

Where the f*ck is my sock

Gluklya
Ali Kazma
Stéphanie Saadé
Massinissa Selmani
Edwin Zwakman
Kirsten Geisler
Moyna Flannigan

Where the f*ck is my sock

This group exhibition explores ideas of the private and domestic life, especially the moment when the private merges into social and public life. The show hints at thoughts and feelings of solitude or even isolation, as can be experienced in the 2-channel video work *House of Letters* by Ali Kazma (1971, Istanbul, Turkey) as well as the constructed space with an ambiguous narrative in Edwin Zwakman's (1969, The Hague, The Netherlands) photograph *Group*. The small animations of disorientated flies by Kirsten

Geisler somehow seem to join the collaged, intimate figures by Moyna Flannigan (1963, Kirkcaldy, Scotland) which are incomplete and looking for random parts to find a match.

The title of the exhibition is inspired by Una Tibialia, one of the works *Gluklya* (1969, St. Petersburg, Russia) created two years ago for her *Garden of Vigilant Clothes*. This work, *Una Tibialia or the (lonely) sock*, refers to the fact that the mystery of the missing sock is actually a very familiar issue. Could the missing sock in this exhibition be a metaphor for the borderline between the domestic and the public?

In *Surrealist Chair*, one of the objects *Gluklya* created within the context of her project with refugees in the former prison *Bijlmer Bajes*, she makes an attempt to describe the refugees' feelings of isolation, confinement and anxiety, while being trapped in the structures of a prison and waiting for a new life in the Netherlands. In *Massinissa Selmani's* (1980, Algiers, Algeria) intimate drawings of seemingly harmless, everyday situations on the street, reflecting the protagonists' strange confusion towards violence, the threshold of the domestic realm has already been surpassed, but the public circumstances are not yet understood, let alone digested. Then, *Stéphanie Saadé* (1983, Lebanon), generously offers us the golden key to her home in Beirut, which may just form a demarcation line.



Kirsten Geisler, *Virtual Fly crawling + Virtual Fly flying*, 1999/2000, LCD screen/DVD, different sizes, (photo: Wytse van Keulen)



Overview *Where the f*ck is my sock*, AKINCI, 2017 (photo: Wytske van Keulen)



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Edwin Zwakman, *Group*, 2013, laserchrome, diassec, rynobond, 130x185,3 cm



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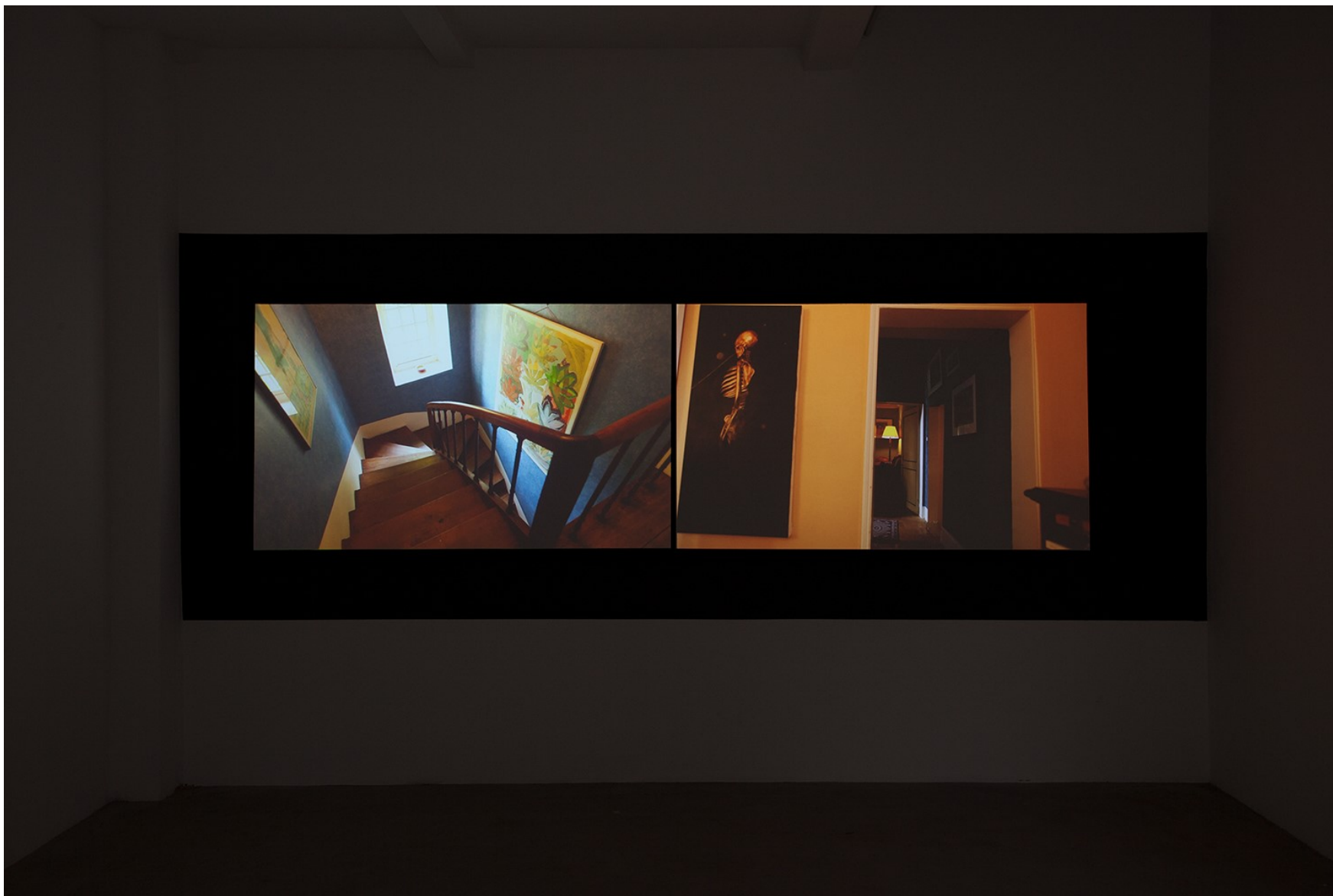
Massinissa Selmani, *Sans titre*, 2016, video animation, 40 sec. (photo: Noortje Knulst)



Massinissa Selmani, *Shapeshifter No. VII*, 2016, Graphite on tracing paper and perspex, 44,5 x 35,5 x 6,5 cm (photo: Noortje Knulst)



Overview *Where the f*ck is my sock*, AKINCI, 2017 (photo: Wytske van Keulen)



Ali Kazma, House of Letters, 2015, 2-channel HD film, 4:49 min (photo: Wytske van Keulen)



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Kirsten Geisler, Virtual Fly crawling, 1999, LCD screen/DVD, different sizes, (photo: Wytske van Keulen)

Virtuarium: The Fly

Interactive 3D Computer animation, Kirsten Geisler, 2000

Nietzsche had already stated that "God is dead", and for Baudrillard reality was dead as well. Today, mankind basks in the omnipotence of biological, technical, and scientific knowledge that makes it the absolute ruler or even creator. Thanks to plastic surgery, cosmetics, and all sorts of medical devices and tinctures, one was hitherto able to wrest from nature new creative liberties at least in terms of optical appearance. Yet what was fundamentally not intended by nature, can now be achieved artificially thanks to the technology of the bio-engineers. In her works "Who are you", "Dream of Beauty" and "Touch me" Kirsten Geisler subjects the artificial beings from the "hybrid torture chamber" of such human arrogance to negotiation with the observer in order to point out the real dangers of the game with virtual artificiality.



As man



shared his living

space with the fly all along, the fly also joined the "virtual Homo Sapiens" in his "virtual sphere" and shares the advantages of the virtual living space. The monumental insect - this digital artefact that cleans itself, licks its legs and takes off with a buzzing sound - acts like the animals watched in the wild, by reacting and varying its behaviour with a certain degree of freedom. The asexual reproduction of the fly results in identical clones without individual characteristics. It seems impossible to tell apart its behaviour from that of the projection.

Should it become possible one day to implant life in general and that of the human race in particular into digital prototypes, in a

way that they appear to us as indistinguishably conscious, maybe even soulful, then we would know the answer to the existential question: What is nature, what is man?

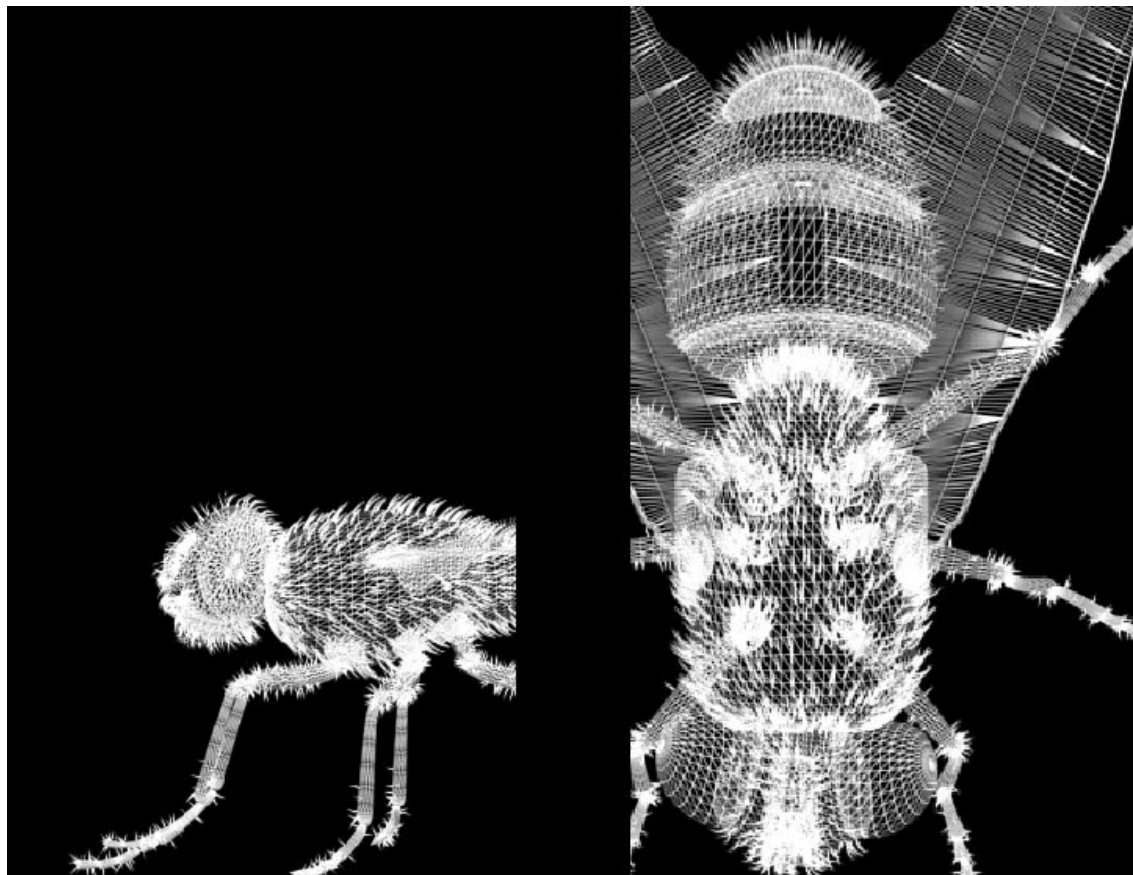
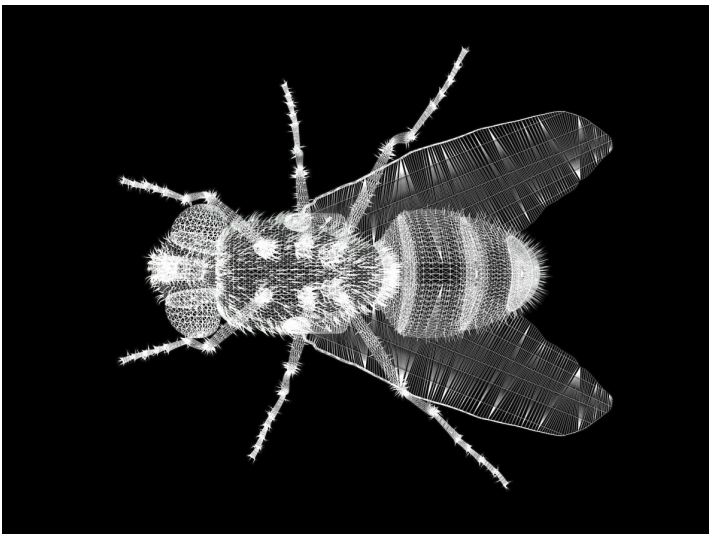


Barbara Könches, ZKM Karlsruhe (GER)



Kirsten Geisler, *Fly movie*, 2017, animation on ipad, 7:58 min (photo: Wytske van Keulen)





Kirsten Geisler, *Virtual Fly wireframe*, 2000, interactive computer animation, touch screen/DVD, 28 x 34 cm



Overview *Where the f*ck is my sock*, AKINCI, 2017 (photo: Wytske van Keulen)



Moyna Flannigan, 2016, *Tear IX*, ink and gouache on paper 42 x 29.7 cm

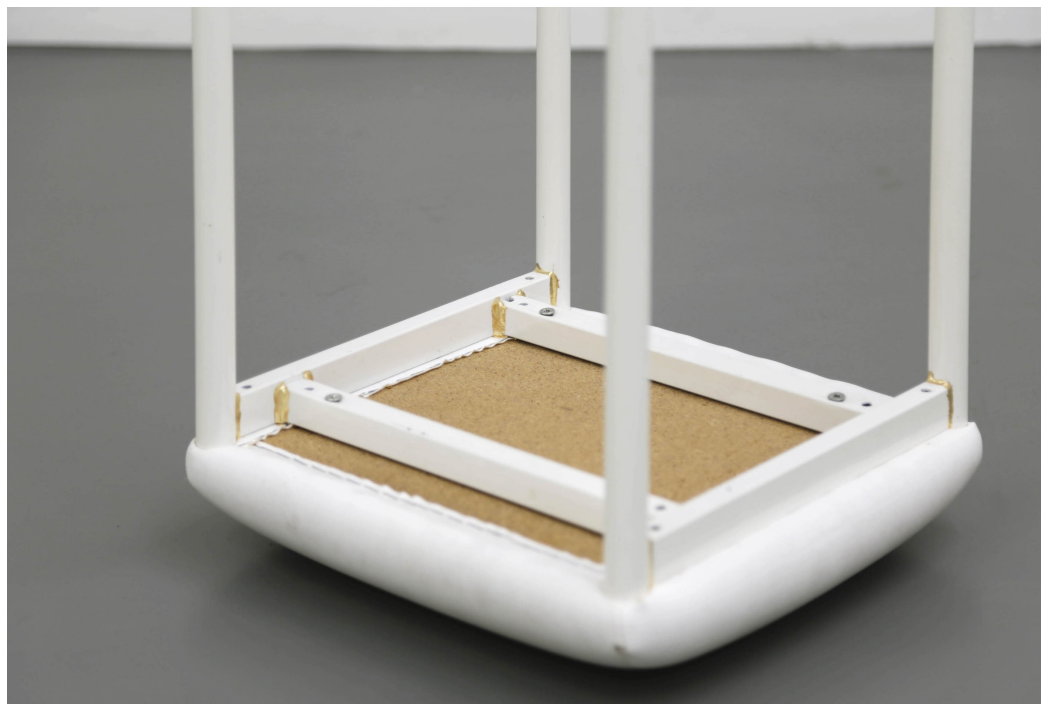


Moyna Flannigan, 2016, *Tear VII*, ink and gouache on paper 42 x 29.7 cm



Stéphanie Saadé, *Home Key*, 2016, gold plated key, 6 x 2,5 x 0,2 cm, 17,54 g

*The key of the home of the artist in Beirut is plated with gold.
The occurrences of leaving and returning home are registered
in the material of the key as the gold slowly wears off.*



Stéphanie Saadé, *Lost Intimacy*, 2014, stool, gold leaf, 32 x 32 x 45 cm

*A stool is turned upside down, revealing its structure.
Welds, screws and staples support it. Only the welds are gilded.*



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