate Either/or.. or..or to locate us in the centre of this new space and to show how all aspects need assembling. Given that our starting point is our agreement that we share similar thoughts about breaking with a Eurocentric tradition and ideas that are similar to the entity of Post Autonomy, then it is clear that we have 3 trajectories and 3 view points for expanding what we understand by breaking with a Eurocentric tradition and the new cultural space this leads into, and intuitions that open up ideas around Post Autonomy, to expand a body of related thinking, research and practices.

Expanding our basic structure

This outlines the core of our basic structure, which we imagine can be enriched and clarified further by inviting other participants at strategic points during the development of the scheme, to open up further perspectives, trajectories and reflections. Who we are, what we stand for and what we want

Developing graphic signs for a new language

Materialising our scheme

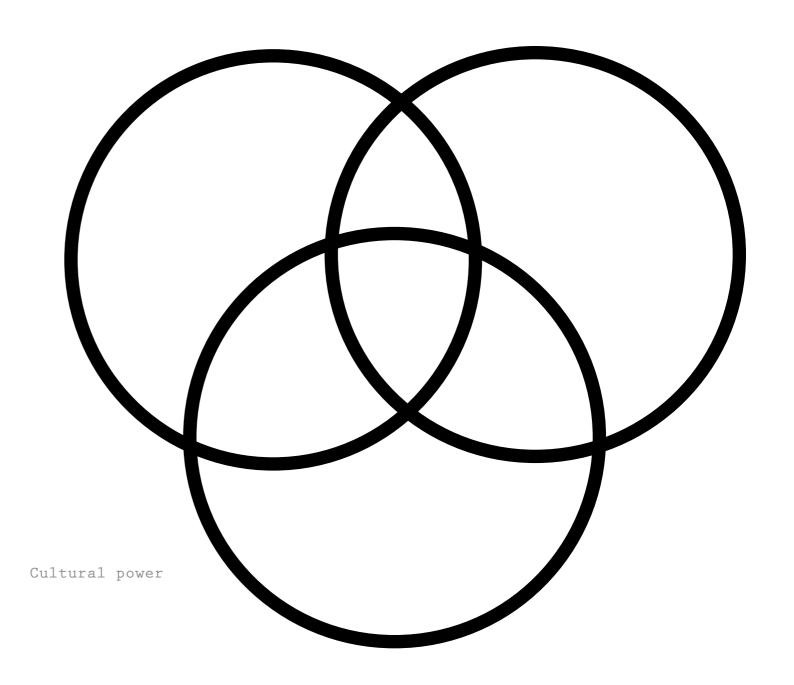
To take our thinking and program to the next stage of materialisation

A. Locating a basic language to articulate a new art

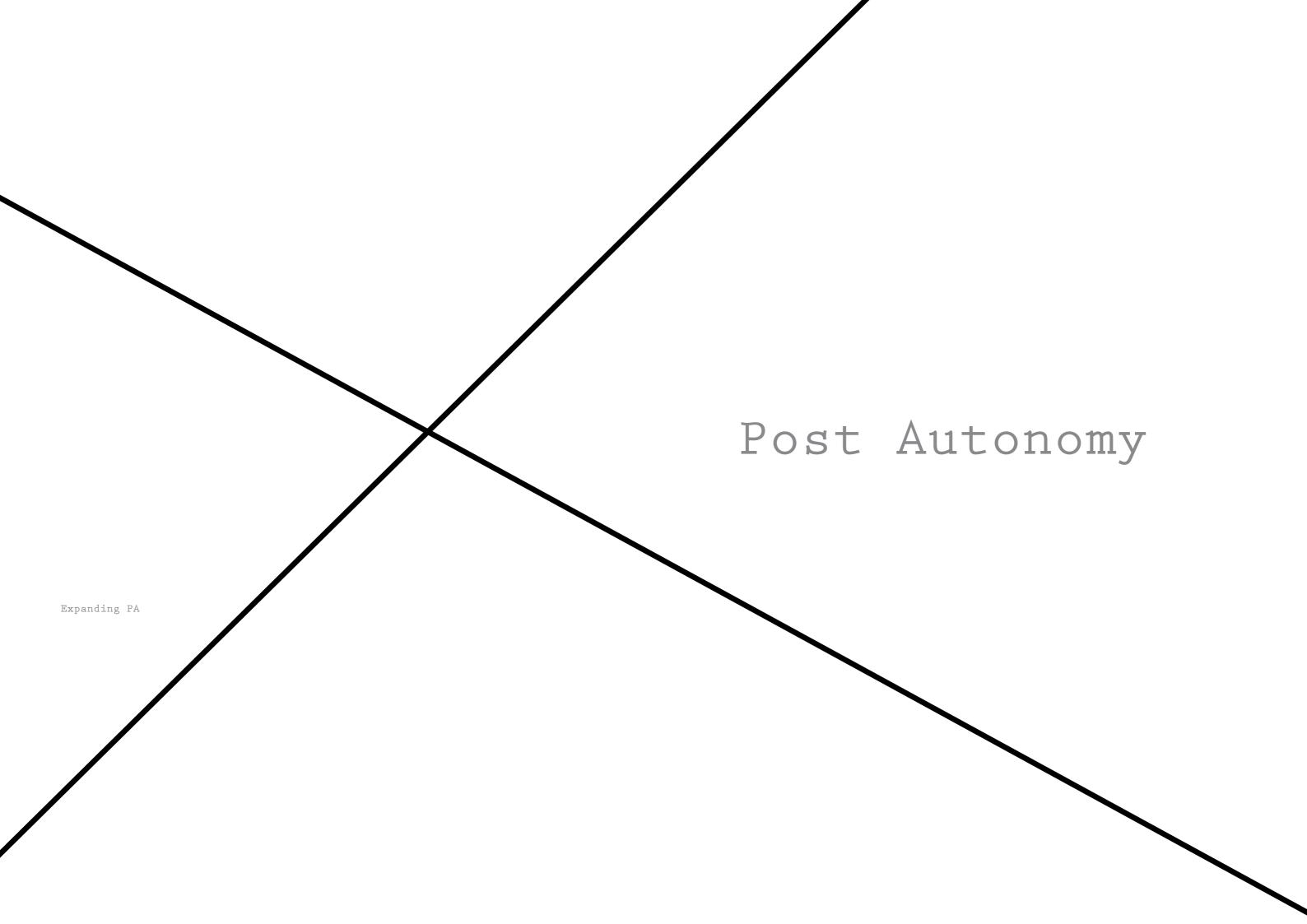
Find suitable graphic signs that we can use to think through the key themes - the end of a eurocentric tradition, the opening up of a new conceptual and cultural space, that show multiple convergences and the plotting of our new space.

Developing graphic signs for a new language

Breaking with a eurocentric tradition as our starting point



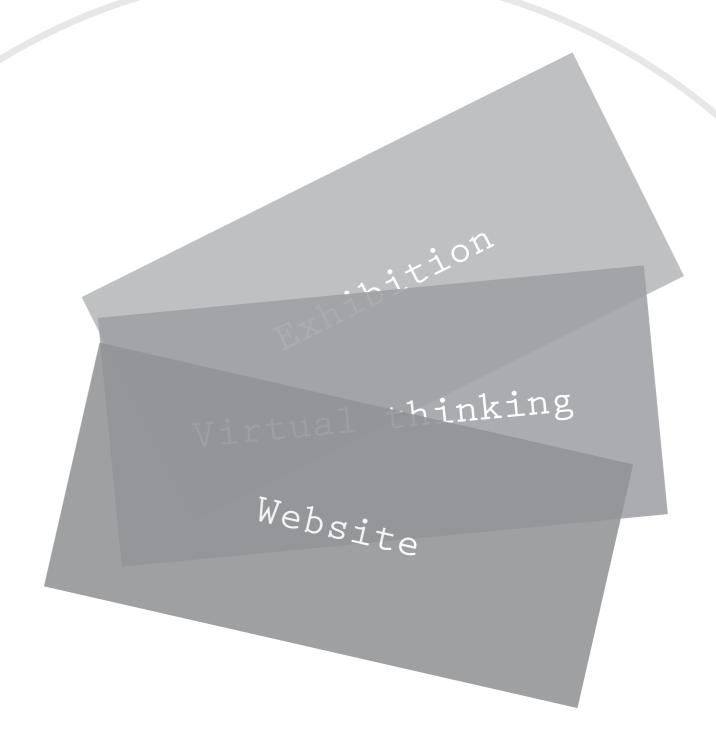
Censorship in Art and society



B. Establish a new form of interlinking synthetic spaces that reflects the constitutive formulation of our thinking. For that reason, we imagine interlinking spaces that work both vertically and horizontally. Vertically by linking the venue, with a new middle space, with the website, and horizontally as a continuous process of material reflection on developing a suitable platform for a new art.

This allows us to group together a wide range of thinking and reflections on what is possible now within existing spaces and venues and ideas which are only able to take place in the new spaces we have set up.

Developing a new structure for a new art



Sketch for designs linking all the domains

Website

for a pour art

Structure for a new art

3 equal spaces or zones interlocking and overlapping

This is to show the incremental reconstruction of a new space for a new art. All aspects are fluid, dynamic and in process, which is to say that all aspects of what we understand by art are in transition, the attributes of what makes up the entity "art" are in transition, and the language and possibilities to identify the attributes of this entity are similarly in transition. To open up and to register the transitional nature of the existing state of affairs and the search for a language and space where the attributes for a new art meet, we use the discourse of Post Autonomy.

Middle space

Horizontal and vertical assembly of our new art

Exhibition space

Ongoing exploration of the format and material conditions for staging a new art

for a new global art collective

Laying down a challenge to the Art World & Society

It is our intention to establish a new level of art, a new category, rising above what we see as a disfunctional art, allowing the emergence of an art that is prepared to face its responsibility, an art that has the capacity to meet the existing challenges.

- 1. Break with a Eurocentric tradition.
- 2. Research based work that questions all the material forms of art.
- 3. Art as a mirror and medium of communication for the formation of a new reality.
- 4. Developing a new mature art
- 5. Establish a new language and concepts to make understandable the absence of a narrative in this period of non time, that opens out into a new space.



David Goldenberg is represented by The Studio: Glenda Cinquegrana, Milan, Italy.

Education

MA Art & Architecture, KIAD, UK

BA (Hons) Fine art painting, Wimbledon school of art, UK

Foundation course, St Albans School of art, UK

Teaching

Fine art lecturer 1999 - Goldsmiths University, Wimbledon School of art, Sunderland School of art, Reading University, Canterbury School of art, The University for Applied arts. Vienna. Austria

Residencies

2009. Yourspace, Van Abbemuseum, Eindhoven, The Netherlands

2006. http, London, UK

2001. Schnittraum, Cologne, Germany

1999. In you we trust, Cushendall, Northern Ireland

Symposium

1999. Curating post-institutions, one day symposium, organized in collaboration with Anna Harding, ICA, UK.

Selected Solo Shows

2012. The Scenarios of Post Autonomy, Glenda Cinquegrana: the Studio, Milan.

2011. Template - Mobile Documenta, Chisenhale Studios, London, UK, in collaboration

with Eleana Louka

2010. The space of Post Autonomy, Arts Depot, Vienna, Austria

2010. Plausible Artworlds, Basekamp, Philadelphia, USA

2009. Mobile Documenta, Fordham Gallery, London, UK

2009. The time of Post Autonomy is now, curated by Freek Lommie, Your space,

Van Abbemuseum, Eindhoven, the Netherlands

2007. The Space of Post Autonomy, Local operations, Serpentine Gallery, London, UK

2006. http, London, UK

2001. Schnittraum, Cologne, Germany

2001. The future role of art, Multi Trudi, Frankfurt, Germany

2001. Monster, Henry Peacock Gallery, London, UK

1994. 50X50X50X50, Schipper & Krome, Cologne, Germany

1992. Museum of Installation, London, UK

Selected Exhibitions

2013. Caspian sea Biennale Convention, Artists Union of Azerbaijan, Baku, Azerbaijan.

2013. Yellow pages, The Centre of Contemporary Art, Baku, Azerbaijan

2013 Going back to the future, Glenda Cinquegrana: the studio, Milan

2013. Personal Structures, Palazzo Bembo, 55th Venice Biennale, official collateral

event, curated by Global Art Affairs Foundation.

2012. Online project, Berlin Biennale

2011. Sluice Art fair, Fordham Gallery, London, UK

2011. imagining-commoniversity, Transeuropa Festival, Rochelle Studios, London

2011. The power to host, curated by Maja Ciric, International Studio & Curatorial Program (ISCP), Brooklyn, New York.

2011. Conference, workshop and exhibition at the Centre for Contemporary art, Baku, Azerbaijan

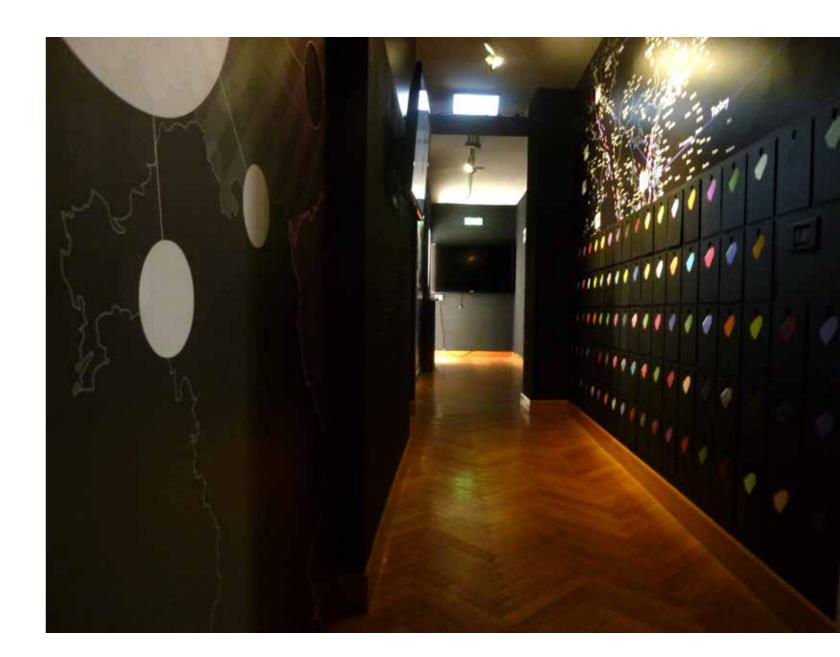
BIOGRAPHIES / CV / IMAGES DAVID GOLDENBERG

- 2010. Cooperation not corporation, curated in collaboration with Maja Ciric, ITS-1, Belgrade, Serbia
- 2010. 2nd Mongolian Biennale
- 2009. Avant-garde below zero, Base-Alpha, Verbeke Foundation, Antwerp, Belgium
- 2009. In praise of Michael Jackson, Alex Chapell gallery, Paris, France
- 2009. Translations and misinterpretations, Shedhalle, Zurich, Switzerland
- 2009. Dtn Pt 3, The Climate of Change, FACT, Liverpool, UK
- 2008. Dtn Pt 2, Artists Anonymous, A-foundation, Liverpool, UK
- 2008. Three Walls, curated by Peter Fillingham, White Nave, Dover, Kent, UK
- 2008. Agitpop, London Print Makers workshop, London, UK
- 2007. Klab, Lancaster University, UK
- 2007. 10th Istanbul Biennale, in collaboration with K2
- 2007. Locally Localised Gravity, Plausible Artworlds, curated by Basekamp, ICA, Philadelphia, USA
- 2006. Fordham at Netwerk, curated by Man Somerlinck, Netwerkvzw, Centrum voorhedendaagsekunst, Aalst, Belgium
- 2006. Jump into cold water, Shedhalle, Zurich, Switzerland
- 2006. Art Anthology, Kunst und Austellungsshalle der Bundersrepublik Deutschland, Bonn, Germany
- 2005. Boundless, curated by Henry Meric Hughes, in collaboration with Jan Christiansen, Steriersenmuseet, Oslo, Norway
- 2005. Les Merveilles Du Monde, curated by Peter Fillingham, Museum of Fine Art Dunkurque, France
- 2005. Open Congress, in collaboration with Stefan Beck, Tate Britain, London
- 2004. Copyfight, Centre d'Art Santa Monica, Barcelona, Spain
- 2004. Softlogics, Kuenstlerhaus, Stuttegart, Germany
- 2004. Strukture, Artists Network, New York, NY, USA
- 2003. Ram 4, Nifca, Helsinki, Finland
- 2003. 6th Sharjah Biennale, in collaboration with Wim Salki, United Arab Emirates
- 2003. Curating Degree Zero, tour of Europe
- 2003. Charlies Place, curated by Man Somerlinck, Annely Juda Fine Art, London, UK
- 2003. Art Anthology, tour of Europe
- 2002. Flexplek, in collaboration with Wim Salki, BAK, Utrecht, The Netherlands
- 2002. How to be a perfect guest? (Version 1), in collaboration with Wim Salki, Museum of Modern art, Arnhem, The Netherlands
- 2001. Century City, Tate Modern, London, UK
- 2001. HDK Berlin fur kunst in kontext, Berlin, Germany, Context/art/mediation/archive
- 2000. What's to be done? curated by Wolfgang Zingle, Arts Depot, Vienna, Austria
- 2000. Infection manifesto, Bonner Kunstverein, Germany
- 2000. Out of space, Kolnischerkunstverein, Germany
- 1999. The Dream Plan, kwanhoan Gallery, Seoul, South Korea
- 1998. Host, curated by Peter Lewis, Tramway, Glasgow, Scotland
- 1994. Coming up for air, curated by Henry Obuabang, Milch & the Agency gallery, London, UK

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Installation view of The Transformation of art, Personal Structures, Venice Biennial, 2013

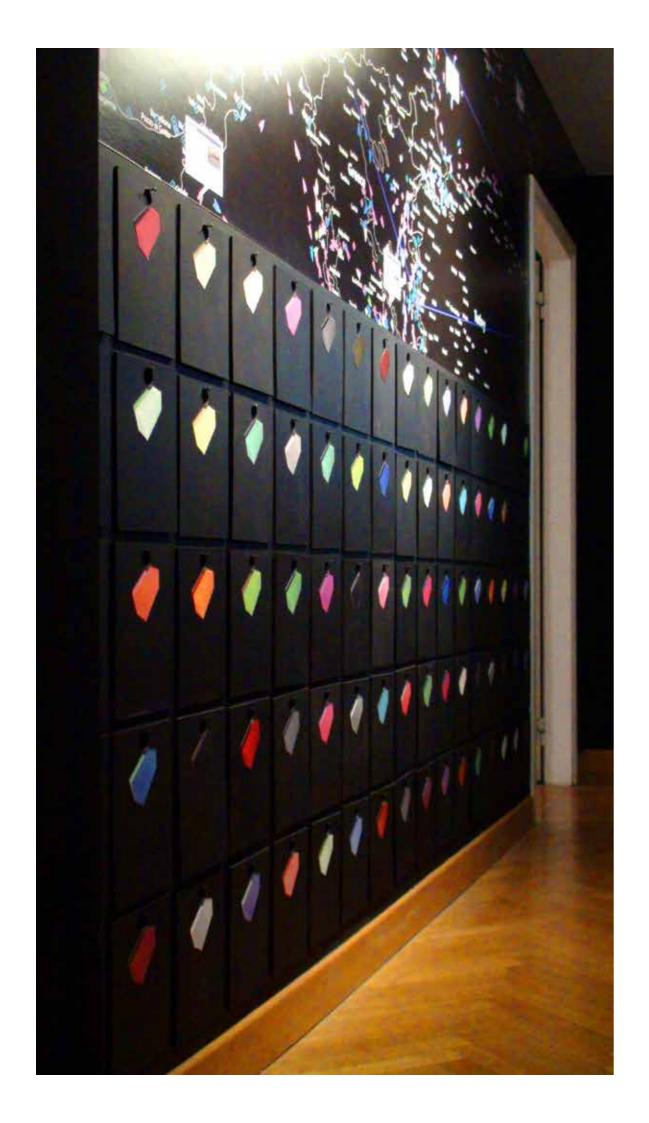
This integrated design for an exhibition joins together a wide range of elements - images, texts, online debates, actions and parts that develop at different speeds, while continuing meditation into the new concept of Post Autonomy. Since a reading of Post Autonomy presents a daunting task for anyone, on top of fulfilling a practical function, another purpose is to show how these elements build up a picture of Post Autonomy, that leads into the core of this reading, where we locate the true potentiality of Post Autonomy, a real possibility for change leading to the transformation of art and thinking.





In search of Post Autonomy 2, action, Venice, Italy, 2013





The Transformation of Art 2 - The Realignment of Power, The Caspian Biennial Convention, Baku, Azerbaijan, 2013, in collaboration with Ioana Pioaru

Tectonic Plate 1: Floor platform

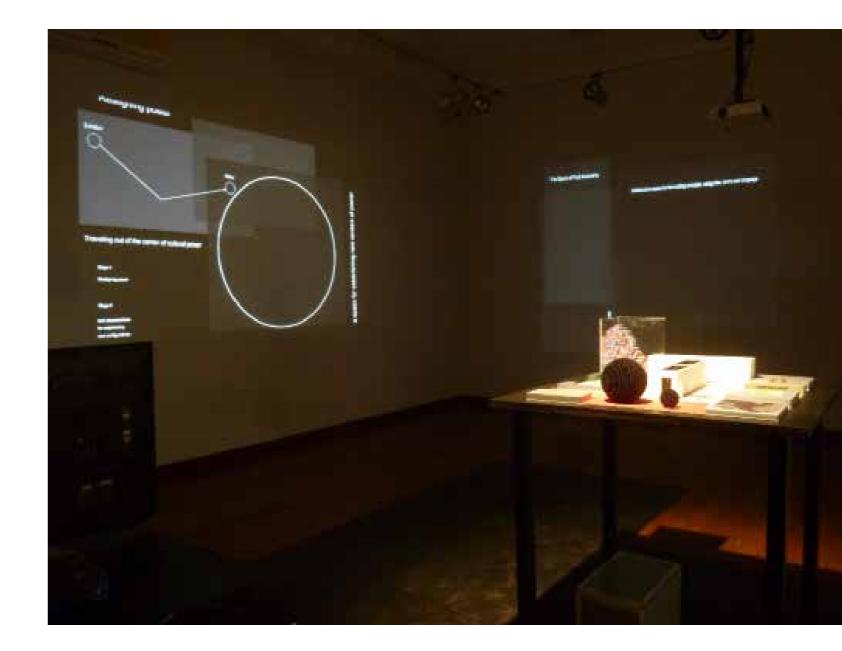
Kit for Nomadic Practices

Video documentary of the action "In Search of Post Autonomy" during the Venice Biennale, filmed and edited by Kate Kotcheff

Tectonic Plate 2: Realigning Power, animation

Tectonic Plate 3: Constructing a Scheme for Participating Cultures, animation.

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The Studio: Glenda Cinquegrana, The Scenarios of Post Autonomy, Milan, Italy, 2012

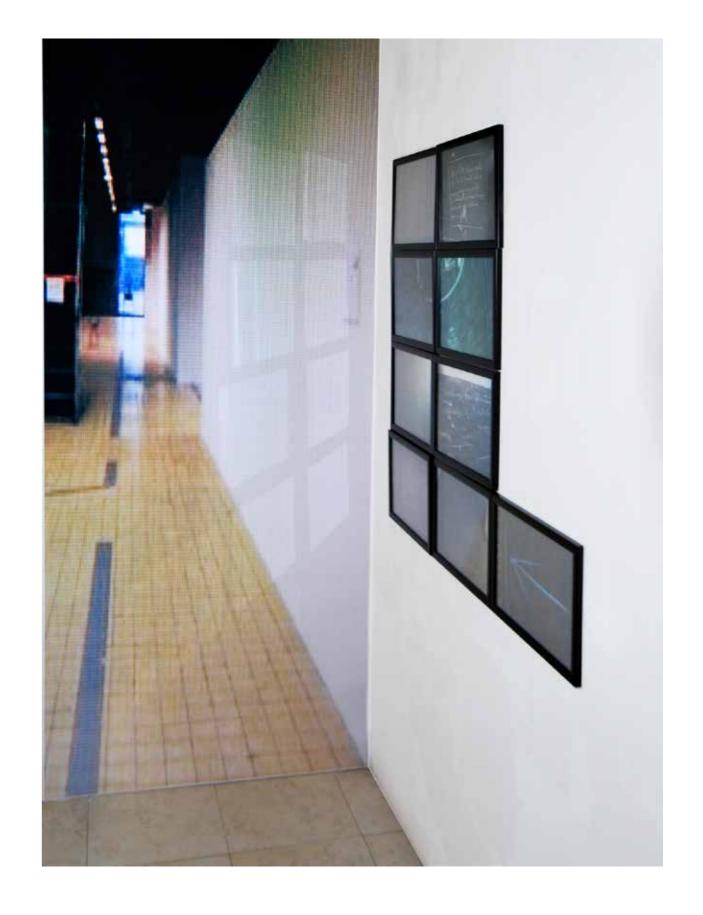
This installation needs to be seen as part of a steady accumulation of insights into understanding Post Autonomy, including the use of PA to chart the breakdown of the autonomy, identity and freedom of art institutions, the use of art in a global context along with the function of international art events, Biennials and Documenta, in spreading art globally.

The works pose a simple question: "Under what conditions does it make sense to stage a project examining the complexity posed by the question of Post Autonomy?", where the term signals the end of Art as a transition leading to another moment, which for argument's sake, we can call The transformation of art or a Second history of art.

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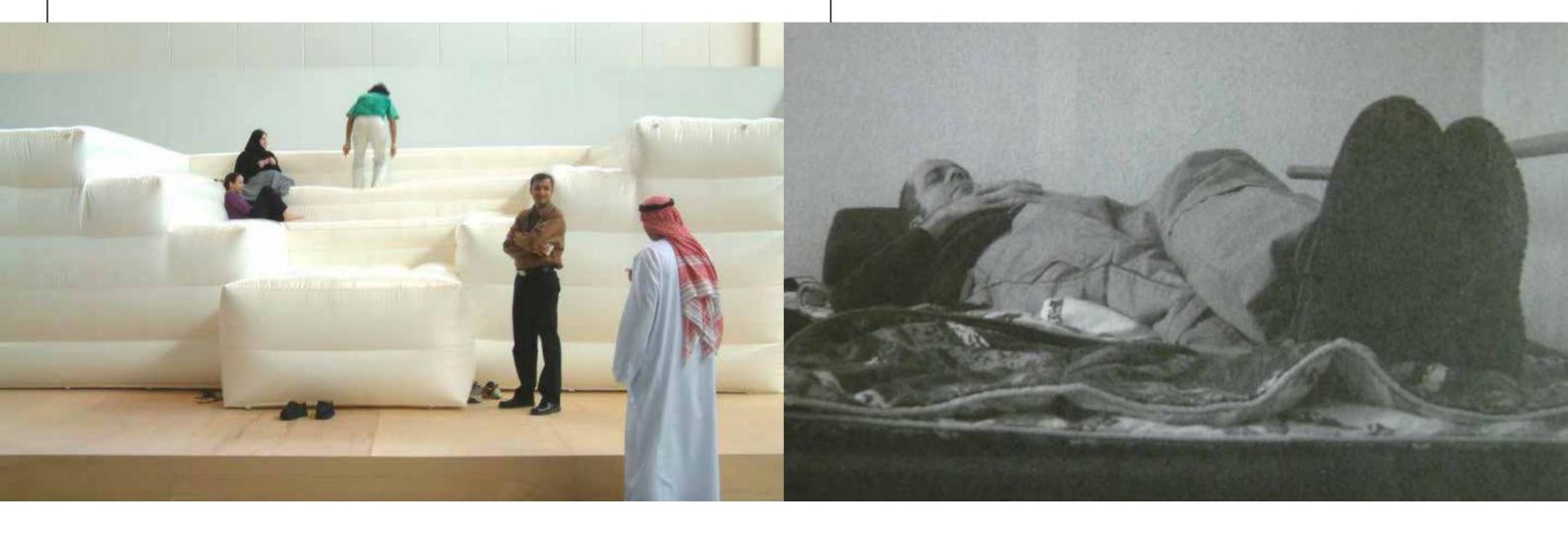
Sharjah Biennial, UAE, 2002

How to be a perfect guest? (Version 2) in collaboration with Wim Salki. Sharjah Biennial, UAE. 2003

A work that was built to test out ideas of participation, why doesnt it work? And how to set up a situation where it can work? How is it possible to organise a project that looks at issues of Globalisation and colonisation seriously, that intends to try to solve these problems? - A work was installed in the Biennial then handed over to people who organised a series of activities for the duration of the Biennial. This is the 1st of 3 works exploring these issues.

STRUKTUR, NY, NY, USA, 2003

Collaboration with Wim Salki and Ilza Black. 2nd work to explore Participation. Different activities staged around a series of props and the 1st in a series of performances lasting 48 and 72 hours non stop, a place to dream and think how to imagine entering a new space of art.



Poster for "Post Autonomy Is Now", Istanbul Biennial, 2007

This project contined exploring participatory practices, through discussions and walks to trigger off the process of participation.

We designated a "zone" that people could step into in order to step out of the Biennale, to discuss art's relationship to Globalisation and Colonisation, and the role of Biennials in this mechanism. We used this zone to imagine other spaces for art.

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BIOGRAPHIES / CV / IMAGES JETON MUJA

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C.V.
Jeton Muja was born in 03.04.1983 in Gjilan- Kosovo
2001-2004 - Faculty of Art, Prishtina, Kosovo, diploma of Graphic art
2004-2007 - Master of Fine Arts, Graphic art
Solo exhibitions
2013 - Europian Center for culture and debate GRAD , Beligrad - Serbia
2010 - National Gallery -Prishtinë - Kosovo
2008 - Expo-Performance - CNDA - Paris - France
2006 - National Museum- Tiranë -Albania
Collective exhibitions
2014 - International exhibition-National Gallery - Skopie , Macedonia
2013 - Maison de Associations du 7eme Arrondissement -Paris-France
2012 - Center of Contemporary Art Varg e Vi - Gjilan Kosovo
2012 - Exhibition of contemporary art - multimedia centar mala stanica - Skopie - Macedonia
2012-Sishima Kamikija`s project - Norway
2011 - Exhibition of Contemporary Art - National Gallery - Kosovo
2011- Exhibition of Contemporary Art- Varg e VI group - Gjilan- Kosovo
2010-Exhibition of Contemporary Art- Muslim Mulliqi _-Prize -National Gallery
2010-Exhibition of Contemporary Art - Prize- National Gellary-Kosovo
2010-Interantional Bienale of Drawing- National Gallery- Kosovo
2009- International exhibition Muslim Mulliqi prize National Gallery- Kosovo
2009 - Performance - Center of Town - Gjilan - Kosovo
2009-Salle Bouvrille- Les Elbeuf-France
2009- IUMF-Galeria La Pasarelle -Rouen-France
2008 - National Gallery - Skopie - Macedonia
2008- Salloon of 42- -Grand Queville-France
2007 - Galeria la muse de l'art -Rouen - France
2007 - Investigation Continue - National Museum - Tirana-Albania
2007 - Centre Culture - Arsenal - Moubeuge -France
2007 - Abbaye de Saint Denis -Oburg -Belgium
2007 - Abbaye d'Aulne - Gozee-Belgium
2007-Salle J.Gallant Parc Communale- Jurbise- Lens- Belgium
2007 - Collective exhibition -Ville sur Hain - Belgium
2004- XVIII`s Bienale of drawings -National Gallery - Prishtina -Kosovo
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"Art is like a joke , if you tell a good joke the people will laugh"

2004- We have only 12 hours- Shopping Center Performance- Prishtina - Kosovo

BIOGRAPHIES / CV / IMAGES JETON MUJA

Installation

'Weigh yourself'

This installation consists of a number of personal scales hanging on a wall. There are many things in life you can achieve, like certain privileges, a leading position or material possessions, but there are also some things that are not so easily within our reach.

Like the Ancient Greek philosopher Socrates already stated: 'Know yourself'. In the year 2014 the scales are also calling for introspection: 'Weigh Yourself'. After all, self-recognition and self-knowledge begins at ourselves.



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Installation

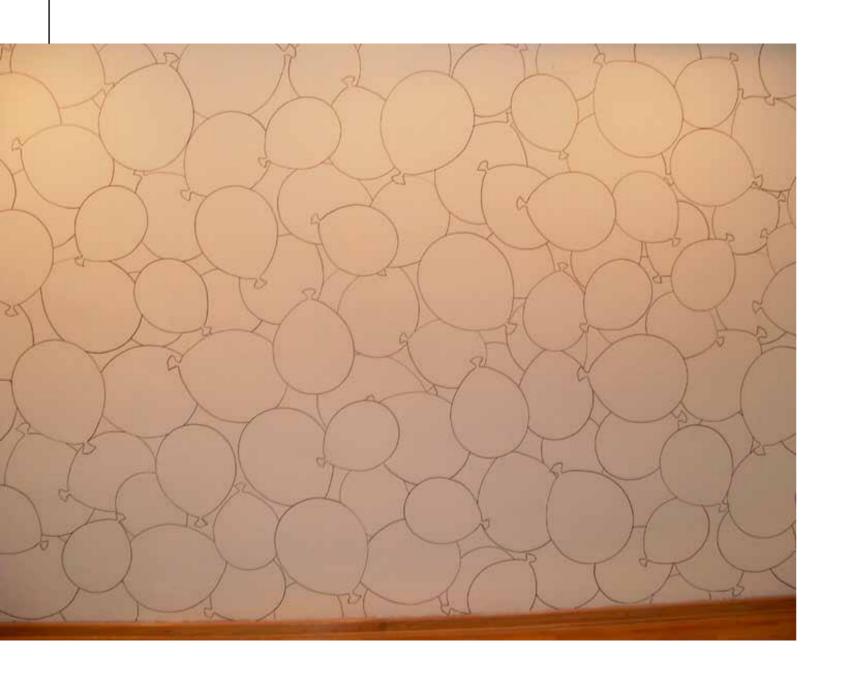
'Try'

The installation consists of a diving board in an indoor space. There are no stairs to reach the board, there is no water to welcome your body. The installation challenges and confronts people with an eternal and human dilemma: Will I choose for safety or shall I dare to jump into insecurity, even if the goal seems unattainable because of the symbolic lacking of stairs and water?

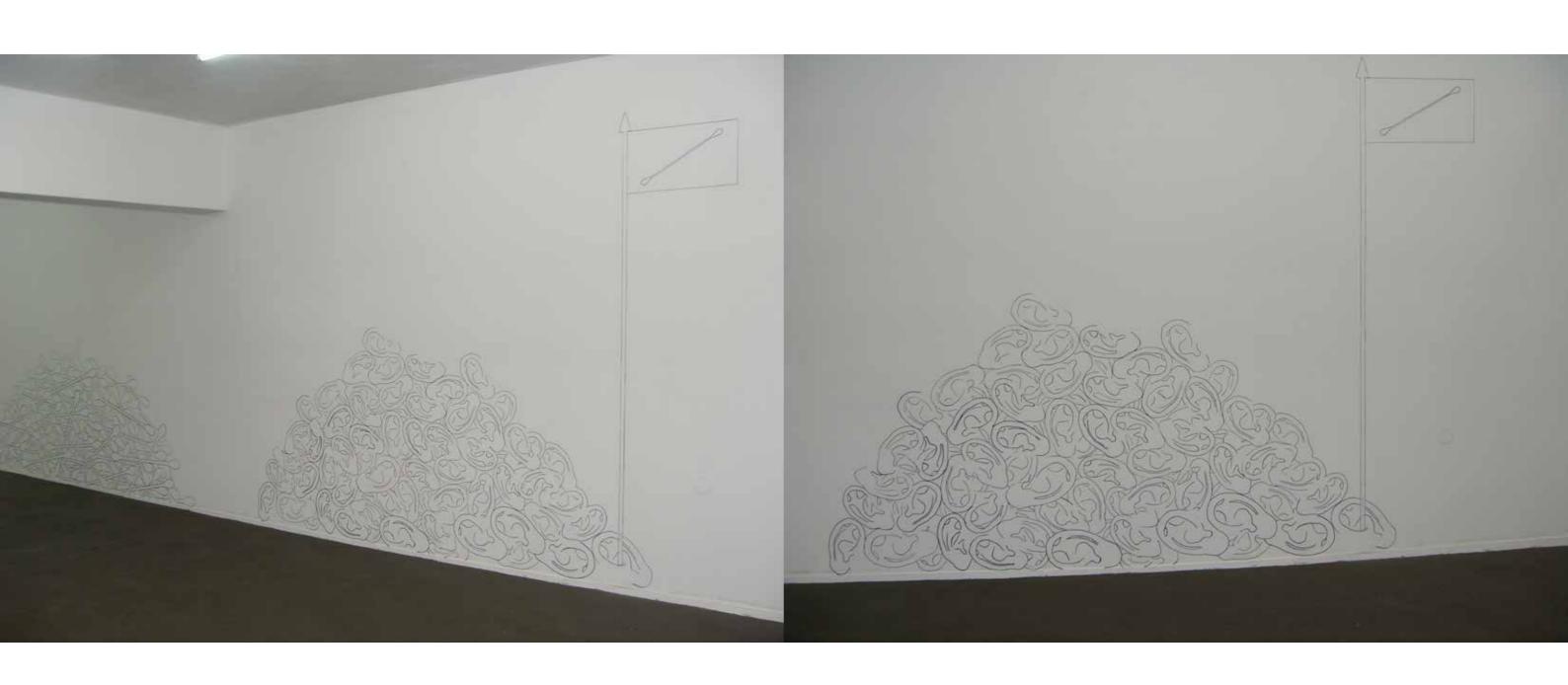


| Wall drawing, 2010

Installation 'By word of mouth', 2012











Curriculum Vitae Education Academy of Fine Arts, Maastricht Netherlands Conceptual Post-graduate academy, Amsterdam Netherlands

Maureen Bachaus is represented in the Netherlands by Galerie Wansink (Roermond) and in Belgium by Gallery S&H De Buck (Gent)

Current and future exhibitions

Exitl1 Contemporary Art, Belgium, group exhibition, 23 feb - 30 march 2014 Gallery 0-68, Netherlands, solo exhibition 'Mystery Mining, assemblages from the period 2005-2009', 23 march - 21 april 2014

PARCours / PARKunst, Parc de Woluwé, Brussels, via Lieux-Communs platform for contemporary art:

Open air exhibition with a new installation, 28 march - end 2014. Sponsored by Chr. Muller Touw by (www.chrmullertouw.nl)

Exitl1 Contemporary Art, Belgium, solo exhibition with new work & video-art, 6 april - 1 june 2014

CologneOFF IX International Videoart Festival, selected artvideo, sept 2013 - aug 2014

Solo-exhibitions [a selection]

Lieux Communs, platform for contemporary art, Namur, België, solo-exhibition 'Tell me who I am', june-aug 2013.

Galerie S&H De Buck (Gent), solo exhibition 'Secret Properties' with new work and video-art, june 2013

Varg e Vi, Center for contemporary art, Gjilan Kosovo, solo exhibition, march/april 2013 Art at the Warehouse Rotterdam, solo presentation via Eduard Planting Gallery, february 2013

Chelsea Art Tower, 21th floor Gallery, New York - performance 'Tell me', 2012

Galerie Wansink, solo exhibition 'Identification' (with catalog, 2011

Vishal Haarlem, solo presentation 'Here I am' in Kleine Zaal, 2011

De Nederlandsche Cacao Fabriek, solo exhibition 'All those people', 2010

Galerie Wansink, solo exhibition 'Transformations' (with catalog), 2009

Galerie Wansink, solo exhibition 'Maureen Bachaus, assemblages (with catalog), 2007

Group-exhibitions [a selection]

Galerie Wansink, duo exhibition with recent work, 19 jan - 23 feb 2014

Galerie S&H De Buck, group exhibition, jan 2014

Liquid Borders Art Festival (photography, video-art), Bari, Italië, 2 selected art-video's, july 2013

Museum Elburg, group exhibition 'in conversation', nov 2012-march 2013

Art Gent, group exhibition via Galerie S&H De Buck, dec 2012

Galerie S&H De Buck (Gent), group exhibition 'The paradise', 2012

Galerie Wansink, group exhibition 'Not for your eyes only', nov/dec 2012

Galerie Daniel Tanner, Zürich, group exhibition 'A little bit nasty', dec 2012

UNIT24 Gallery Londen, group exhibition 'Passion for Freedom', 2012

Galerie Smarius, group exhibition - 6 may till 24 june, 2012

Amsterdam Book night, presentation via magazine 'De God van Nederland', Amsterdam, 2012 Rabobank, Series of commissioned photoprints, from January 2012 included into the art collection

Galerie Wansink, group exhibition 'Confrontations', 2011

BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS

Galerie Wansink, group exhibition 'Confrontations', 2011
FLUXmuseum, Museum for Contemporary Fluxus Art, USA, group exhibition 2010 & in collection Galerie Wansink, group exhibition 'Assemblages and collages', 2009
Galerie Wansink, group exhibition 'Stock and new work', 2008
Art Amsterdam, duo exhibition with Christina de Vos, via Galerie Wansink, 2007
Museum 'Villa Zebra', Rotterdam, group exhibition, 2006

'Who am I' video-project
Core questions of this ongoing video-project are: who are you, and how did you become the person that you are? Is your identity your own free choice or is this determined by your genes, your country, your religion, your family, or your government?



'Freedom' video-project

Video-project in which women from different cultures talk about their personal view on freedom. The project is devided into 3 parts, each with 3 interviews.

BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS



Cloud of Thoughts

The Cloud of Thoughts is an open space where people can send their thoughts, feelings and ideas to. (One of my ideas is to place a number of Clouds around the world, as a symbol of cooperation and respect for each other ideas, and as a symbolic 'space' where people can send their thoughts and ideas to each other)

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Landscape of Hope

Symbolical landscape. The garbage bags are filled with air and represent the senseless waste / remains / broken pieces of our current society. On the wall you will see a video of children who are looking at this landscape. They represent the 'disruption theory' (o.a. put into practice by Jean-Marie Dru) that claims that if you look at a situation or problem literally 'upside down' you will see new chances, new possibilities ("disruption is not destruction. disruption is creation").

The installation is a sound-installation. From within the 'landscape' you will hear the sound of a beating heart, symbol for life, hope and a new beginning.

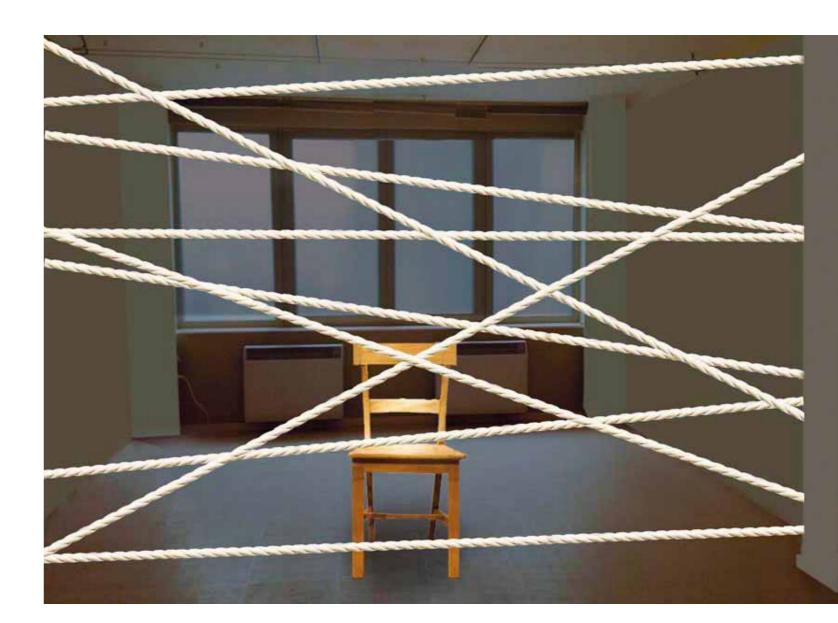


Landscape of Wasted Thoughts
Symbolical landscape. The pieces of paper contain authentic thoughts of people: thoughts they carried with them and thoughts they struggled with. In the end they did not do anything with these thoughts, out of fear or uncertainty.



Rope installation

A frequently used material in my work is rope. This rope, sometimes in a knot, sometimes with hanging parts, symbolizes the limitation or even captivity but also the freedom experienced by certain thoughts and feelings.



BIOGRAPHIES / CV / IMAGES MAUREEN BACHAUS

Vulnerability project

Symbolical photography project about individuality. When people turn their back to other people/to the world, they do not realize that they are the most vulnerable, while doing this.



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from the authors