

NOME

NAVIGATING POLARITIES
MARJOLIJN
DIJKMAN

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N O M E G A L L E R Y . C O M

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THE LAYERED GENEROSITY OF MARJOLIJN DIJKMAN

For nearly two decades, the prolific practice of Dutch artist Marjolijn Dijkman has produced a diverse oeuvre of sculptures, films, and installations. Her artworks are evocative entities, inviting contemplation and encouraging the associative meandering of the mind. Yet these generous pieces do not merely glide over the surface of things; they rather challenge what we think we might know, all the while avoiding didacticism or pedantry.

After graduating from the Gerrit Rietveld Academy in Amsterdam in 2001, Dijkman's films, installations, and interventions were by and large dominated by concrete, often site-specific themes such as the right to communicate in public space (*Plakatiëren Verboten!*, 2006), the authenticity of the Dutch landscape, 'real' versus man-made nature, and use value (*Forest*, 2001; *All Alone Among the Stars*, 2010), and the cultural understanding of global trade (*Here Be Dragons*, 2010). Toward the end of the 2000s, Dijkman began to zoom out, from her position in Europe, in order to capture the background against which such local-but-global topics can be understood. Her works began to address broader themes relating to the overarching conundrum of how we, as a human species, relate to the world and the universe around us.

To avoid talking about everything — and therefore nothing at all — “relating to the universe” can be broken down into relations of knowledge, influence, prediction, and extraction. These relations are closely intertwined: the quest for knowledge brings with it the desire to predict and the power to influence; the quest for influence and power involves claiming natural resources and land, extracting from the earth's richness and causing ecological imbalances. Both history and the present show us that these come with clear gains for a subset of humanity and great losses suffered by other communities and cultures, and by nature itself.



Theatrum Orbis Terrarum (2005-2015), installation at Museo Tamayo Art Contemporáneo, Mexico DF, MX (2014).

A key work for understanding these relations is *Theatrum Orbis Terrarum* (2005 — 15). A decade-long cornerstone of Dijkman's practice, the work comprises a collection of photographs that observe how people organize their living environments around the world. As with many of the artist's works, the title is telling: it references the first modern atlas compiled by Abraham Ortelius in 1570, anchoring the piece within a specific cultural and scientific history. Dijkman's *Theatrum Orbis Terrarum* is not however an atlas of landscapes and territories, but an atlas of the ways in which humans relate to the world they inhabit. The focus on the relational is made apparent through the idiosyncratic scheme of categorization: all typical context-specific data that would allow us to understand the photograph in time and space is omitted. Instead, the cataloging system is organized according to human actions — 'adapt,' 'control,' 'demarcate,' 'embrace,' 'honour,' 'profit,' 'speculate' — effectively reducing anything referenced to a product or result of human intervention.

In spite of our actions *upon* the universe, the limit of our knowledge *about* the universe, within the dominant scientific knowledge system, is made apparent in *Composition of the Universe* (2011). Mathematician Martin Lo invited Enough Room for Space (the research-focused, collaborative art initiative founded by Dijkman along with Maarten Vanden Eynde in 2005) to make a visualization of the current dominant model of the universe, consisting of 74 percent dark energy, 22 percent dark matter, and 4 percent normal matter, or atoms. The piece invites the viewer to reshuffle its shapes to create equally complex universes. If at the moment there are scientific explanations for the workings of only 4 percent of the universe, the potential compositions are endless.

Our systems of knowledge are not, of course, limited to those dominant scientific models. In *Cultivating Probability* (2015) and *In Our Hands* (2015) Dijkman embraces alternate knowledge systems via an interest in future forecasting and influencing. Some of the objects in *Cultivating Probability* are reinterpretations of ceremonial objects found in the collections of the Museum Volkenkunde (Museum of Ethnology) in Leiden and the Africa Museum in Berg en Dal, which were made to predict — or



Cultivating Probability (2015) and In Our Hands (2015). Installation view ARTEFACT 2017, The Act of Magic, STUK Leuven, BE. Photo: Kristof Vrancken.

ward off — the future. Other objects are inspired by historical and contemporary things, rituals, or technologies similarly held as predictors of the future around the world. The objects' shapes might be recognizable, the material references clear, but their size suggests an otherworldly user. Their enlarged size makes them uncanny, familiar and unfamiliar at the same time, attractive yet slightly disturbing. In the dual-screen moving image work *In Our Hands*, Dijkman choreographs a sequence of hand gestures derived from spiritual, political and military contexts, again developed to foresee or heal the future. Devoid of context and projected on both sides of the screens, from one side the hands could be an extension of the viewer, and from the other, they seem to reach out to them. The accompanying sound piece is a composition made of eighteen computer-generated binaural tones, which act upon brainwaves. Alternative medicine communities have claimed that these beats can help induce relaxation, meditation, creativity, and other desirable mental states.

Indeed, Dijkman's artworks are themselves intellectually stimulating — even when binaural tones are not used. What emerges throughout the artist's practice is a call for a kind of modesty: a modesty that includes embracing the unknown, accepting the existence of alternative knowledge systems, and taking into account the invisibles made visible, and the invisibles which remain. In this light, the will to place ourselves as *homo faber* at the center of the universe appears absurd. In *Blue Marble* (2009), Dijkman summarized modern societies' extractive relation to the planet in a three-minute animation: a tiny, yet equally arrogant retaliation.

Turning to her most recent works, as presented in her solo show at NOME in Berlin, a slight shift can be perceived from the overarching question of our relation to the universe toward the evermore pressing concern of climate-change ecology and life in the Anthropocene. Viewing humankind as just one element of life on the planet, *Navigating Polarities* (2018) focuses on the earth's continuous dynamism, gravitating toward a harmony within itself. *Reclaiming Vision* (2018) shifts focus to the biological systems — in particular those invisible to the human eye — that



Navigating Polarities (2018) Installation view, 21st Biennale of Sydney, 2018, Museum of Contemporary Art Australia. Photo: Zan Wimberley.

exist alongside and are affected by human life. Microorganisms from brackish Scandinavian water seemingly play the lead role in the film, but their actions are not self-led; they are rather directed in a sequence of scenes, which once again acknowledge and interrogate our self-proclaimed position as puppet masters. These latest works raise the question, as per the inquiry of science-fiction writer Kim Stanley Robinson: Can we live a good Anthropocene?¹

Karen Verschooren

Karen Verschooren is a contemporary art curator based in Belgium. As Head of Exhibitions for STUK Arts Center, Leuven, she curates a series of solo exhibitions and Artefact festival. From 2008–15 she curated exhibitions for Z33 House for Contemporary Art in Hasselt, Belgium.

¹ "The Good Anthropocene: Terraforming Earth with Kim Stanley Robinson," October 30, 2018, presented by Berkeley Center for New Media at Berkeley Art Museum and Pacific Film Archive, California.

RECLAIMING VISION: A NEO-NEO-ZOOLOGICAL DRAMA

"A natural phenomenon ... should at least maintain all of its poetry, for poetry subverts reason and is never dulled by repetition."

— Jean Painlevé, "Mysteries and Miracles of Nature"¹

Charles Darwin regretted losing his taste for art. By the summer of 1876, at sixty-seven, he felt that those parts of himself necessary for enjoying imaginative and aesthetic pleasures may have inexplicably withered: "My mind seems to have become a kind of machine for grinding general laws out of large collections of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive."² Novels ("works of the imagination, though not of a very high order," as he deems them) are the exception. He liked to have them read aloud to him, during his breaks from work. Echoing the modesty that gives stylistic force to his best argumentation, he reports satisfaction with even an only "moderately good" novel. His chief requirement: that it have a happy ending.

Darwin's conception of the imagination as the realm of invention, distinct from fact, opposes it, conventionally, to reason.³ In *On the Origin of Species* the faculty appears as a constraint on popular belief, in the discussion of likely objections to his theory of natural selection. Considering the eye as an example of an "organ of extreme complication and perfection," for example, he acknowledges: "To suppose that the eye with all its inimitable

¹ "Mystères et miracles de la nature," *Vu*, March 29, 1931. English translation from A. Bellows, M. McDougall, B. Berg eds, *Science Is Fiction: The Films of Jean Painlevé*, MIT Press, 2000.

² "Recollections of the Development of my Mind and Character," written for his family and first published posthumously in 1887.

³ On the way in which the imagination has been seen as a threat to science, see Lorraine Daston, "Fear and Loathing of the Imagination in Science," *Daedalus*, vol. 127, no. 1, 1998.



Screening of *Reclaiming Vision* (2018) in Bjørvika, commissioned by Munch Museet on the Move, Oslo, Norway (2018). Photo: Øyvind Fykse.

contrivances for adjusting the focus to different distances, for admitting different amounts of light ... could have been formed by natural selection, seems, I freely confess, absurd in the highest degree.”⁴ The move, of course, is rhetorical. He can and does then sketch a plausible evolutionary sequence for the organ, to the best of his knowledge, concluding that its seeming implausibility is dissolved by reason: “To arrive, however, at a just conclusion regarding the formation of the eye, with all its marvellous yet not absolutely perfect characters, it is indispensable that the reason should conquer the imagination.”⁵

The opening shots of Marjolijn Dijkman and Toril Johannessen’s *Reclaiming Vision* (2018) discover a frieze of googly eyes in fjord water, triggering a perceptual knee-jerk that connects to a fact that charges the work: the evolution of sight, pondered as “insuperable to the imagination” by Darwin, begins with pond scum, with the kinds of things that inhabit estuarial zones such as this one, where the Akerselva river empties into Oslofjord at Bjørvika. Photosensitive proteins are the starting point for this fact of sight, causing single-celled algae, protists, and other microbes — some of the ‘underwater stars’ of the artists’ motion picture — to swim away from or toward light. It may be common when looking at an artwork to think around what enables us to experience what we do, but when the visual system itself is thrown into question, we meet an unfamiliar timescale, well beyond human history, of some hundreds of millions of years. The lush beauty of what a light microscope shows us, or the sense of small wonder at observing a microcosm in a vial of brackish water, is undercut by the conceptually dizzying time span that connects us seeing them and the ability to see at all.

On the side of hearing and its historical preconditions, the cello prominent in the film’s soundtrack evokes a more readily imagined past. Linear and paralleling shifts in focus and framing that are produced by the turn of a knob or the movement of a slider, the instrument gives aural expression to

⁴ *On the Origin of Species*, 1859, ch. 6.

⁵ *Ibid.*

the movement of an individual human body, in the frequency range and with timbral similarities to a human voice. Against the generically technological pulse of electronic clicks and static, it is an abstraction of European chamber music. Conveying a seriousness like that of the users of the microscope, it harmonizes with the precedence of individual curiosity in natural philosophy since the Renaissance. In fact, the cello was popularized in Northern Europe at roughly the same time and place as the microscope began to be taken seriously as a tool for practical and experimental inquiry, at the turn of the eighteenth century. Listing microbial life forms and the rest of the waterborne cast in alphabetical order in the credits, the film presents nonhuman actants as actors. Further dignified when chanted reverentially in the third part of the film, these Latinate designations include an order of microplastics. One dimension of this detail is that Carl Linnaeus's advances in taxonomy share the same geographical and historical moment as the cello and microscope. The psalmic singing meanwhile suggests an older, Christian heritage to the formation of scientific research. Fundamentally, Peter Harrison argues, science's Enlightenment momentum was its power to restore a human dominion over nature, lost heretofore to original sin.⁶ In relation to vision, Lorraine Daston and Peter Galison note a strong association between the visual and the factual in the period, part of a conception of scientific objectivity also morally inflected by Christian tradition.⁷ If, as this film's disclaimer states, any "resemblance to scientific research is coincidental," then the suspicion immediately arises that there are implications here for science's reputation.

The older Darwin reflects that living with a reduced appreciation for art not only represents "a loss of happiness," but "may possibly be injurious to the intellect, and more probably to the moral character, by enfeebling the emotional part of our nature."⁸

⁶ *The Fall of Man and the Foundations of Science*, Cambridge University Press, 2007.

⁷ Lorraine Daston and Peter Galison, "The Image of Objectivity," *Representations*, no. 40, 1992.

⁸ "Recollections of the Development of my Mind and Character," 1876.

"While accepting this serious, intellectual, and ethical role for the imagination and aesthetics, he is bound by a much more imposing tradition opposing heart and mind that today we are better equipped to see beyond. Any woozy oscillation we may encounter when contemplating this scenery conjured by lenses and doctored samples of Norwegian water, between eons and centuries, the human perspective and something larger than it, might, indeed, find some consolation in his experience. Music, he laments, "instead of giving me pleasure," now "generally sets me thinking too energetically on what I have been at work on."⁹ In a work like this, a blurring of thought and feeling, reason and imagination, seeing-as and seeing-that, is precisely the point.

Jon Bywater

Jon Bywater writes about art and music, with a consistent interest in politics and place. He is a Senior Lecturer at Elam School of Fine Arts at the University of Auckland, New Zealand. His work has appeared in publications including *Afterall*, *art agenda*, *Artforum*, *Art New Zealand*, *Frieze*, *Mute*, *Reading Room*, *South as a State of Mind* and *The Wire*, as well as in many monographs and catalogues.

⁹ "Recollections of the Development of my Mind and Character," 1876.

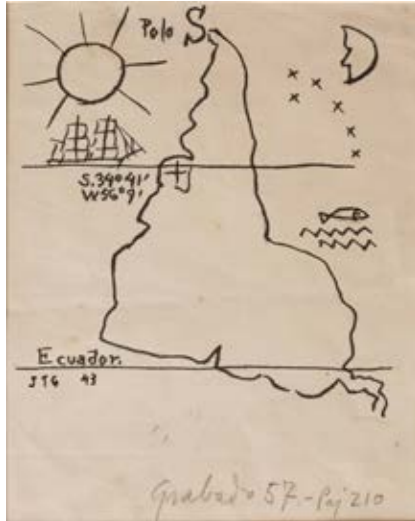
BEYOND POLAR THINKING

The star Polaris has earned the title of the North Star due to its position above the northern celestial pole. It is used to identify true north for those navigating the corresponding hemisphere (it is invisible from the southern hemisphere), yet during our earth's 25,700-year precession cycle Polaris will remain the indicator for "true north" for only a fraction of time before the globe's rotation appoints another North Star. In antiquity Polaris was not yet the North Star — instead the main celestial reference point was the ancient constellation Cynosura — but by the Middle Ages it was a key point of navigation for the northern colonizers of the South. Our earth's multidirectional orbit is a reminder that even our cardinal points are simply a matter of perspective.

There is an inherent bias in our language of navigation. Colonial and capitalist projects have left a mark on the ways in which one orientates oneself: North is up, South is down. The South American modernist painter Joaquín Torres-García famously reversed the map: "From now on," he proclaimed, "the elongated tip of South America will point insistently to the South, our North. Our compass will incline irremediably and forever toward the South, toward our pole."¹ Even as our physical marker of North is slipping, 'north' as a concept remains foundational within Western thought. Marjolijn Dijkman's immersive film installation *Navigating Polarities* (2018) considers this entanglement between astrology, navigation, and colonization. In a work that spans the cosmic to the cellular, Dijkman examines how the natural forces of magnetism that guided geographical and astrophysical exploration can subsequently affect dualistic thinking and our own sense of morality.

Projected into an inverse dome, encircled by wooden bench seating, *Navigating Polarities* can be viewed from any position. A sphere, of course, has no top or bottom. The visual imagery combines *mappa mundi*, drone footage of mines, hand-drawn

¹ Joaquín Torres-García, *The School of the South Manifesto*, 1935.



América invertida (1943), Joaquín Torres-García (1874 - 1949).



The sole remaining example of the basquet of Franz Anton Mesmer (1734 - 1815), on display at the Musée d'Histoire de la médecine et de la Pharmacie, Lyon, France.

compasses, radiating lines, scientific animations of electrons, stock footage of migrating animals, and scientific experiments with magnetic particles conducted in Dijkman's studio. The images shift, rotate, hum, and create the effect of a mesmerizing pool. The design of the installation echoes the eighteenth-century invention of Franz Mesmer: a circular tub known as the basquet around which afflicted patients gathered to be cured by surges of 'magnetism'. As a doctor and astronomy enthusiast, Mesmer theorized that the human body contained radiant fluids that were sensitive to the gravitational pull of the planets. If blockages of these fluids occurred, Mesmer was able to restore the natural equilibrium of his patients using his own 'animal magnetism'. Now understood to have been a master hypnotist, the doctor's quackery has been immortalized etymologically in the verb 'mesmerize'.

Western thought is organized by binaries: North and South, top and bottom, male and female, right and wrong. These binaries are not equally weighted, they are subject to what Derrida called "a violent hierarchy."² The opening line of the narrative voice-over in *Navigating Polarities* affirms this imbalance, stating that the universe is asymmetrical. The script disperses dualistic thinking with reference to the writing of scientists, philosophers, theorists, postcolonial thinkers, and new materialist feminists. From this myriad of voices comes a narrative of flux, imbalance, change, reversal, creation, movement, and leakage. It reminds us that preconceived notions, the climate, and the entire universe are ultimately unstable. An earlier moving image work by Dijkman, *Prospect of Interception* (2016), also created a narrative through the assemblage of quotes, drawing from over one hundred sources to speculate on the effects of an asteroid colliding with Earth. The text was presented in multilingual subtitles, with the effect of an impassive, collective voice. The voice-over of *Navigating Polarities* is read by a woman, recalling the commentary of a documentary or educational video, but in a stream-of-consciousness flow. It is cyclical, designed to be entered at any point, without conclusion or epiphany.

² Jacques Derrida, *Writing and Difference*, 1978.



Prospect of Interception (2016), installation at Onomatopoe, Eindhoven, NL (2016). Photo: Anna Dasović.



LUNĀ (2011 - ongoing), installation at Spike Island, Bristol, UK (2011) Photo: Stuart Whipps.

New materialist feminist Karen Barad writes that “objectivity is a matter of responsibility and not a matter of distancing at all.”³ So it is in *Navigating Polarities*: rather than experiencing the detached objectivity of a science film, the viewer is entirely immersed.

The so-called “Age of Discovery” and its lasting effects on the world in regard to colonization and climate change are of continued interest to Dijkman. Previous works have looked to the Enlightenment to speculate about the possibilities for shared futures. Dijkman’s ongoing project LUNĀ (2011 — present) is a replica of the eighteenth-century table of the Lunar Men — a secret society from the British Midlands, whose members have been deemed the “fathers of the Industrial Revolution” — which was used for their monthly meetings each full moon. LUNĀ now travels around the world for a discussion series with local speakers that expands the Lunar Society’s original scientific and technological debates to include diverse perspectives on art, education, and social justice.

Since the era of the Lunar Society and the Industrial Revolution, human intervention has contributed to the rise in temperatures currently affecting all forms of life. NASA has reported that the earth’s poles are tipping as a result of accelerated ice loss. Climate change even affects us on a cellular level: geophysicists have found evidence of magnetites in the human brain, specifically a magnetic iron oxide compound that is the result of air pollution. Illuminating the inherent connection between colonization and climate change, images in *Navigating Polarities* show gaping holes in the landscape from mining, while the voice-over describes these extractive forces: “Mountains were displaced, rivers were rerouted, forests destroyed and people and animals were moved around.”⁴ Spanning the macroscopic to the microscopic, from the balance of the earth to the balance

³ “Matter feels, converses, suffers, desires, yearns and remembers. Interview with Karen Barad,” *New Materialism, Interviews & Cartographies*, 2012.

⁴ Françoise Vergès, “Like a Riot: The Politics of Forgetfulness, Relearning the South, and the Island of Dr. Moreau,” *South as a State of Mind #6*, 2017.



Navigating Polarities, Installation view, 21st Biennale of Sydney, 2018, Museum of Contemporary Art Australia. Photo: Silversalt.

between the two hemispheres of the brain, *Navigating Polarities* draws parallels between heavenly bodies and the corporeality of humans and animals. The film hones in on our cellular makeup and extends out to the ways in which we orientate ourselves in sync with the magnetic fields of the universe.

For Hannah Arendt, “in a universe where everything, if it moves at all, moves in a cyclical order,” mortality is a straight line that cuts through the cycles of biological life.⁵ *Navigating Polarities* opposes the rectilinear life trajectory from birth to death — humans, the work suggests, are matter like any other matter, affected by the same laws of attraction and repulsion. Meditating on polarity enables Dijkman to think about the dualisms that govern Western thought and reside within our very cells, yet the core message of the work is one of plurality. In the affirmative words of Roland Barthes: “one must pluralize, refine, continuously.”⁶

Amelia Wallin

Amelia Wallin is an Australian curator, researcher, and writer. Her work focuses on facilitating cross-disciplinary artistic exploration and interrogating alternative models for institution building. Her recent writing examines reproductive labor in institutions. She has previously worked with independent art spaces, organizations, and biennales in Sydney and New York.

⁵ Roland Barthes, Roland Barthes, 1977.

⁶ Ibid.

A R T W O R K S

NAVIGATING POLARITIES, 2018

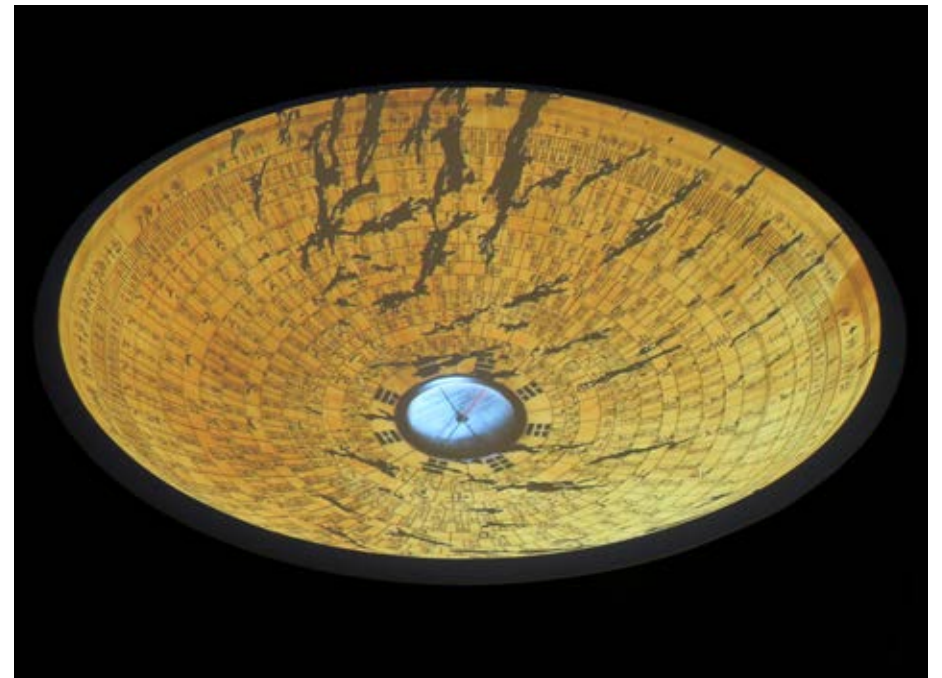
Marjolijn Dijkman

HD Film

Installation: 58 x 192 cm

Duration: 24:02 min

Commissioned by: The 21st Sydney Biennale, 2018



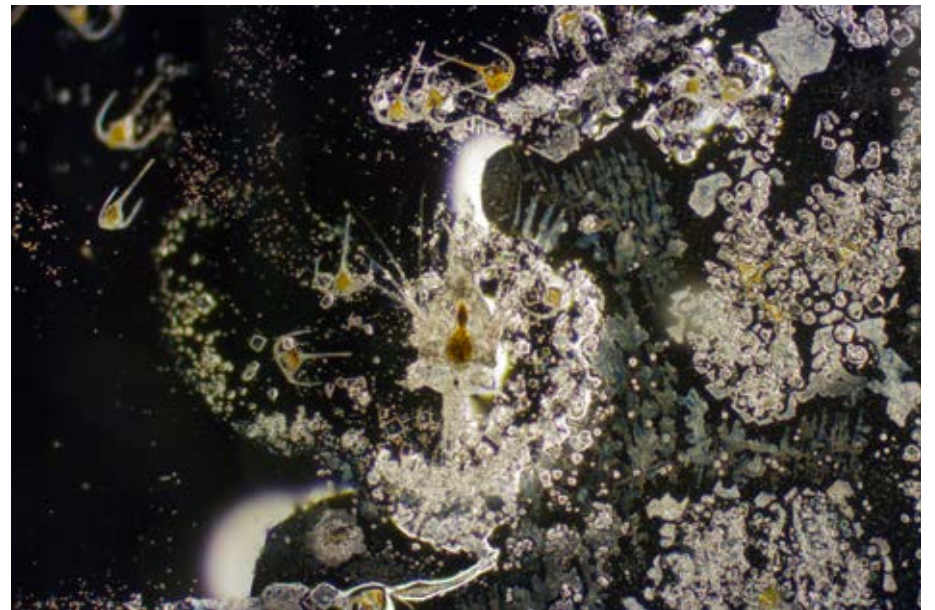
RECLAIMING VISION, 2018

Marjolijn Dijkman & Toril Johannessen

HD Film, 16:9

Duration: 26:37 min

Commissioned by: The Munch Museum for Munchmuseet on the Move, 2018



*ABERRATIONS I (COMPOSITION WITH ALGAE AND
MICROPLASTICS), 2018*

Marjolijn Dijkman & Toril Johannessen
120 x 170 cm
C-Print on paper



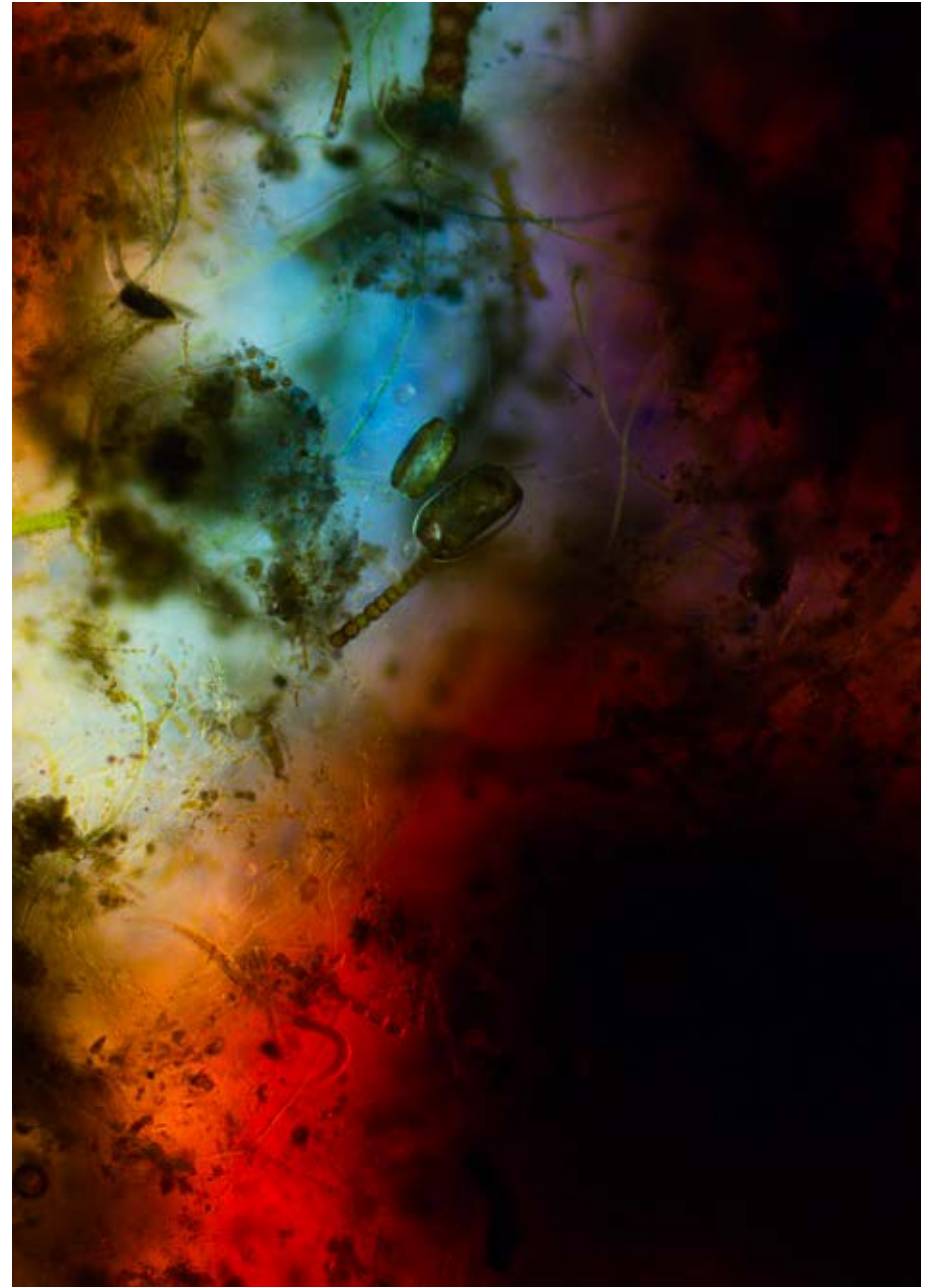
*ABERRATIONS II (COMPOSITION WITH ALGAE AND
MICROPLASTICS), 2018*

Marjolijn Dijkman & Toril Johannessen
120 x 170 cm
C-Print on paper



*ABERRATIONS III (COMPOSITION WITH ALGAE AND DYE),
2018*

Marjolijn Dijkman & Toril Johannessen
120 x 150 cm
C-Print on paper



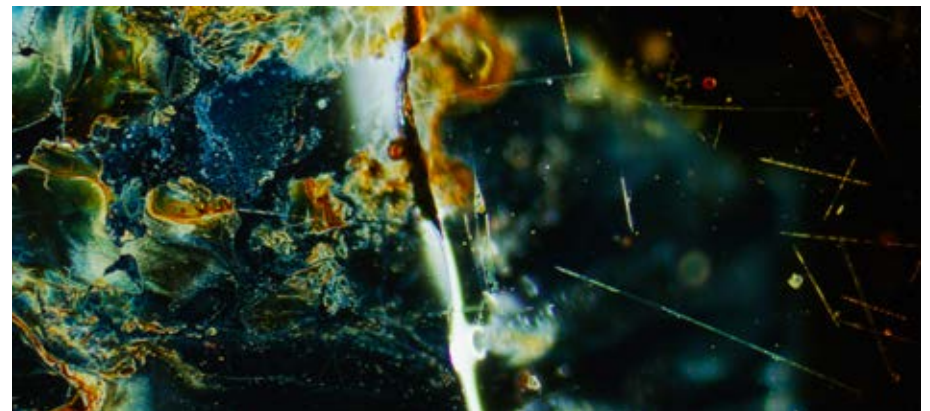
*ABERRATIONS IV (COMPOSITION WITH ALGAE AND
MICROPLASTICS), 2018*

Marjolijn Dijkman & Toril Johannessen
180 x 220 cm (6 panels of 106 x 60 cm)
C-Print on paper



*ABERRATIONS V (COMPOSITION WITH ALGAE AND OIL),
2018*

Marjolijn Dijkman & Toril Johannessen
145 x 65 cm
C-Print on paper



Marjolijn Dijkman

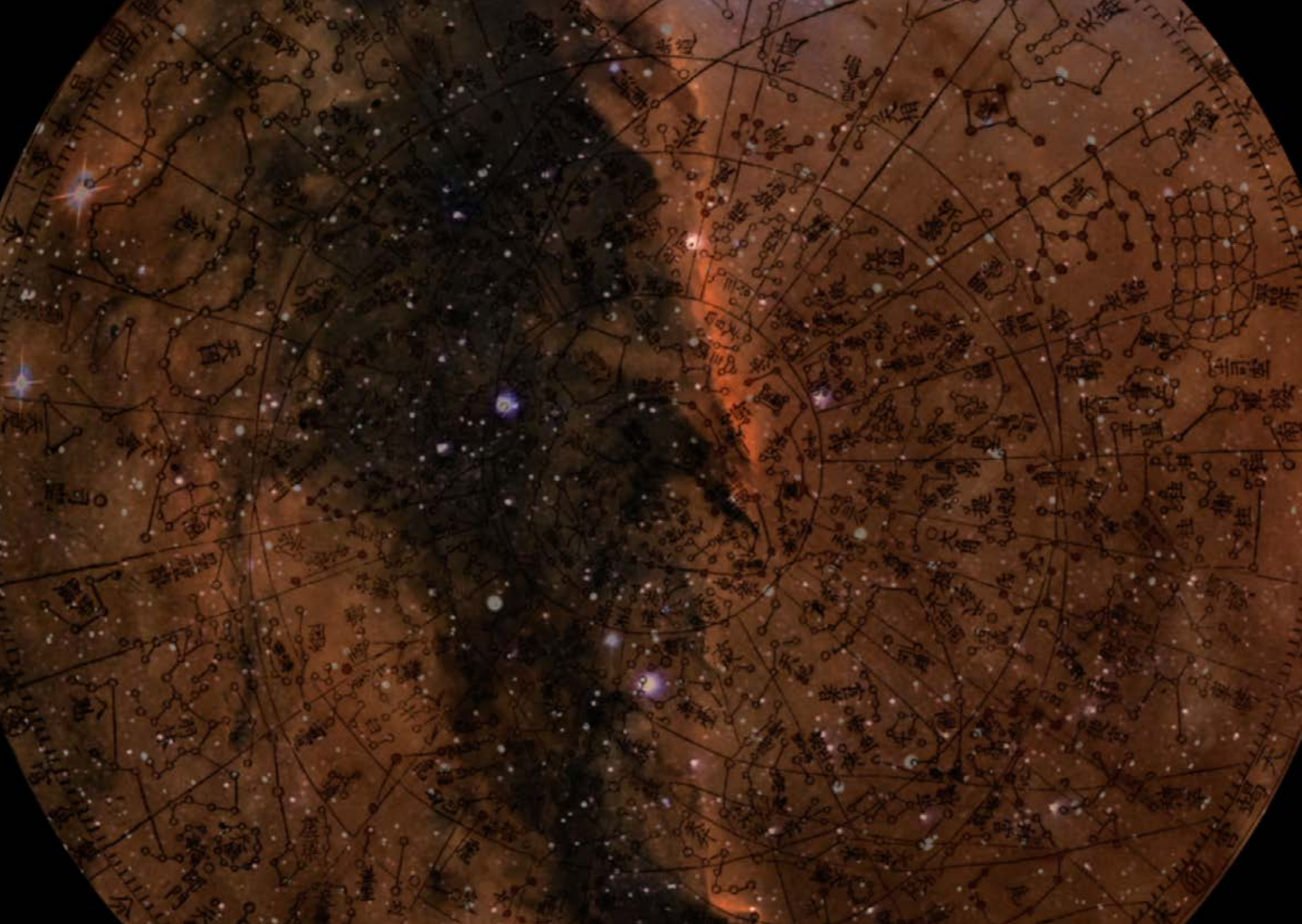
(b. 1978, The Netherlands)

Marjolijn Dijkman is an interdisciplinary artist based in Brussels. Her research-based works can be seen as a form of science fiction, abstraction or speculation. A co-founder of Enough Room for Space, Dijkman has had solo shows at Munchmuseet, Oslo (with Toril Johannessen, 2018); fig.-2 at the ICA, London (2015); IKON Gallery, Birmingham, UK (2011); and Berkeley Art Museum, USA (2010). She has participated in the 21st Biennale of Sydney (2018), the 11th Shanghai Biennale (2016), and the 8th Sharjah Biennial (2007).

Toril Johannessen

(b. 1978, Norway)

Toril Johannessen is an artist based in Tromsø. Ways of seeing — and not seeing — are recurring themes in Johannessen's practice. Combining historical records with fiction and her own investigations, her works often have elements of storytelling in visual or written form. Exhibitions include solo shows at Munchmuseet, Oslo (with Marjolijn Dijkman, 2018); ARoS, Aarhus (2017); and Museum of Contemporary Art, Oslo (2016). She has participated in the 13th Dak'Art Biennale de Dakar (2018), the 13th Istanbul Biennial (2013), and dOCUMENTA 13 (2012).



NAVIGATING POLARITIES

Our Universe is asymmetrical,
so there must be an imbalance between matter and antimatter.

Christian Smorra is a core member of CERN, the European Organization for Nuclear Research, quoted in 'Riddle of matter remains unsolved: Proton and antiproton share fundamental properties', Germany: hannes Gutenberg University Mainz (2017).

To be lawless is to be out of the Universe.

Albert Webster Edgerly (1852 – 1926) published over 100 utopian religious books under the pseudonym Edmund Shaftesbury, including 'Private Lessons In The Cultivation Of Magnetism Of The Sexes', Manchester: Psychology Publishing Co (1936).

Monopoles existed for a very short time in the early history of the Universe.

Paul Dirac (1902-1984) is credited with proposing the theory of magnetic monopoles in a paper from 1931.

Some have tried to recreate monopoles here on Earth, but failed.

The Monopole and Exotics Detector at the Large Hadron Collider (MoEDAL) has taken up the search, but has found no monopoles to date, CERN, France (2015).

This world is supported by a polarity, that of existence and non-existence.

'Kaccānagotta Sutta' ('Right-view'), Buddhist text (ca. 435-443).

It is a reminder of the two cold poles, and all places between.

Fragment from English poet Tony Harrison's (b. 1937) 'Facing North', Selected Poems, United Kingdom: Harmondsworth (1984).

The natural laws seem to have been passing through a state of flux, reversal,
and alteration for some time now.

At one time the sky and the land were reversed.

Source unknown.

Mountains were displaced, rivers rerouted, forests destroyed,
and plants, animals and humans moved around.

Françoise Vergès (1952), 'Like a Riot: The Politics of Forgetfulness, Relearning the South, and the Island of Dr. Moreau', 'South as a State of Mind' Issue #6, (2017).

The balance of the world depends upon opposite tension,
with constant interactions between more than one force or element.

How does that which is drawn in different directions find harmony within itself?

Heraclitus of Ephesus (c. 535 – c. 475 BC) was a Greek philosopher known for his doctrine of change being central to the universe.

Touching, sensing, is what matter does, or what matter is.

Touching is a matter of response.

All we really ever feel is the electromagnetic force,
not the other whose touch we seek.

Karen Barad (1956) is a feminist theorist whose areas of expertise include theoretical particle physics and quantum field theory, 'On Touching—the Inhuman That Therefore I Am', Differences (2012).

Rubbing matter against matter can transfer a few electrons and produce a small net
charge, which can attract other forms of matter.

William Gilbert (1544-1603) was a British physician, physicist and natural philosopher. In the year 1600, he used the Latin word "electricus" to describe the force that certain substances exert when rubbed against each other.

Materiality itself is always touching infinite configurations of possible others,
other beings and other times.

Electromagnetic repulsions are negatively charged particles,
communicating at a distance pushing each other away.

That is the essence of touching: repulsion at the core of attraction.

Karen Barad (1956) is a feminist theorist whose areas of expertise include theoretical particle physics and quantum field theory, 'On Touching—the Inhuman That Therefore I Am', Differences (2012).

The oceans tides slowly wiggle the Earth's magnetic field.

Seawater is an electrical conductor, and therefore interacts with the magnetic field. As the tides cycle around the ocean basins, the ocean water essentially tries to pull the geomagnetic field lines along, NASA Goddard Space Flight Centre (2016).

Because of changing temperatures the strength of the field has weakened,
shifting the positions of the poles.

Changes measured by a satellite shows that Earth's magnetic field is changing, SWARM satellite, ESA (2016).

The poles have flipped many times before

and there is evidence that it's occurring again.

S.W Bogue et al., 'Very rapid geomagnetic field change recorded by the partial remagnetization of a lava flow', Geophysical Research Letters (2010).

But not all geography derives from the Earth itself,
some of it springs from our idea of the Earth.

James Wreford Watson (1915-1990) was a Canadian geographer, cartographer and poet. In 1961 he wrote, "The geography of a place results from how we see it as much as from what may be seen there".

'The Role of Illusion In North American Geography: a Note on the Geography of North American Settlement', Canadian Geographer / Le Géographe canadien (1969).

The poles must exist in pairs, one north and one south,
and must always have equal and opposite strength.

Fragment from William Gilbert (1544-1603) and Aaron Dowling, De Magnete, Magneticisque Corporibus, et de Magno Magnete Tellure [On the Magnet and Magnetic Bodies, and on That Great Magnet the Earth] (1600).

And cannot exist in isolation.

Charles-Augustin de Coulomb experimentally stated explicitly that the north and south poles cannot be separated, France (1785).

North and south are the nucleus of two sharply contrasted clusters of images and
emotions.

W. H. Auden, (1907-1973), The Complete Works of WH Auden: Prose, Volume II: 1939-1948, ed. Edward Mendelson, USA (2002).

Do these emphasize that what unites us or that what divides us?

Binary thinking is rarely symmetrical.

Paul Cloke and Ron Johnston, Spaces of Geographical Thought: Deconstructing Human Geographies Binaries, New York: SAGE (2005).

Most human communities have found points of cardinal direction.

Linguistic anthropological studies have shown that most human communities have four points of cardinal direction.

Even rocks have an idea of the poles, and remember where they once were in
relation to them.

The magnetic signature of the rocks allows paleomagnetists to date the rocks and map the position of the field at the time of their formation.

Everyone carries their own north within them.
Peter Davidson, The Idea of North, UK: Reaktion Books (2004)

And our moral compass finds true north when everything has gone south.
Is there a northern bias that shapes how we think about some parts of the planet?
It is only within the last few hundred years
that north has been consistently considered to be at the top.
Caroline Williams, 'Future - Maps have 'north' at the top, but it could've been different.' BBC (2016).

As the south pole of the compass needle points north, the north pole points south.
William Gilbert quoted by James D. Livingston, Driving Force: The Natural Magic of Magnets, Cambridge, MA: Harvard University Press (1996).

As parties move towards opposite poles,
they define themselves in terms of their polar opposition.
They assume more rigid positions and may refuse to negotiate.
M. Maiese and T. Norlen. "Polarization." Beyond Intractability. Eds. G. Burgess and H. Burgess. Conflict Information Consortium, University of Colorado, Boulder, (2003).

Why is the middle of a magnet devoid of attractive force?
Edwin D Babbitt (1828-1905), The Principles of Light and Color (1878).
Babbitt was an active spiritualist in New York and Boston where he devised theories of colour therapy, also known as the New Science of Healing by Light and Color.

All the phenomena in nature may be explained by two active principles:
attraction and repulsion. Like poles repel. Unlike poles attract.
Gowin Knight (1713-1772) was a practicing British physician whose discovery of magnetised steel lead to significant improvements in the magnetic compass. He published the paper An Attempt to Demonstrate, That all The Phenomena in Nature May be Explained by Two Simple Active Principles, Attraction and Repulsion: Wherein The Attractions of Cohesion, Gravity and Magnetism, are Shown to be One and The Same (1754).

What matters is not the discovery of certain oppositions,
but of encroachments, overflows, leaks, skids, shifts.
Roland Barthes (1915-1980), Roland Barthes translated by Richard Howard, USA: Farrar, Straus and Giroux (1977)

We know that our behaviour is effected by energy fields and electromagnetic radiation.
The EMF Project, Establishing a Dialogue on Risks from Electromagnetic Fields, handbook by World Health Organization, (2014).

The magnetite in the human brain caused by industrial pollution,
appears to affect long-term memory.
There are many frequencies in nature,
but most of the rising levels are said to be man made.
Magneto reception connects the electromagnetic laws to something deep inside us.
There is no obvious sense-organ that could be dissected to find the receptors,
responsible for triggering the neurons in the brain.
We have functioning magneto receptors, it's part of our evolutionary history.
Magneto reception may even be the primal sense.
Joe Kirschvink (1953) is geophysicist at the California Institute of Technology in Pasadena who is researching magneto receptors in humans and animals. Eric Hand, 'Maverick scientist thinks he has discovered a magnetic sixth sense in humans', Science (2016).

Since the magneto production of bacteria is influenced by climate change,
magneto fossils carry useful geological information about past environments on Earth.
L.Chen, D. A. Bazylinski, A. & B.H. Lower, 'Bacteria That Synthesize Nano-sized Compasses to Navigate Using Earth's Geomagnetic Field'. Nature Education Knowledge (2010).

Some people, standing in the fore peak of a craft, or lying in the bottom or bilge,
can actually sense the magnetic field of the Earth.
Vincent Bossley, 'Sailing by the Stars - How the Ancient Sailors Did it', Sailboat2adventure (2010).

We easily misattribute our own movements to self-will,
often misunderstanding the role of chance, influences and outside forces.
Donald D. Price and James J. Barrell, Inner Experience and Neuroscience Merging Both Perspectives, Cambridge, MA: MIT Press (2012).

Our autonomy is the result of a myriad of factors, of which we are only vaguely aware.
Ching-Hung Woo, 'Einstein's mortality', Philosophy Now (2015).

Lateral specialisation is an evolutionary choice and does not exist in all animals,
some species have identical hemispheres.
In the beginning the two halves of the human brain acted independently,
gradually gaining interconnection and coordination.
There are still situations in which the hemispheres not only think differently,
but also compete with one another.

What happens when the hemispheres find themselves disconnected from each other?
Louis Cozolino (1953) is an American psychologist whose research focused on the brain as a social organ, The Neuroscience of Psychotherapy: Healing the Social Brain, New York: W.W. Norton & Company (2002).

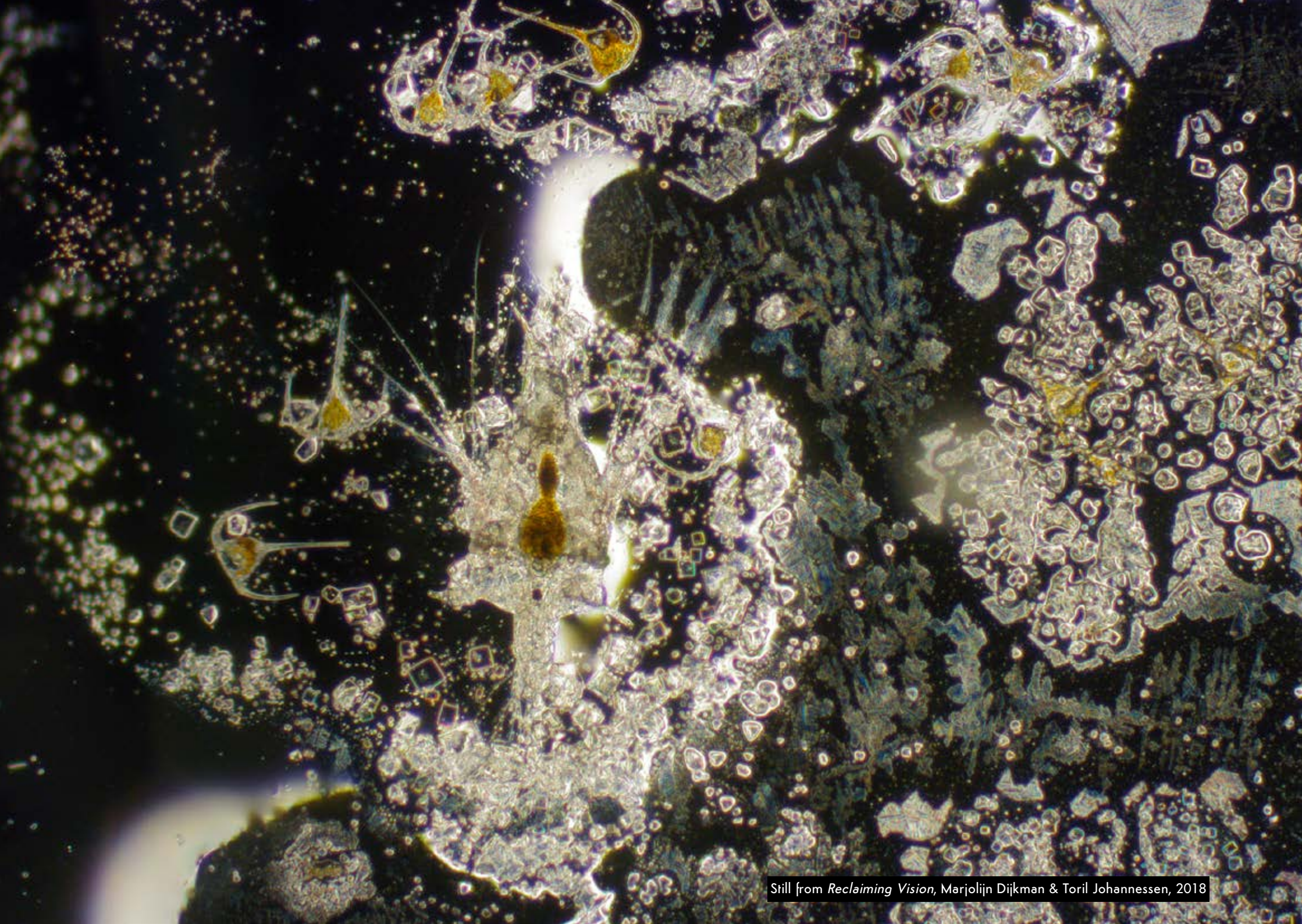
The principle activities of our brains are making changes in themselves.
Marvin Minsky (1927-2016) was an American scientist and researcher of artificial intelligence, The Society of Mind, is both the title of a book and the name of his theory of natural intelligence (1986).

But by disrupting brain activity in a particular region,
people's views of moral situations can be influenced.
They say that magnetic stimulation to the right side of the brain
doesn't completely reverse people's moral judgments, it just biases them.
The research of L. Young, J.A. Camprodon, Marc Hauser, A. Pascual-Leone and R. Saxe found that the disruption of the right temporoparietal junction with transcranial magnetic stimulation reduces the role of beliefs in moral judgments, Moral judgments can be altered ... by magnets, MIT (2010).

Hemi-neglect, or the denial of the existence of the left side of the body,
can result from injuries to the right parietal lobe.
When the neglect is severe, one behaves as if the left half of the world has ceased to exist.
Louis Cozolino (1953), The Neuroscience of Psychotherapy: Healing the Social Brain, New York: W.W. Norton & Company (2002).

Our binary worlds are in constant flux.
There is nothing natural about being forced into one category or the other.
Their power rests upon the assumption that nothing can be one thing, and its
opposite at the same time.
Paul Cloke and Ron Johnston, Spaces of Geographical Thought: Deconstructing Human Geographies Binaries, New York: SAGE (2005).

All conditions exist at all times in unity,
but our consciousness separates them into dualistic forms.
Fragment from article on different views within dialectical monism, Wikipedia.



Still from *Reclaiming Vision*, Marjolijn Dijkman & Toril Johannessen, 2018





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