

NOME

NOME, A LEXICON

ARTISTS

NORA AL-BADRI | NIKOLAI NELLES

JAMES BRIDLE

INGRID BURRINGTON

PAOLO CIRIO

CIAN DAYRIT

MARJOLIJN DIJKMAN AND TORIL JOHANNESSEN

GOLDIN+SENNEBY

IGOR GRUBIĆ

KHALED HAFEZ

NAVINE G. KHAN-DOSSOS

SAJAN MANI

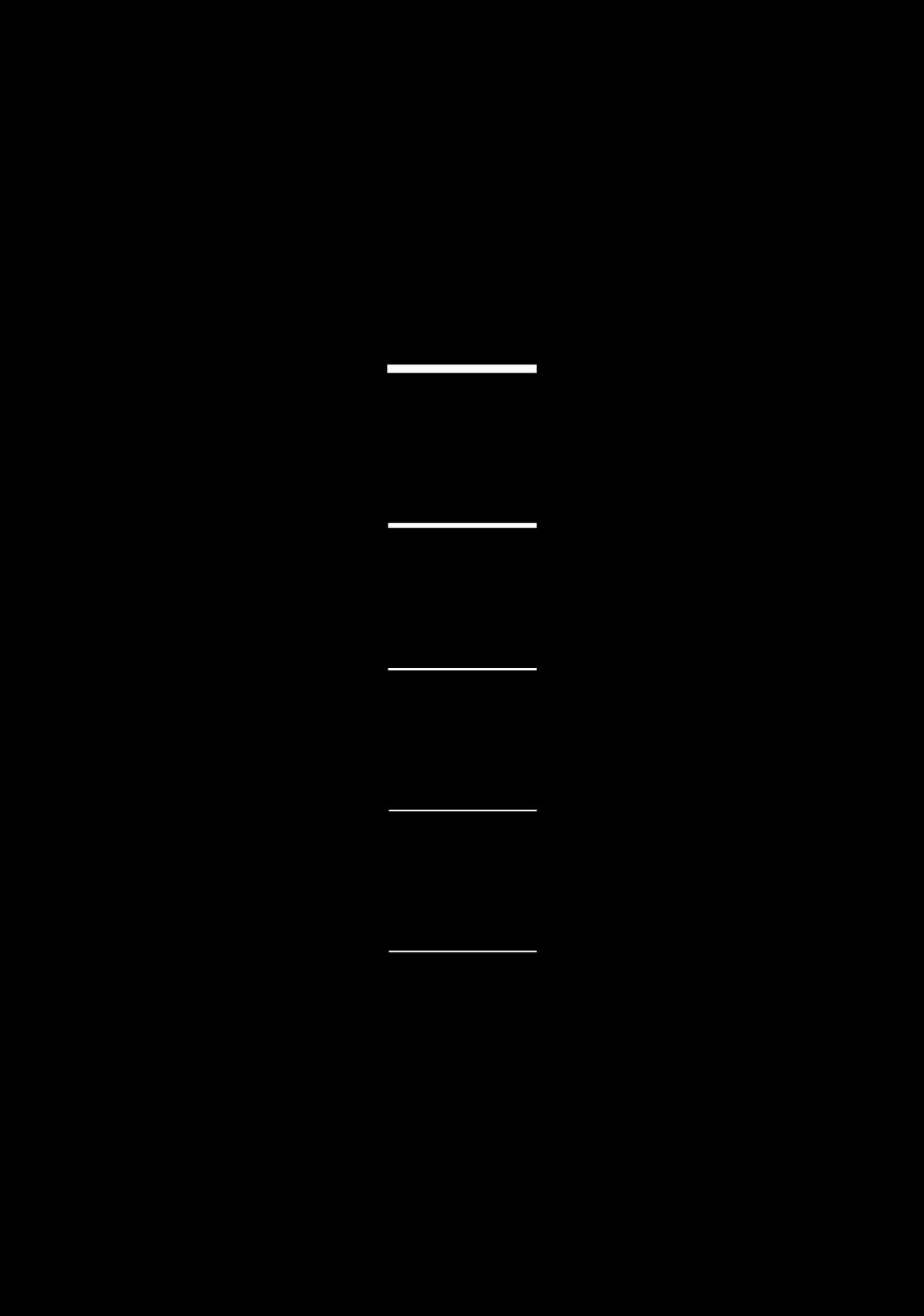
MATTHEW PLUMMER-FERNANDEZ

QUAYOLA

KAMEELAH JANAN RASHEED

KIRSTEN STOLLE

XIYADIE



NOME

NOME, A LEXICON

G R O U P S H O W

JUNE 13 - JULY 24, 2020

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

Glogauer Str. 17 | 10999 Berlin | Germany

NOME, A LEXICON

Jesi Khadivi

Imagine a newspaper without news. Imagine a sentence that rebels against itself, or leaks a bit, or refuses to be confined by a period. Imagine **propaganda** from a **biotechnology** company being subjected to the same **violence** it perpetuates upon the land. Imagine old maps covered with new markings — or a lexicon written in disappearing ink.¹ **Opacity, queer, surveillance:** these are merely a few of the terms that would appear in its pages. Indeed, such a book could be considered a guide to our present, which critic and media theorist Boris Groys describes as “a point of transition from the past to the future, becoming instead a site of permanent rewriting of both past and future — of constant proliferations of **historical** narratives beyond any individual grasp or control.”² The question of what it means to be contemporary has filled countless books, but I particularly like Groys’ notion of being with and in time, a “Zeit genossen,” a comrade in time, an attitude closely aligned with NOME’s mission.

As Groys so aptly notes, “the contemporary is actually constituted by doubt, hesitation, uncertainty, indecision — by the need for prolonged reflection, for a delay.”³ This notion of delay can be understood as a counterpoint to the forward charge of the modernist avant-garde in their pursuit of an enlightened, utopian future. Over the five years of its exhibition and publication activities, which have provided a platform for a number of artists, writers, and curators to test new ideas and formats, NOME has opened a space to dwell in this “period of delay,” and the exhibition *NOME, a lexicon* can be understood as an unruly glossary that looks back on the five years of its operation. This is an exhibition that is not meant to be read

¹ The terms comprising NOME’s lexicon are embedded within this text.

² Boris Groys, “Comrades of Time,” in *Going Public* (Berlin: Sternberg Press, 2010), p.90.

³ Groys, p.87.

linearly and the categories that the lexicon puts forward often bleed into one another, creating interstitial zones of tension. Organized around a set of terms that have defined NOME's conceptual and theoretical commitments over the past five years, which are embedded within this **text**, the exhibited artworks provide overlapping, at times oppositional, ways of entering and grappling with these concepts. In this light, *NOME, a lexicon* is both a poly-vocal examination of topics related to black sites, copyright, **computation**, greenwashing, **finance**, and **queer** culture, among other topics — as well as a form of autocritique.

The exhibition includes work by all of the artists whose thinking has contributed to shaping the gallery's program. James Bridle calls for "new metaphors" to understand the array of complex systems that comprise our networked, information-overloaded present. His work *Chagos (Waterboarded Documents)* relates to a black site where waterboarding was allegedly carried out, yet the **evidence** could not be shared due to purported "water damage." Through **mapping**, documenting, and identifying elements of network infrastructure, Ingrid Burrington's practice draws attention to the often overlooked or occluded landscapes of the internet. Her lenticular photographs show multiple versions of a single location at different points in time, revealing "the instability and shifting realities of satellite views."⁴ Paolo Cirio's works process different data and information to shape new structures, often intervening in corporations, media apparatuses, or the so-called network "users." *Sociality* is a searchable database of technology patents that shed light on the ethics — or lack thereof — of more than 20,000 algorithms, interfaces, devices, and online platforms. By setting data into new context, aggregating and fabricating it, he shapes new and unexpected compositions of information. Cian Dayrit adopts a practice of counter-cartography to revise historical and political **narratives**. In Dayrit's hands, art is folk and activist in a contemporary sense: it carries remnants of the past into the future.

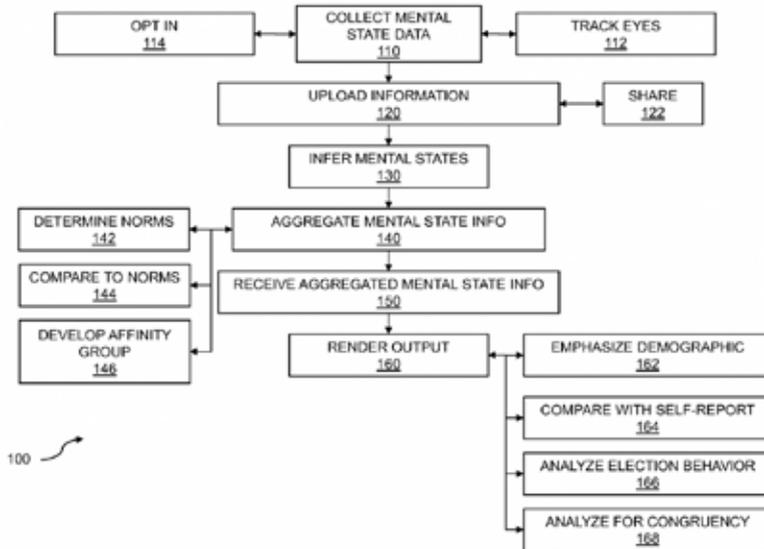
⁴ Press release, "Ingrid Burrington: Reconnaissance."

Informed by research and interdisciplinary collaborations, Marjolijn Dijkman's works often propose alternate knowledge systems through their entanglement of different temporalities and geographies. In *Reclaiming Vision* (2018), Marjolijn Dijkman and Toril Johannessen stage encounters between a diverse cast of microorganisms sampled from the brackish waters of the inner Oslo Fjord, adopting an expanded approach to the documentary form that combines fiction and speculative abstraction. Goldin+Senneby's work explores structural correspondence between conceptual art and finance capital, drawn to its tillological conclusions. The artists acquired their "trading strategies" from financial experts who are also interested in the arts, in exchange for artworks. The strategy documents are bound in files with cover illustrations by the designer Johan Hjerpe, which visually interpret the main dynamics of the strategies. Structured as a series of photographs that riffs on the editing principle of the jump cut, Igor Grubić's *366 Liberation Rituals* documents guerilla actions, the straightforward encounter with the streets, performativity, civil disobedience, and poetic terrorism. Grubić implements a series of social adjustments with these "rituals," correcting the irregularities of a post-transitional society. The practice of Khaled Hafez produces an amalgam of visual alphabets that bridge Orient and Occident, and address how globalization and consumerism have altered Middle Eastern societies, to create aesthetic hybrids. In *Contaminated Belief* (2007), he presents a specific but opaque space in which the notion of tool, prop, and sculpture coexist, reinforcing but also negating one another. Navine G. Khan-Dossos' painting practice develops a geometric abstraction that merges the traditional aniconism of Islamic art with the algorithmic nature of our networked world. The work *Remaining and Expanding* emerged from her ongoing research into Islamic State propaganda. The design and layouts of page-spreads from an issue of the online magazine *Dabiq* provide the structure for a series of panel paintings.

Matthew Plummer-Fernandez examines how algorithms and surveillance have pervaded our society. To create his synthetic painting *The Codification of Leadership*, he subjected three photographs of George W. Bush to an algorithmic auxiliary



MENTAL STATE ANALYSIS OF VOTERS



function in the graphics program of Adobe Photoshop, creating a new temporality that collapses the signing of the Patriot Acts, Homeland Security Acts and Intelligent Reform Acts into a multifarious, self-perpetuating moment. Sajan Mani's *#MakeinIndia* mobilizes the body as a "site for the powerless, the untouchable, and the unspeakable." Kameelah Janan Rasheed brings together spirituality, mathematics, and the tradition of black radical poetry to articulate new forms of language. Through **xerox** recombinations of sampled phrases and formulas, her work explores how we narrate the complex connections between the past, present, and future. Kirsten Stolle's research-based practice is grounded in the **investigation** of corporate propaganda, environmental politics, and biotechnology. In her ongoing series *Monsanto Intervention*, Stolle examines the connections between corporate interests and public health through strategies of redaction and collage. The self-taught artist Xiyadie revives the ancient tradition of Chinese papercutting, transforming this folk art form into *queer*, erotic landscapes of transformation.

Despite working in radically different media and aesthetic outputs, NOME's artists nonetheless share a distinct approach to grappling with our present moment. Their practices—often driven by conceptual, **documentary**, and investigative approaches—shed new light on our reality, which they understand as cutting across both the visible and **unseen** aspects of our world. Their approaches are neither merely endemic of our times, nor do they place their work at the service of a particular political cause, yet they share a broad commitment to questions of social **justice**. The diverse artistic practices that NOME supports contain and produce modes of seeing, doing, and making that propose a politics in their own right—particularly in how their work intersects with how our contemporary reality shapes visibility, perception, linguistics, and communication. They **zoom** into the complex **web** of social, economic, political, and environmental forces surrounding us to extract the stories that they tell—and don't tell—and *NOME*, a *lexicon* proposes a set of terms that enable us to read between the lines.

Jesi Khadivi

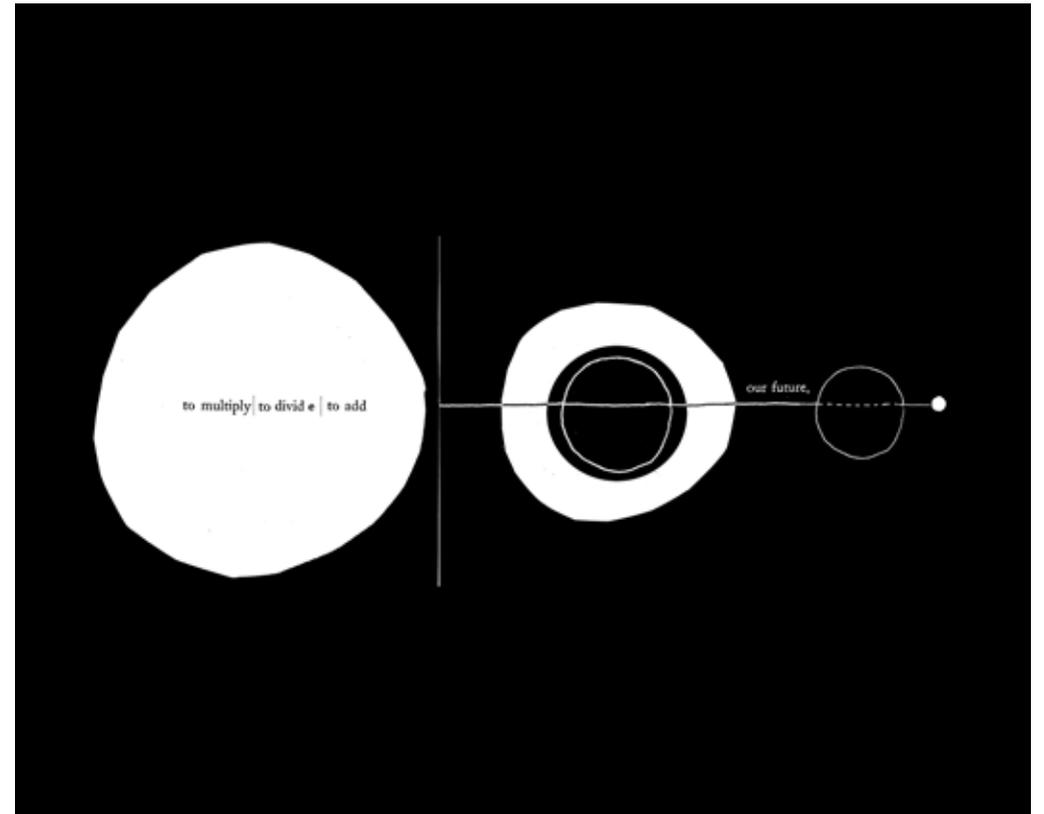
is an independent curator and writer. Together with the artist David Horvitz she runs PORCINO, one of the city's smallest exhibition spaces. Khadivi has curated exhibitions at Fondation Ricard, Paris; PS 120, Berlin, and the Wattis Institute for Contemporary Art, San Francisco. Her essays have appeared in numerous artist monographs and edited volumes, as well as publications such as Texte zur Kunst, Frieze, Phillip, FlashArt, Kaleidoscope, and The Brooklyn Rail. She has collaborated with NOME since 2018.

A R T W O R K S

Reading experimental poetry and thinking about the vernacular, I began to be really interested in the idea of a sentence that rebels against itself, or leaks a bit, or refuses to be confined by a period. The work plays with grammar and the rules of how to write, which are also implicit rules about the correct way to exist in the world as well.

Kameelah Janan Rasheed (as told to Audrey Wollen)

JUSTICE
NARRATIVE
TEXT
XEROX



KAMEELAH JANAN RASHEED

Future, 2019

Archival inkjet print

100 x 130 cm

“Trading Strategies” is a series of confidential trading strategies that Goldin+Senneby have acquired in exchange for artworks. The strategies have been developed by experts within the field of finance who are also committed to the arts. Each of the strategies have been algorithmically implemented as part of larger performance works, where the trading profits have been used to pay an actor. The strategy documents are bound and sealed with cover illustrations by designer Johan Hjerpe, visually interpreting the main dynamics of the strategic content.

COMPUTATION
FINANCE
INVESTIGATION
NARRATIVE
REALISM
TEXT
UNSEEN



GOLDIN+SENNEBY

*“VWAP Mean Reversion Strategy” with Philip Grant
(Anthropologist and former Equity Fund Manager),
Donald MacKenzie (Sociologist), 2013*

Sealed strategy document: 24 x 32,5 x 2 cm

Vitrine: oak veneer, mirror, acrylic glass, 44 x 60 x 135 cm

Photo: Karin Alfredsson

Sociality documented over twenty thousand patents of socially manipulative information technology. In *Sociality*, Cirio collected and rated Internet inventions submitted to the US patent office. Subsequently, he invited the public to share, flag, and ban the technologies designed to monitor and manipulate social behaviors. Cirio obtained the patent images and data through hacking the Google Patents search engine. He then rated the patents and created thousands of compositions with images of flowcharts and titles of inventions, which were published on the project's website www.sociality.today.

APPROPRIATION
COMPUTATION
EVIDENCE
INVESTIGATION
JUSTICE
LAW
REALISM
SURVEILLANCE
TEXT
WEB



PAOLO CIRIO
Sociality, 2018
Digital prints
Dimensions variable

Land issues in the Philippines open out onto the wider experience of contested topographies, dispossession, and processes of domination in the Global South. Approaching these issues and discourses, Dayrit orients viewers toward the aesthetic-materialist field of perceiving and experiencing maps.

Clod Marlan Krister V. Yambao

GLOBAL SOUTH
MAPPING
TEXT
VIOLENCE



CIAN DAYRIT

Insidious Imperial Insignia 01, 2020

Acrylic on collage

70 x 85 x 6 cm



CIAN DAYRIT

Insidious Imperial Insignia 02, 2020

Acrylic on collage

70 x 85 x 6 cm

Waterboarded Documents presents a series of research documents surrounding the operation of websites and domains linked to the British Indian Ocean Territory, an archipelago forcibly depopulated in the 1970s and subsequently used as a US base during the invasions of Afghanistan and Iraq, as well as a CIA black site and rendition transit point.

Reproducing the effects of water damage claimed by the British Government to prevent the release of information relating to the rendition program, the documents illustrate the complicity between contemporary technological networks and older forms of entrenched and imperial power.

APPROPRIATION
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JAMES BRIDLE

Chagos (Waterboarded Documents 002), 2015

Mixed media

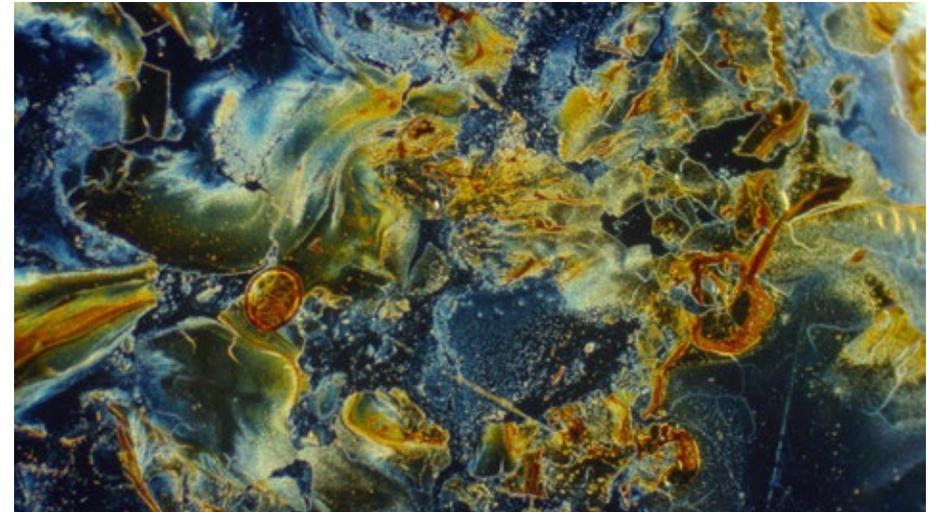
119 x 72 x 110 cm

How can shifting between the macroscopic and the microscopic help us to imagine complex systems that are otherwise hard to grasp?

Marjolijn Dijkman explores perception and human experience through the lenses of cultural and scientific production. Informed by research and collaboration, her work opens up categories of thought — geography, ecology, museology, cosmology — through fictionalization and humor. Her artworks can be seen as a form of science-fiction or speculative abstraction, combining different temporalities and geographies to form unconventional collective narratives.

Made in collaboration with Toril Johannessen, *Reclaiming Vision* focuses on aquatic life forms that are invisible to the human eye yet have been affected by human activity. Dijkman and Johannessen placed microorganisms and pollutants from Norwegian fjords under a light microscope in choreographed sequences, blurring the boundary between nature documentary and fiction. By exploring brackish water, its inhabitants, properties, and human traces, the film reflects upon our relationships with the “natural” environment, especially those we cannot see without technology.

DOCUMENTARY
EVIDENCE
LAW
REALISM
UNSEEN
ZOOM



MARJOLIJN DIJKMAN & TORIL JOHANNESSEN

Reclaiming Vision, 2018

HD Film, 16:9

26:37 min

Commissioned by: The Munch Museum for Munchmuseet

On The Move, 2018

Expanding and Remaining, 2016, a suite of thirty-six gouache-on-panel paintings [is] sourced from the fifth issue (November 2014) of Dabiq, the online propaganda magazine of ISIS. Khan-Dossos reproduced pages from the issue and mounted the results together as an editorial board might mock up a draft issue to check layout and pacing; however, the artist redacted all imagery and text by rendering each block into a mélange of abstract color fields featuring differing bars, bands, and circles.

Adam Kleinman

HISTORY
OPACITY
REALISM
UNSEEN
WEB



NAVINE G. KHAN-DOSSOS
Expanding and Remaining, 2016
36 gouache on panel
25 x 35 x 1,5 cm

Celebrating the 40th anniversary of 1968, *366 Liberation Rituals* comprises a series of staged interventions and performances in public space in which the artist works through his experience in the Federal People's Republic of Yugoslavia. Over the course of one year between 2008 and 2009, Grubić performed micro-political actions and interventions on a daily basis.

Structured as a series of photographs that riffs on the editing principle of the jump cut, Igor Grubić's *366 Liberation Rituals* document guerilla actions, straightforward encounters with the streets, performativity, civil disobedience, and poetic terrorism. Grubić takes on a quasi-heroic role in these performances, adopting the identity of an overall-clad street hero determined to correct the irregularities of a post-transitional society.

NARRATIVE
REALISM
TEXT



IGOR GRUBIĆ
366 Liberation Rituals (Sad Clown), 2008
Archival inkjet Print
90 x 120 cm

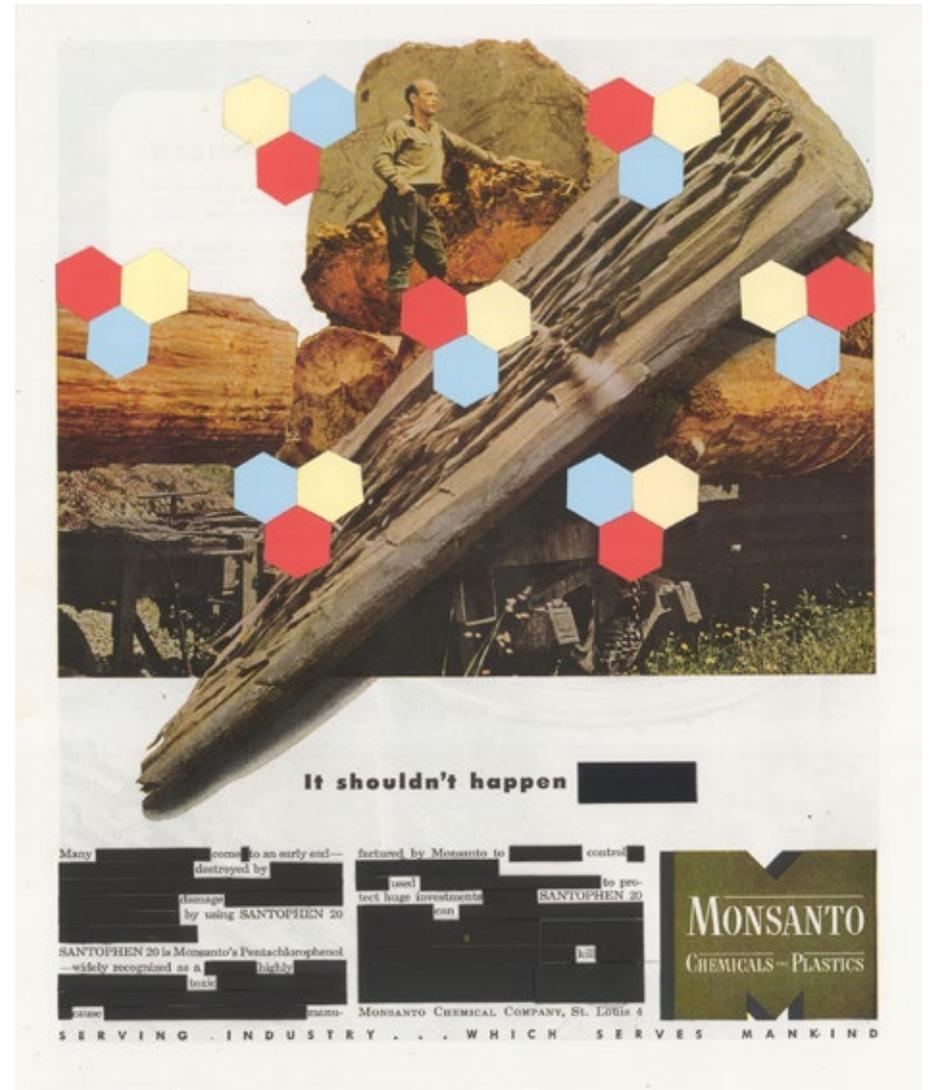
How is evidence best presented or, in this case, re-presented? In her ongoing series "Monsanto Intervention", Stolle alters and redacts mid-century Monsanto magazine advertisements pointing out a wrinkle in time. The Monsanto ads were ubiquitous, seen everywhere from *Life Magazine*, *The Saturday Evening Post*, *Fortune*, and *Time* to many other popular magazines. Using primary and secondary source materials including twentieth-century medical books, agricultural magazines, archival photographs, US Department of Agriculture promotional videos, and print advertisements, Stolle's work challenges the dominant public narrative, reflecting the artist's concern with industrial food production and the influence of biotechnology.

Mary Anne Redding

APPROPRIATION
 BIOTECHNOLOGY
 PROPAGANDA
 REALISM
 TEXT



KIRSTEN STOLLE
Make Insect Profit, 2013
 Collage on magazine advertisement
 30,5 x 21,5 cm



KIRSTEN STOLLE

It Shouldn't Happen, 2013

Collage on magazine advertisement

30,48 cm x 25,4 cm

Plummer-Fernandez's triptych *The Codification of Leadership*, 2014 uses graphically distorted images showing former US president George W. Bush at the signing of far-reaching legislation: the Patriot Acts, the Homeland Security Acts, and Intelligent Reform Acts. These three acts were signed into law by the Bush administration over the course of the fight against terrorism and include, among others, the large-scale surveillance of American citizens in the name of public safety. The scope and complexity involved in the execution of these laws mean their implementation is increasingly taken over by algorithms that are more and more beyond the control of humans.

Sergey Harutoonian

APPROPRIATION
COMPUTATION
HISTORY
SURVEILLANCE

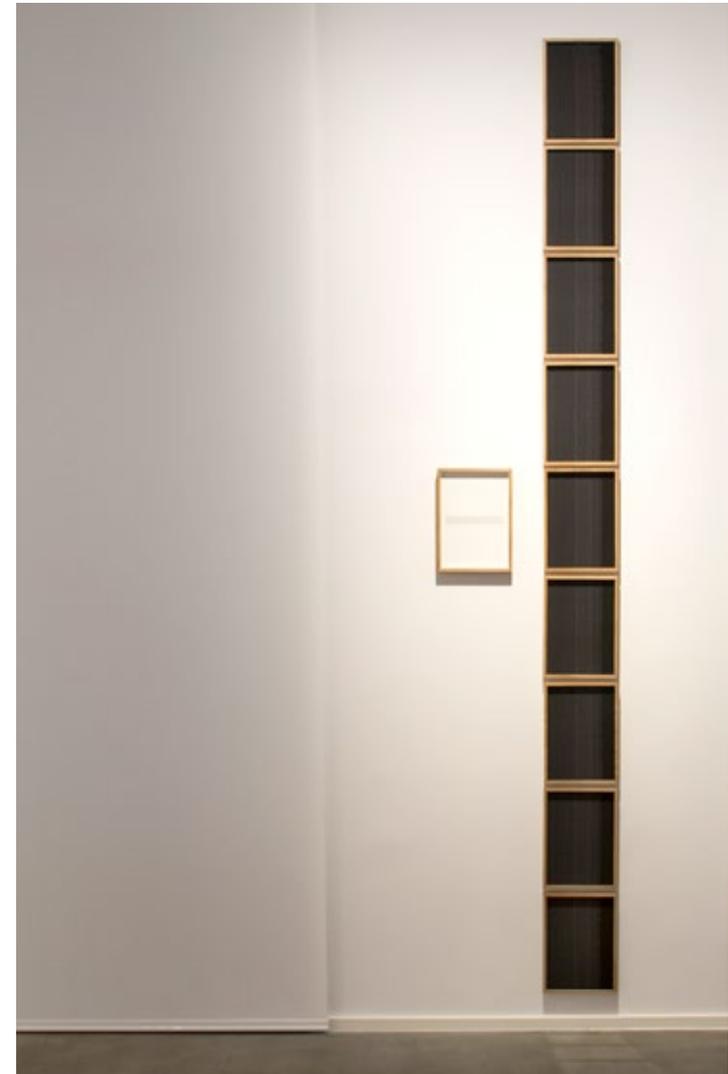


MATTHEW PLUMMER-FERNANDEZ
The Codification of Leadership, 2014
Custom software, three archival inkjet prints
93 x 70,5 x 3,5 cm each

The focus of this work is the non-human interpreter: the algorithm. Quayola subjects *Adoration of the Magi* by Sandro Botticelli to readings by custom software to examine its visual characteristics. He then allows a visible version of the readings to be produced by the computer: the predicate relating to the painting presented in a quasi-verbal form. It is by all means a language that should be familiar and understandable to humans. On the contrary, an inaccessible translation appears.

The aesthetic intent of such hermeneutic operation becomes evident when the artist uses it to unfold a temporal dichotomy and puts into dialogue as prints exhibited next to each other—two complementary interpretive forms. On one side the human one: a classical, meaningful and carefully worded composition of sentences by the father of Renaissance art criticism Giorgio Vasari. On the other side the computer one: a hyper-contemporary and illegible flow of technical verbosity.

COMPUTATION
TEXT



QUAYOLA

Iconographies #81-20 adoration after Botticelli, 2015

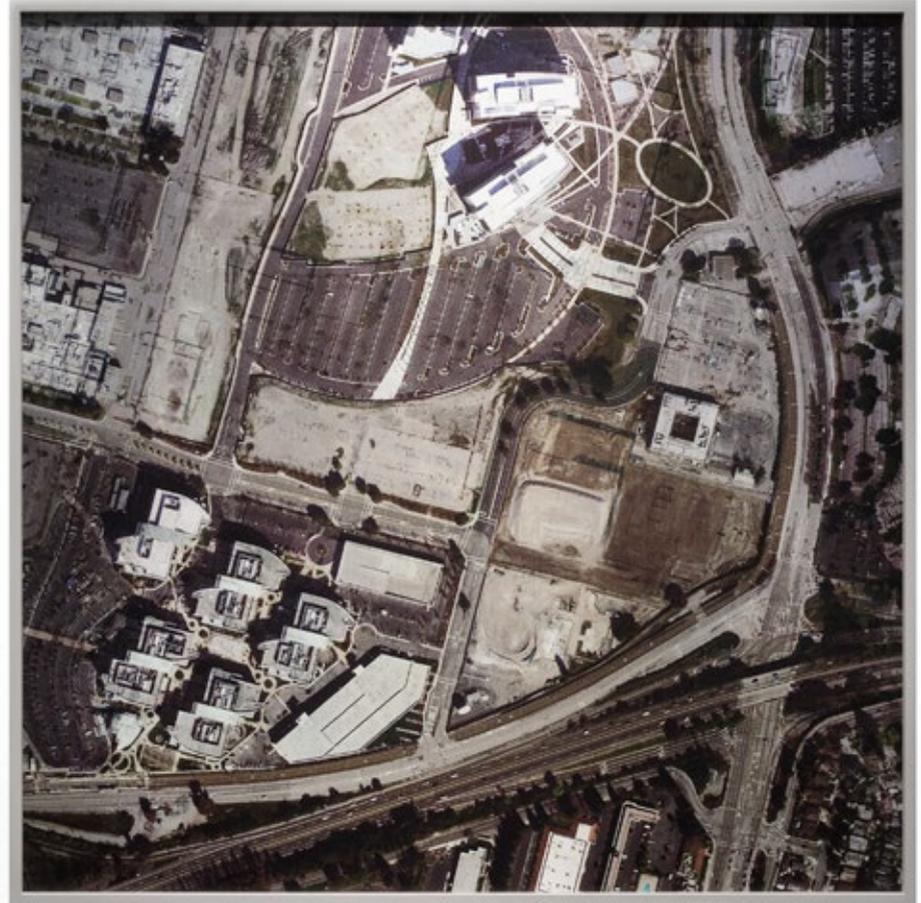
10 archival inkjet prints

24 x 33 cm each

Ingrid Burrington's large-scale lenticular prints show politically and technologically significant sites — data centers, air bases, space stations, downlinks — captured by high-resolution aerial photography. The lenticulars show two versions of a single location at different points in time, to reveal the instability and shifting realities of satellite views. We see sites before and after data centers' construction, building details camouflaged by filters, and whole locations blurred out in censorship. Onizuka Air Force Station was built in 1960 to support early aerospace operations. Referred to locally as the "Blue Cube," Onizuka was the longtime home of the Air Force Satellite Control Facility, which supported many renaissance satellite programs. The aerial views show the station before and after its demolition in 2014.

Hannah Gregory

APPROPRIATION
MAPPING
OPACITY
PROPAGANDA
REALISM
WEB
ZOOM



INGRID BURRINGTON

Onizuka Air Force Station (37.404435, -122.028578),

2016

Lenticular print

102 x 102 cm

Each object is iconic and rich with connotations. With regard to the gun, the word “trigger” defines “a small device that releases a spring or catch and so sets off a mechanism, especially in order to fire a gun,” whereas the verb “to trigger” means “to cause (an event or situation) to happen or exist, to provoke.” Since its invention, the hammer has been used as a symbol for many actions: from the idiomatic “to nail something” — to secure something, to achieve something — to the Italian saying “tra l’incudine e il martello” [“between the hammer and the anvil”], which in English can be compared to the saying “between a rock and a hard place” — to be in a situation where one is faced with two equally difficult alternatives. This latter idea would be a good anticipation of the meaning behind *Revolution (Liberty, Social Equity, Unity)*.

Nicola Trezzi

HISTORY
PROPAGANDA
REALISM



KHALED HAFEZ

Contaminated Belief, 2007

Bronze elements of various dimensions

Revolution, 2006

Single-Channel Split Screen Video

Hi-Def & Mimi-DV

4 min

In *Gate (Tiananmen)*, 2016 male lovers intertwine between the open Gates of Heavenly Peace — an illicit love at the main site where the legal love of the nation is performed. A version of China's Open Door Policy, Xiyadie's lovers embrace. It was in this square that Mao Zedong declared the founding of the People's Republic of China in 1949, and it is here that generations have protested: in 1919 during the May Fourth Movement, in 1976 after the death of Zhou Enlai, in 1989 when thousands were murdered in the Tiananmen Square Massacre. Now, mass gatherings take the form of military parades.

Hera Chan

JUSTICE
NARRATIVE
TEXT
XEROX



XIYADIE

Gate (Tiananmen) 门(天安门), 2016

Papercut with water-based dye and chinese pigments on
xuan paper

176 x 176 cm

Sajan Mani describes the performance *#MakeinIndia* as an “act of resistance through a black Dalit body to draw attention to historical and current injustice. My body is a site for the powerless, the untouchable, and the unspeakable. My performance will attempt to evoke pain, shame, power, and fear. I carry the bodies of Dalit grandfathers who were used as cows/beasts of burden in the fields and killed. I question collective memory and knowledge systems.”

GLOBAL SOUTH
INVESTIGATION
JUSTICE
NARRATIVE
UNSEEN
VIOLENCE



SAJAN MANI

#MakeinIndia, 2016

Photographic documentation of performance at Dhaka Art Summit 2016, Dhaka, Bangladesh. Duration: 8 hours, 4 hours each day.

60 x 90 cm

The most complex feature of the dinosaur totem is the cluster of taboos and rituals that surround its excavation and display. These form the core of public dinosaur fascination and “dinomania,” the set of emotional and intellectual associations that give dinosaurs “magic” and “aura” in mass culture. Here we must note a few salient differences between dinosaurs and traditional totem animals. The traditional totem was generally a living, actually existing animal that had an immediate, familiar relation to its clan. The dinosaur is a rare, exotic, and extinct animal that has to be “brought back to life” in representations and then domesticated, made harmless and familiar. The traditional totem located power and agency in nature; totem animals and plants bring human beings to life and provide the natural basis for their social classifications. By contrast, the modern totem locates power in human beings: we classify the dinosaurs and identify ourselves with them; we bring the dangerous monsters back to life in order to subdue them.

The Last Dinosaur Book by W. J. T. Mitchell

DOCUMENTARY
HISTORY
NARRATIVE



NORA AL-BADRI | NIKOLAI NELLES
Territories of Cultural Fracking, 2017
Single channel video
7 min

B I O G R A P H I E S

NORA AL-BADRI | NIKOLAI NELLES

b. 1984 in Marburg an der Lahn, Germany

b. 1980 in Frankfurt am Main, Germany

Berlin-based multidisciplinary artists Nora Al-Badri and Nikolai Nelles have worked together since 2009. Their artistic practice encompasses visual art, documentary filmmaking and cultural activism. Their work addresses hegemonic and neo-colonial power structures and representations of the Global North and South, reflecting on the absurdity of the human condition. The pair stage interventions to challenge social infrastructures and institutions through civil disobedience, and pursue a critical re-evaluation of the cultural commons.

The Other Nefertiti (2016) involved the public release of a high-res 3D data file of the Nefertiti Bust, an Ancient Egyptian artifact housed in the Neues Museum in Berlin, so that anyone can study, reconstruct or remix it. The work considers the role of copying in preservation and questions how access to global heritage is controlled. A scale reproduction of the bust was included in the exhibition "A World of Fragile Parts", curated by the Victoria & Albert Museum at the 2016 Venice Architecture Biennale.

Al-Badri and Nelles have participated in the 3rd Design Biennial (Istanbul), the Something Else, Off Biennale (Cairo), and the Darmstadt Tage der Fotografie (Germany), and have staged public interventions at Biennale 4, Thessaloniki (Greece) and Occupy Frankfurt. They have exhibited in many galleries and project spaces across Germany. Their work has been featured in international media including the New York Times, BBC, Arte, the Times, Le Monde Afrique, Egypt Today, Hürriyet, Wired, Der Spiegel, New Scientist, Dezeen and Artnet.

Nora Al-Badri is a multi-disciplinary artist with a German-Iraqi background. She studied Visual Art at Offenbach University of Art and Design and graduated in Political Sciences at Johann Wolfgang Goethe University in Frankfurt am Main. Nikolai Nelles is a German multi-disciplinary artist, graduating from Offenbach University of Art and Design in 2011. They have received grants from the Goethe-Institute, Institut für Auslandsbeziehungen (IfA), German Federal Foreign Office and European Cultural Foundation (ECF).

JAMES BRIDLE

b. 1980, London, UK

James Bridle is an artist, writer and theorist based in Athens and London. With a long-standing investigative interest in modern network infrastructure, government transparency, and technological surveillance, his artistic practice positions itself at the intersection of art, science, and political activism. In particular, he explores how the acceleration of technological advancement creates new ways to represent our physical world and affects our perception of the future by increasingly blurring the lines between the virtual and the real. His work incorporates software programming, social media, photography, installations, architectural rendering and maps.

Bridle's installations and works have been commissioned by The Photographers' Gallery, London; the Corcoran Gallery of Art, Washington, DC; FACT, Liverpool; and MU Eindhoven. Bridle's artworks have been shown at major international institutions including the Barbican and the Victoria and Albert Museum, London; LABoral, Gijón; ZKM Karlsruhe, National Arts Center, Tokyo; Milan Design Fair; Bienal International De Curitiba; and the Istanbul Design Biennial.

Bridle's work has been featured in *The Guardian*, *The Daily Mail*, *New York Magazine*, and *The New Statesman*, among others. His writings appear in publications including *Wired*, *ICON* and *The Observer*, where he contributes a regular column on publishing and technology. He is a member of the *Really Interesting Group* and gives regular lectures at conferences worldwide, including SXSW, Austin; dConstruct, Brighton; and Lift, Geneva. James Bridle was creative technologist in residence at the Lighthouse, Brighton and Eyebeam in New York.

"New Dark Age", his book about technology, knowledge, and the end of the future, was published by Verso (UK & US) in 2018, and he wrote and presented "New Ways of Seeing" for BBC Radio 4 in 2019.

INGRID BURRINGTON

b. 1987, US

Ingrid Burrington's artistic practice focuses on mapping, documenting, and identifying elements of network infrastructure, drawing attention to the often overlooked or occluded landscapes of the internet. By examining the geographic contexts and material realities of the network, she seeks to both demystify these technologies and to articulate the underlying politics and power dynamics of networked systems and life within an increasingly networked society. In 2015, she created *Networks of New York*, a field guide to identifying street ephemera and landmarks associated with internet and network infrastructure in New York City, where she lives. Taking a DIY, bottom-up approach, the guide focuses primarily on the quotidian aspects of the network, deciphering spray painted excavation markings, identifying antennae, and highlighting some major city landmarks of connectivity.

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Ingrid Burrington was artist in residence at the Lower Manhattan Cultural Council, Eyebeam, the Center for Land Use Interpretation, and a fellow at Data & Society and writes for *San Francisco Art Quarterly*, *Creative Time Reports*, *The Nation*, and *The Atlantic*. She is a frequent public speaker, and has given talks at FutureEverything, Eyeo, dconstruct, Theorizing the Web, and the Copenhagen Documentary Festival. Burrington is a member of Deep Lab, a collective of researchers, artists, writers, engineers, and cultural producers that explores topics of control, power, and politics as they pertain to technology and society.

PAOLO CIRIO

b. 1979, Turin, Italy

Paolo Cirio's art practice embodies the conflicts, contradictions, ethics, limits, and potentials inherent to the social complexity of information society through a critical and proactive approach.

Cirio's artworks stimulate ways of seeing, examining, and challenging modern complex social systems, processes, and dynamics. Cirio uses popular language, irony, interventions, and seductive visuals to engage a wide public in works of art about critical issues. His aesthetic investigations are highly conceptual with layered and interconnected meanings, functions and agents presented as whole closed referential system of interrelated ideas and actions.

Paolo Cirio's fine art translates critiques of information systems into artifacts to visually document and illustrate social structures examined by his conceptual work. Cirio's installation art combines images, photographs, diagrams, documents, public art, and videos to engage the general audience in experiencing and discovering subjects, outcomes, and significance of his interventions and concepts.

Paolo Cirio has exhibited at major international institutions including C/O Berlin; Museum für Fotografie, Berlin; Musée National d'Histoire et d'Art of Luxembourg; Victoria and Albert Museum, London; Somerset House, London; ICP Museum, NYC; China Academy of Art, Hangzhou; MoCA Sydney; ZKM, Karlsruhe; CCCB, Barcelona; MAK, Vienna; National Museum of Contemporary Art, Athens; MoCA Taipei; Sydney Biennial; 12th Gwangju Biennale, South Korea; Fondazione Sandretto Re Rebaudengo, Turin; and NTT ICC, Tokyo.

CIAN DAYRIT

b. 1989, Manila, Philippines

Cian Dayrit is an artist working in painting, sculpture, and installation. His practice involves counter cartography, revising historical and political narratives, and excavating ancient mythologies.

His cartographic projects “Exposition” (2016), which worked with the historical collections of the Lopez Museum and Library (Pasig, Philippines), and “Atlas of the Global South” (2016), a series of collaged and symbolic paintings, show how empire scored out the maps of the modern world, how its aftermath perpetuates industrial development, and how alternative territories might be imagined from the ground-up. Informed by the experience of colonialism from the perspective of the Philippines, Dayrit’s work nonetheless resists being fixed to a specific position or location.

Dayrit studied painting at the University of the Philippines, and won an Ateneo Art Award in 2017. Solo exhibitions include “Allegories of Nation-Building” at Kaida Gallery, Quezon City, Philippines (2018); “Busis Ibat Ha Kanayunan (Voices From The Hinterlands)” at Bellas Artes Outpost, Makati City, Philippines (2017); “Atlas of the Global South” at Kaida Gallery, Quezon City, Philippines (2016); “Spectacles of the Third World” at Tin-Aw Gallery, Makati City, Philippines (2015); and “The Bla-Bla Archaeological Complex” at U.P. Vargas Museum, Quezon City, Philippines (2013). In 2017–19 he participated in the New Museum Triennial “Songs for Sabotage” in New York, Dhaka Art Summit, Bangladesh, and Gotheborg Biennial, as well as in group exhibitions at ParaSite, Hong Kong, Hammer Museum, L.A., and the Metropolitan Museum of Manila. Gwangju Biennale announced Dayrit’s participation in 2020.

MARJOLIJN DIJKMAN

b. 1978, The Netherlands

Marjolijn Dijkman is a visual artist based between Drogenbos, Belgium and Saint Mihiel, France. Dijkman works in site-specific sculpture, video, photography, and participatory projects, exploring perception and human experience through the lenses of cultural and scientific production. Informed by research and collaboration, her work opens up categories of thought — geography, ecology, museology, cosmology — through fictionalization and humor. Her artworks can be seen as a form of science-fiction or speculative abstraction, combining different temporalities and geographies to form unconventional collective narratives.

Theatrum Orbis Terrarum (2005—ongoing) is an ever-expanding photographic archive of sites around the world, categorized by keywords such as ‘civilize’, ‘erase’, ‘occupy’, and ‘strike’, questioning the dominance of Western cartography. In 2016 her terminal installation including *Mirror Worlds* and video simulation *Prospect of Interception* were commissioned for the 11th Shanghai Biennial. Dijkman co-founded the interdisciplinary art organization Enough Room for Space in 2005 (with Maarten Vanden Eyndel). Dijkman has exhibited internationally including at Artefact 2017 (BE), ICA (UK), Spike Island (UK), IKON Gallery (UK), Berkeley Art Museum (US), Museo Tamayo Arte Contemporáneo (MX), Hessel Museum (US), De Hallen (NL), Boijmans van Beuningen Museum, (NL), Tallinn Photomonth 2015 (ES), Mercosul Biennial (BR) and Sharjah Biennial 8 (UAE). Her work has been featured in publications including Artforum, Art Monthly, Aesthetica, Frieze, Modern Painters and Metropolis M.

TORIL JOHANNESSEN

b. 1978, Norway, based in Tromsø.

“Perception and representation as historical and technological constructs are recurring themes in my artistic practice. Combining historical records with fiction and my own investigations, and with an attention to how scientific knowledge production coexists with other forms of knowledge and belief, my 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).

GOLDIN+SENNEBY

since 2004, Sweden

Goldin+Senneby is a Stockholm-based artist subject. Since 2004 their work has explored the structural correspondence between conceptual art and finance capital, drawn to its (il)logical conclusions. Recent works include a ghostwritten detective novel about an offshore company on the Bahamas (2007-2015), a magic trick for the financial markets (2016) and a proposal for an eternal employment at a train station (2026-). Currently their practice is mutating: Drawing on bodily experiences of an autoimmune disease, they are staging a fiction with an "autoimmune tree" as the main protagonist.

Solo exhibitions include: "Insurgency of Life", e-flux, New York (2019); "Standard Length of a Miracle", Tensta konsthall, Stockholm (2016); "M&A", Artspace NZ, Auckland (2013); "The Decapitation of Money", Kadist, Paris (2010); and "Goldin+Senneby: Headless", The Power Plant, Toronto (2008). Their work has been included in the 11th Gwangju Biennial (2016); 13th Istanbul Biennial (2013); Manifesta 9, Genk (2012); and 28th Sao Paulo Biennial (2008). They are represented in the collections of Moderna Museet, Stockholm; Centre Pompidou, Paris; and The Museum of Modern Art, New York.

IGOR GRUBIĆ

b. 1969, Croatia

Igor Grubić has been active as a multimedia artist in Zagreb since the early 1990s, making photography, video, and site-specific actions. These interventions into public space, along with video works that employ montage and jump cuts, represent past and present political situations while cutting through the fabric of reality.

East Side Story (2006–8) focuses on LGBTQ rights following violence against two pride parades in Belgrade and Zagreb in the early 2000s, through both televised images and scenes re-embodied by dancers. *366 Liberation Rituals* is a performative diary turned historical document consisting of photographs of the artist's micropolitical actions enacted each day from 2008–9 as a form of resistance. The experimental films *Capitalism follows socialism* (2012) and *Monument* (2015), which captures the Brutalist concrete Spomenik built by the former Yugoslav state for the victims of WWII fascism, consider post-transitional Croatia, and the monolithic — or fragile — construction of national memory.

Grubić represents Croatia in the 57th Venice Biennale and has participated in Manifesta 4 and 9, the 11th Istanbul Biennial, and the 20th Gwangju Biennale, as well as in numerous film festivals. His work has been acquired by TATE Modern, the Museums of Contemporary Art in Belgrade and Zagreb, MWW — Wrocław Contemporary Museum, and Kadist in San Francisco, among others. Selected group shows include "Zero Tolerance", MoMA PS1, New York (2014); "East Side Stories", Palais de Tokyo, Paris (2012); "Moving Forwards, Counting Backwards," MUAC, Mexico City (2012); and "Gender Check", Mumok, Vienna (2009). His films have received various European awards. The artist also writes and produces socially committed documentaries and reportages.

KHALED HAFEZ

Based in Cairo, Egypt.

Khaled Hafez's work delves into the dialectics of collective memory and consumer culture. Through various media — painting, video, photography and installation — Hafez deconstructs the binary narratives propagated by mass media and disrupts representational dichotomies such as East/West, good/evil. Re-assembling appropriated pop, historical, and political imagery, the artist traces links between the icons and serial format of Pharaonic painting and modern comics. His practice produces an amalgam of visual alphabets that bridge Orient and Occident, and address how globalization and consumerism have altered Middle Eastern societies, to create aesthetic hybrids far beyond the stereotypes of the news.

The video installation *Mirror Sonata in Six Animated Movements* (2015) for the 56th Venice Biennale was the culmination of Hafez's excavation of Egyptian identity, combining hieroglyphic forms with superhero figures and emblems of warfare. His work has been exhibited at, among others: Venice Biennale (57th, 56th and 55th editions); 12th Cairo Biennale (2010); Institut du Monde Arabe, Paris; British Museum, London; Hiroshima Museum of Contemporary Art, Japan; New Museum, NYC; Saatchi Gallery, London; MuHKA Museum of Art, Antwerp, Belgium; and Kunstmuseum Bonn, Germany. Hafez has been Fulbright Fellow (2005) and Rockefeller Fellow (2009).

NAVINE G. KHAN-DOSSOS

b. 1982, UK

Navine G. Khan-Dossos is visual artist based in Athens. She focuses on the complex relationship between Islam and the West in both historical and contemporary contexts. Her approach to this research is rooted in traditional western art history, whereas her painting is based on training in the philosophy and craft of Islamic art. Her interests include Orientalism in the digital realm, geometry as information and decoration, image calibration, and aniconism in contemporary culture.

My TV Ain't HD, That's Too Real (2015) presented as part of the *Art In The Age Of...* series of the Witte de With Center for Contemporary Art in Rotterdam was a series of "in-process" wall paintings that evolved throughout the exhibition with a new layer added at set times each month in response to media reports on the ongoing war with the Islamic State.

Khan-Dossos studied art history at Cambridge University, Arabic at Kuwait University, Islamic Art at the Prince's School of Traditional Art in London, and holds an MA in Fine Art from Chelsea College of Art & Design, London. During 2014 — 2015, she was a participant at the Van Eyck Academie in Maastricht.

She has exhibited and worked with various institutions, including The Museum of Islamic Art (Doha), Witte de With (Rotterdam), The Delfina Foundation (London), The Library of Amiens (Amiens), Leighton House Museum (London), and the A.M. Qattan Foundation (Ramallah). She has published work in *The White Review* and *The Happy Hypocrite*.

SAJAN MANI

b. 1982, Keralam, South India
Lives and works in Berlin, Germany

Sajan Mani is an intersectional artist hailing from a family of rubber tappers in a remote village in the northern part of Keralam, South India. His work voices the issues of marginalized and oppressed peoples of India, via the “Black Dalit body” of the artist. Mani’s performance practice insists upon embodied presence, confronting pain, shame, fear, and power. His personal tryst with his body as a meeting point of history and present opens onto “body” as socio-political metaphor.

Several of Mani’s performances employ the element of water to address ecological issues particularly related to the backwaters of Kerala, as well as to the common theme of migration. Some of his recent works consider the correspondence between animals and humans, and the politics of space. *Unlearning Lessons from my Father* (2018), made with the support of the Asia Art Archive, excavates the artist’s biography in relation to colonial history, botany, and material relations.

Sajan Mani has participated in international biennales, festivals, and exhibitions including “Specters of Communism”, at Haus der Kunst, Munich (2017); Dhaka Art Summit, Bangladesh (2016); Kampala Art Biennale, Uganda (2016); Kolkata International Performance Arts Festival (2014–16); and Vancouver Biennale, Canada (2014). In 2019–2021 he received the Fine Art Grant from Braunschweig Projects, an artistic research grant from the Berlin Senat, and the Akademie Schloss Solitude Fellowship in Germany. He has played a significant role in the development of the Kochi Biennale, leading the Malayalam editorial team, and writes on the contemporary art of South Asia for several cultural magazines.

MATTHEW PLUMMER-FERNANDEZ

b. 1982 in London, UK

Currently based in London, British-Colombian artist Matthew Plummer-Fernandez produces altered data-files and distorted 3D printed objects as “remixed” abstract artworks of geometric beauty. Customized software, replicability and generative techniques are the focus of his exploration of the automated systems that operate within digital culture and the physical world. Mainly, his artistic practice embraces the serendipity of digital glitch both as a playful and challenging reinterpretation of imperfection as added aesthetic value, and as a means of reflecting political views on free software applications and copyright protected artifacts.

His investigations of how advances in digital technology extensively transform our relationships with physical everyday items has widely developed through projects such as the *Digital Natives* sculpture series (2012), and *Disarming Corruptor*, a free software application that corrupts and encrypts 3D files beyond recognition. The application allows authorized users to reverse the process, reveal and share the file’s original and true nature. Awarded with a Distinction at *Ars Electronica* 2014, the application has provoked a compelling critical debate on file sharing censorship and potential intellectual property claims, as well as the emerging concern for the 3D printing and sharing of illegal items.

His work has been commissioned by Rhizome, Arts Co, It’s Nice That, and Selfridges. He has shown in galleries and museums worldwide, including Musée d’Art Contemporain de Montréal, Onassis Cultural Centre, Athens; Cyberarts / *Ars Electronica*, Linz; The Barbican, London; Brighton Digital Festival and FACT Liverpool.

QUAYOLA

b. 1982, Rome, Italy

Widely acclaimed for his immersive multi-channel video installations, animated painting, and large-scale sculptures, London-based artist Quayola merges classical aesthetics with custom built software and computer algorithms to create a space for contemplation in the virtual realm. Often using iconic paintings, stained glass windows, or frescos as source material, the artist re-contextualizes original masterpieces by transforming brush strokes, sculpture, and architecture into algorithmically derived abstract geometry, moving image, and sound.

Special commissions allowed the artist rare access to the art and architecture of churches, theaters and museums in Europe, including the Cathedral of Notre Dame and the Sistine Chapel, for the realization of his series of films, prints and installations entitled *Strata*.

Quayola's recent works include *Captives*, an ongoing series of digital and physical sculptures started in 2013 as a contemporary interpretation of Michelangelo's Prigioni and his technique of "non finito". The work, created through the use of complex mathematical functions, computer-generated geological formations, and industrial robots, explores the tension and equilibrium between form and matter, man-made objects of perfection and complex forms of nature, and received an honorary mention at the Ars Electronica 2014.

Quayola has exhibited and performed his work internationally, and in 2013 was awarded the Golden Nica at Ars Electronica for the project *Forms* with co-author Memo Aiken. Past displays of his work include a project for the 54th Venice Biennale at the Italian Cultural Institute in London and exhibitions at Paco Das Artes, Sao Paulo; National Art Center, Tokyo; Pushkin Museum, Moscow; Center for Fine Arts, Brussels; Museu Nacional d'Art de Catalunya, Barcelona; Victoria & Albert Museum, London; MU Artspace, Eindhoven; the British Film Institute, London; bitforms gallery, New York; Gaîté Lyrique, Paris; Palais des Beaux Arts, Lille; Grand Theatre, Bordeaux; Church of Saint Eustache, Paris; and EMPAC, New York.

Also a frequent collaborator on musical projects, Quayola has worked with composers, orchestras and musicians including Mira Calix, Plaid, Vanessa Wagner, the London Contemporary Orchestra, and the National Orchestra of Bordeaux.

KAMEELAH JANAN RASHEED

b.1985, California, US

Kameelah Janan Rasheed is an interdisciplinary artist based in Brooklyn, NYC. Rasheed's practice takes form across an ecosystem of provisional projects and experiments: large-scale text-banner installations, lecture performances, publications, sound works, library interventions, and xeroxed "architecturally-scaled collages" (*Frieze*, 2018), and other forms yet to be determined. Her installations act as a means of radical self-publishing, where words are taken off the page to interact materially with architecture, stretched or fragmented "to the edge of legibility" (*Artforum*, 2017). With interests in intertextuality, literacy, archiving, and ecology, Rasheed explores Black experimental poetics, vernaculars, and non-linearity as ways of narrating Black experience and thinking about modes of learning/unlearning. The artist is the founder of "Mapping the Spirit", a digital archive that documents Black spiritual life in the US through interviews, photography, video, and ephemera.

Rasheed has exhibited internationally at EXPO Chicago (2019), Venice Biennale (2017), Pinchuk Art Center in Kyiv, ICA Philadelphia, and at Brooklyn Museum, Queens Museum, New Museum, Studio Museum in Harlem, Brooklyn Public Library, Schomburg Center, and The Kitchen in New York, among others. Her work has been featured in *Artforum*, *BOMB*, *Guernica*, *The New York Times*, *Triple Canopy*, and others. She is the author of two artist books: *No New Theories* (Printed Matter, 2019) and *An Alphabetical Accumulation of Approximate Observations* (Endless Editions, 2019). Since 2018 she has collaborated with The Shed, New York, for the young person's creative program DIS OBEY. Shortlisted for the Future Generation Art Prize (2017) and the recipient of many art awards and residencies, Rasheed is currently on the faculty of the MFA Fine Arts at the School of Visual Arts, NYC.

KIRSTEN STOLLE

b. 1967, USA

Kirsten Stolle is a visual artist working in collage, drawing, and installation. Her research-based practice is grounded in the investigation of corporate propaganda, environmental politics, and biotechnology. Her work examines the global influence of agrichemical and pharmaceutical corporations on our food supply and the effects of long-lasting toxicity on our bodies, ecosystems, and environment.

Her *Specimen Series* (2013) of watercolors, painted while reading Rachel Carson's book of environmentalism, *Silent Spring* (1962), imagines unseen interferences between bodily interiors and the outside world. Stolle's art practice in many ways follows Carson's lead, warning of the pervasive misinformation spread by biotech companies from the post-war era to the present. Tactics of appropriation, redaction, and distortion across different media challenge industry narratives, along with that of the American dream itself.

Stolle received a BA in Visual Arts from Framingham State University and completed studies at Richmond College (London) and Massachusetts College of Art (Boston, MA). Her work is included in the collections of the San Jose Museum of Art, CA, the Minneapolis Institute of Art, MN, and the Crocker Art Museum, CA. She has exhibited at EXPO Chicago 2019; The Mint Museum, NC; Gregg Museum of Art & Design, NC; Fridman Gallery, New York; and Duke University, among others. Her work has been featured in *Poetry Magazine*, *Photograph*, *TOPIC*, *Made in Mind*, and *New American Paintings*. Stolle currently lives and works in North Carolina, USA.

XIYADIE

b. 1963, China

Xiyadie is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in the early 2000s, where he found an accepting community in the burgeoning gay subcultural scene. As he relates, the Siberian Butterfly is a northern creature. Surviving in the harshest conditions, it maintains its vanity and pursuit of freedom in an environment that does not lend political agency or representation to queer-identifying people.

In the late 1980s, his native Shaanxi Province was a centre for the preservation of folk arts including papercutting, which originates in the Eastern Han Dynasty (25—220 CE). Xiyadie subverts this historical form by depicting scenes of queer eroticism, where human beings are fused with nature and gay virility combines with the fertility of gardens and animal life. Due to the thinness of Chinese rice paper traditionally used for this craft, each work is made in editions, though the artist also works with materials like newspaper and silk, intricately cut and dyed by hand.

Xiyadie was educated at the Special Arts and Crafts School in Heyang County, and worked in the crafts department of the Xi'an Film Studio. His works were first exhibited at the Beijing LGBT Center. He was a participating artist in *Spectrosynthesis: Asian LGBTQ Issues and Art Now* (2017) at Taipei MOCA, marking the largest exhibition of its kind in Asia. His works have also been shown at Para Site, Hong Kong (2017); Galerie Verbeeck — Van Dyck, Antwerp (2015); Topenmuseum, Amsterdam (2015); Museum of World Culture, Gothenburg (2013); Museum of Far Eastern Antiquities, Stockholm (2012); and Flazh!Alley Art Studio, San Pedro, USA (2012). Xiyadie has been profiled by *Hyperallergic*, *BBC News*, *Los Angeles Times*, *Global Times*, Shaanxi TV, Dragon TV, CCTV, *et alors?* and *Advocate*. He is a member of the China Society for the Study of Folk Literature and Art, as well as the Shaanxi Society for the Study of Folk Literature and Art.









A large wall-mounted display consisting of a grid of approximately 40 small panels. Each panel contains a mix of text, diagrams, and icons, likely representing a collection of data or research findings. The text is small and dense, and the diagrams include flowcharts, bar graphs, and simple illustrations. The overall layout is organized and systematic, suggesting a comprehensive report or a series of related studies.





NOME, a lexicon

With artists Nora Al-Badri and Nikolai Nelles, James Bridle, Ingrid Burrington, Paolo Cirio, Cian Dayrit, Marjolijn Dijkman and Toril Johannessen, Goldin+Senneby, Igor Grubić, Khaled Hafez, Navine G. Khan-Dossos, Sajan Mani, Matthew Plummer-Fernandez, Quayola, Kameelah Janan Rasheed, Kirsten Stolle, and Xiyadie.

Curated by **Luca Barbeni** and **Jesi Khadivi**.

Essay by **Jesi Khadivi**.

Creative Direction: **515 Creative Shop**

Design: **Matteo Barbeni**

Text edit: **Hannah Gregory**

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NOME

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Sales Associate: **Jesi Khadivi**

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