

NOME

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PLAN B

ARTISTS

JAMES BRIDLE

PAOLO CIRIO

CIAN DAYRIT

MARJOLIJN DIJKMAN

GOLDIN+SENNEBY

IGOR GRUBIĆ

KHALED HAFEZ

VOLUSPA JARPA

NAVINE G. KHAN-DOSSOS

RAJKAMAL KAHLON

SAJAN MANI

ANA PRVAČKI

KAMEELAH JANAN RASHEED

KIRSTEN STOLLE

XIYADIE

NOME

P L A N B  
G R O U P S H O W

DECEMBER 06, 2020 - FEBRUARY 12, 2021

N O M E G A L L E R Y . C O M  
Potsdamer Str. 72 | 10785 Berlin | Germany

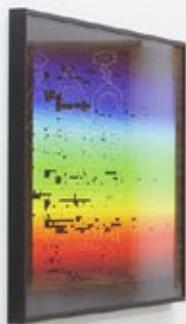
## PLAN B

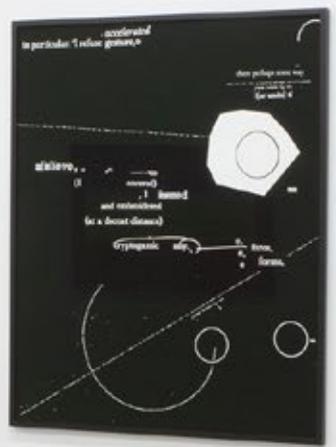
Sometimes things don't work out as you planned. And when this happens, you have a plan B. NOME is pleased to announce the group exhibition Plan B, featuring works by James Bridle, Paolo Cirio, Cian Dayrit, Marjolijn Dijkman, Goldin+Senneby, Igor Grubič, Khaled Hafez, Voluspa Jarpa, Rajkamal Kahlon, Navine G. Khan-Dossos, Sajan Mani, Ana Prvački, Kameelah Janan Rasheed, Kirsten Stolle, and Xiyadie.

**James Bridle**'s series *Fraunhofer Lines* documents the patterns of redactions made to official documents prior to their release under the Freedom of Information Act. For *Capture*, **Paolo Cirio** collected thousands of public images of police taken during protests in France and processed them with Facial Recognition software, thereby turning this instrument of surveillance against the same authorities who routinely deploy it. **Cian Dayrit**'s *Lunas sa Sistematikong Pang-api* reveals a ceremonial setting where anthropomorphic figures are embroidered onto three red banners representing imperialism, feudalism, and bureaucrat capitalism. Prior to the Enlightenment, electricians were considered entertainers who turned electrical demonstrations into spectacular events. In her series of photographs *Earthing Discharge*, **Marjolijn Dijkman** uses a high voltage electro-photography technique to return to a moment in time when electricity was still made visible. **Goldin+Senneby**'s photographs *Spruce Time* depict their quest to clone a spruce tree that, with a root system dating back 9,550 years, has lived through the entire Holocene.

**Igor Grubič** adds arms holding a red flag to the canonical *Boccioni sculpture Unique Forms of Continuity in Space*, imbuing the allegedly apolitical original work with a socialistic element that runs counter to the right wing ideology of the Italian futurists. The sculptural elements in **Khaled Hafez**'s *Memory Box* comprise bronze casts of real objects that shaped the artist's memory as a child, like his father's camera when he served in military intelligence in Syria and Yemen, and a Rolex replica from a special assignment in Algeria late

1960s. Grappling with gaps, illegibility, and the unstable borders between fact and fiction, **Voluspa Jarpa**'s installation *Minimal Secret Condor Operation* emerges from her long-term engagement with declassified CIA files from Operation Condor. **Rajkamal Kahlon**'s paintings from the series *This Bridge Called My Back* were made directly on the pages of Dr. Carl Heinrich Stratz's controversial book of racial taxonomy "*Die Rassenschönheit des Weibes*", first published in 1901. **Navine G. Khan Dossos**' series *Grey Discretionary Command* reflects on women as both perpetrators and victims of violence, questioning what it means to be both a menace and a target. **Sajan Mani**'s work documents a performance in which he transfers expressive renderings of the Dalit activist and poet Poykayil Appachan's (1879–1939) Malayalam protest songs of to the walls of NOME's former location. **Ana Prvački** drawings emerged from a durational project entitled *Queen*, which was inspired by the intersection of familial history and tradition, ecology, and war. In **Kameelah Janan Rasheed**'s works, measurement, approximation, and their signs and symbols are placed in relation to Black liberation, the ways society has been constructed, and history told. In *13 Reasons Why There Are No Great Male Artists*, **Kirsten Stolle** inverts sexist statements by male artists, curators, critics, and historians by replacing the words "women" or "female" with "man" or "male." **Xiyadie**'s subverts the traditional practice of paper-cutting, which dates back as far as the sixth century, through his depictions of queer eroticism.









A R T W O R K S

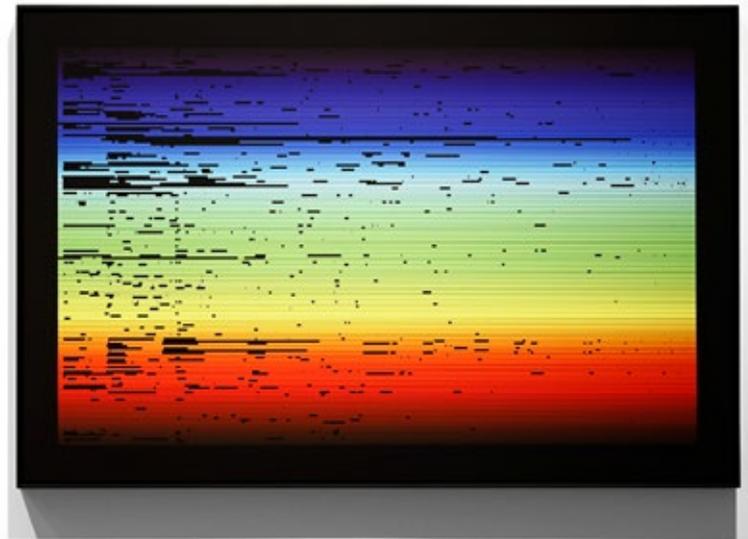
**JAMES BRIDLE**

*Fraunhofer Lines 002, 2015*

Archival inkjet print

80 x 120 cm

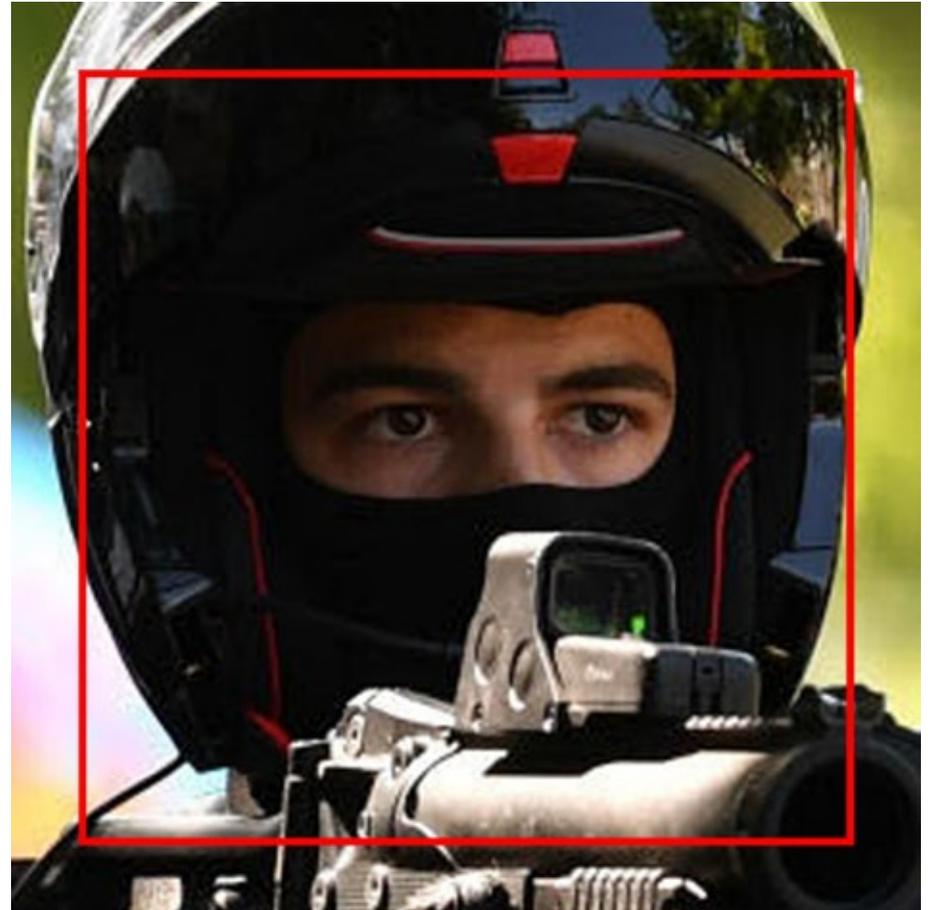
Unique



**PAOLO CIRIO**

*Capture 2019-04-20, Paris, 2020*

C-print  
100 x 100 cm  
Ed.3



**CIAN DAYRIT**

*Lunas sa sistematikong pang-*api*, 2020*

Embroidery on Fabric (Collaboration with Henry Caceres),  
objects, Woodwork, Book (Caser)  
Variable dimensions  
Unique



**MARJOLIJN DIJKMAN**

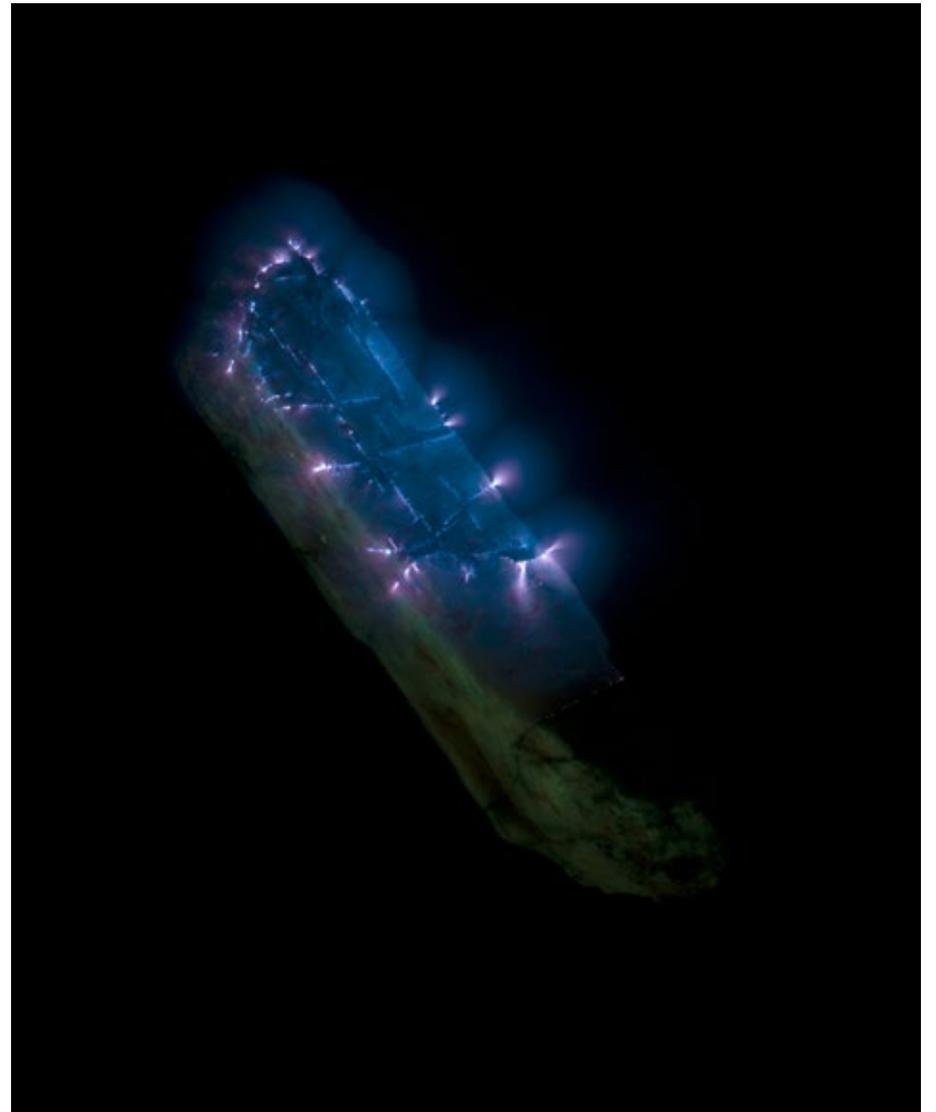
*Earthing Discharge #01, 2019*

(Spodumene with lithium [from Manono, DRC, electricity])

C-Print on paper

110 x 90 cm

Ed. 3



**GOLDIN+SENNEBY**

*Spruce Time Clone Option # 28, # 30, # 33, 2020*

with Andreas Helmersson (Skogforsk Forestry Researcher),  
Henrik Lund Jørgensen (photographer), Johan Hjerpe  
(graphic designer).

C-print mounted on glass. Certificate on the reverse

57 x 76 cm

Unique



**IGOR GRUBIĆ**

*Unique forms of continuity in space in context of the  
revolution (after Boccioni), 1995 — 1997*

Acryl sculpture  
115 x 40 x 90 cm  
Pedestal 75 x 100 x 50 cm  
Ed. 3



**KHALED HAFEZ**  
*The Memory Box, 2013*

Bronze elements  
Variable dimensions  
Ed. 3



**VOLUSPA JARPA**

*Minimal Secret Condor Operation, 2019*

Installation, 40 lasercut cardboard sheets, nylon thread

Variable dimensions

Unique

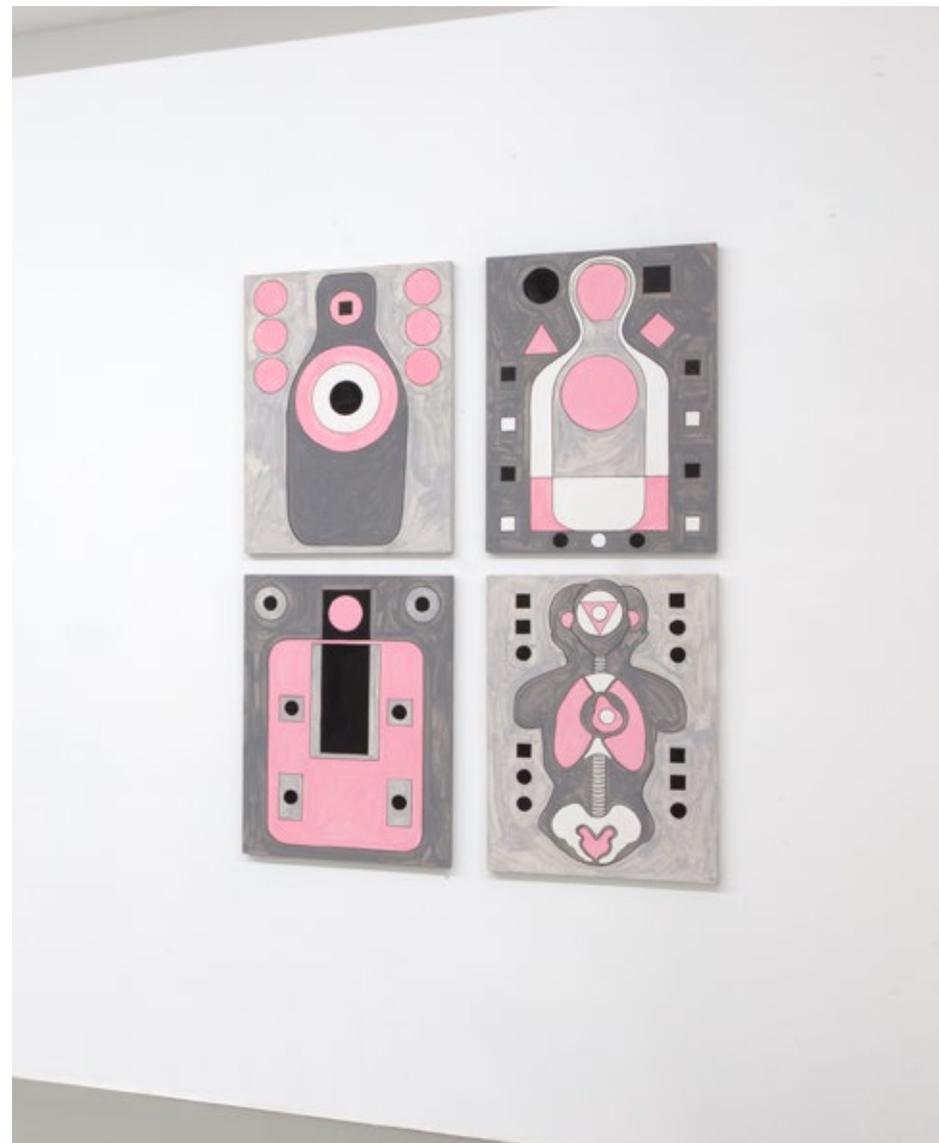
Courtesy of the Artist and Mor Charpentier



**NAVINE G. KHAN-DOSSOS**

*Grey Discretionary Command III, IV, VII, VIII, 2017*

Gouache on panel  
60 x 80 cm  
Unique



**RAJKAMAL KHLON**

*Untitled (Elton John Glasses), 2019*

*Untitled, 2020*

"This Bridge Called My Back" series  
Mixed media Paintings; Original book pages from  
"Die Rassenschönheit des Weibes" by C.H. Stratz,  
photo transfer and Acrylic Ink.  
100 x 63 cm  
Unique  
Courtesy of the Artist



**SAJAN MANI**

*Alphabet of Touch >< Overstretched Bodies and Muted  
Howls for Songs. Impression I, 2020*

C-Print

60 x 90 cm

Ed. 3

Photography Billie Clarcken

Courtesy of the Artist



**ANA PRVAČKI**

*Sexually Mature Female, 2020*

Watercolour on paper

23 x 31 cm

Unique

AP #281

Courtesy of the Artist

*Emergency Queen, 2020*

Watercolour on paper

23 x 31 cm

Unique

AP #280

Courtesy of the Artist

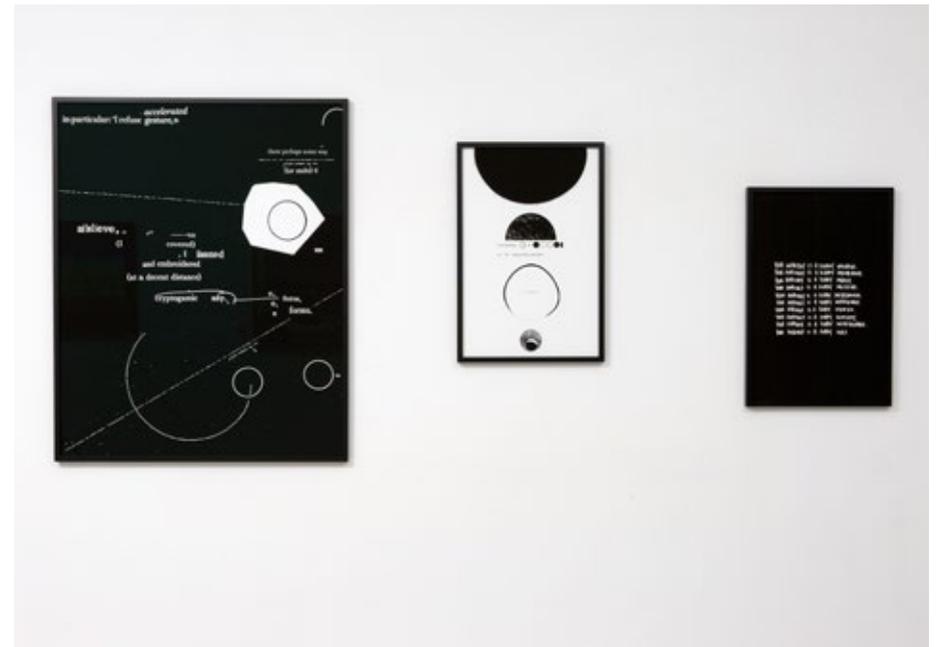


**KAMEELAH JANAN RASHEED**

*I Refuse Accelerated Gesture, 2020*  
Archival inkjet print  
100 x 127 cm  
Ed. 5

*Al-Muhsi, 2020*  
Archival inkjet print  
50 x 76 cm  
Ed. 5

*Your Analogy is a Sloppy Menace, 2019-20*  
Archival inkjet print  
50 x 76 cm  
Ed. 5



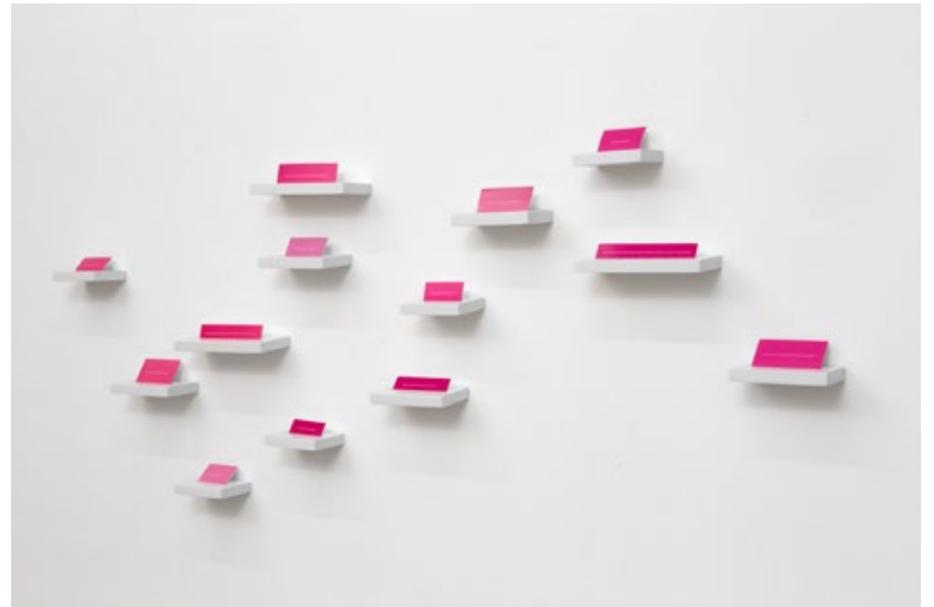
**KIRSTEN STOLLE**

*13 Reasons Why There Are No Great Male Artists, 2019*

Floating shelves, printed archival cards

Unique

Dimensions variable



**XIYADIE**

*"Sorting sweet potatoes" (Dad, don't yell,  
we're in the cellar sorting sweet potatoes), 2019*

Papercut with water-based dye and Chinese pigments on Xuan paper  
140 x 140 cm  
Unique



B I O G R A P H I E S

## 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 Internacional 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.

## 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. He participated in the Berlin Biennale for Contemporary Art, 2020 and Gwangju Biennial in 2021.

## 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*.

## 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 lilllogical 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).

## VOLUSPA JARPA

b. 1971, Chile

Voluspa Jarpa's practice began amid the resurgence of Chile's artistic scene following the end of Pinochet's dictatorship in 1990. She currently lives in Santiago de Chile. Jarpa works at the juncture of collective history and subjective experience, via the notion of cultural trauma. Incorporating public discourse, documents, state symbols, and urban space, as well as individual stories and psychoanalytic theory, she excavates the visual and textual materiality of the archive.

Her work analyzes the construction of hegemonic history and memory, taking into account its inherent erasures and absences. Her *Minimal Secret* works involve hanging installations based on pages of redacted governmental information, during the Pinochet regime and the Cold War-era. Jarpa conceptually relates the documents' deletions, which hide information from the public conscious, to the repressive mechanism of hysteria, which results in later symptoms for society. Her project for the Chilean Pavilion of the 2019 Venice Biennale, "Altered Views", critically dissects aspects of European colonial history to expose the manipulation and violence behind the dominant narratives of modernity.

Significant exhibitions include solo shows at MALBA, Buenos Aires (2016) and La Maison de l'Amérique Latine, Paris (2010), and group shows at Haus der Kulturen der Welt, Berlin; Kunst Museum, Bern, and Migros Museum, Zürich, Switzerland; and the Jewish Museum, New York. Biennial participations include the Shanghai Biennale (2018), the São Paulo Bienal (2014), the Istanbul Biennial (2011), the Mercosur Biennial, Porto Alegre, Brazil (2011), and the Havana Biennale (1997). Her works are part of collections including MALBA, Buenos Aires; Museo de Artes Visuales, Santiago de Chile; LARA (Latin American Roaming Art) Foundation; and Kadist Foundation, Paris/San Francisco. She was awarded the Julius Baer Prize for Latin American Artists (2020), the Illy Prize at Arco Madrid (2012), and was a finalist for the Prix Meurice de Paris in 2014.

## NAVINE G. KHAN-DOSSOS

b. 1982, UK

Navine G. Khan-Dossos is a visual artist based between London and Athens. Her interests include Orientalism in the digital realm, geometry as information and decoration, image calibration, and aniconism (the absence of figurative representations of sacred or living beings). Drawing on the traditional techniques of Islamic art, classical painterly training, and the aesthetics of the digital age, her paintings emerge from a philosophy of the image that extends beyond the iconic and the decorative, into the political stakes of contemporary life. This is not the formal abstraction of western art history, but the development of a new informational language, which translates the patterns and relations of our interconnected world.

Duration, interaction and communication form key contours of Khan-Dossos's work, whether painting in public and in dialogue with audiences over many weeks (*My TV Ain't HD, That's Too Real*, Witte de With, 2015), or producing extensive series of paintings influenced by the unfolding of mediated events (*Converts, Van Eyck Academie*, 2015; *No Such Organisation*, 2020). Her work often responds to a political sense of place, taking the form of murals and site-specific installations: *There Is No Alternative* (2019) at The Showroom, London, became a site for a series of overlapping murals as well as for an archive and discussion about the UK Government's anti-terrorism strategy. In Athens, a room-size painted installation at the Benaki Museum of Islamic Art animated the city's complex identity between East and West (*Imagine a Palm Tree*, 2016). The vast outdoor mural *Echo Chamber* at the Van Abbemuseum (Eindhoven, The Netherlands, 2016) reflected on the depiction of European converts to radical Islam.

She has exhibited and worked with various institutions, including The 4th Istanbul Design Biennial, SALT (Istanbul), The Delfina Foundation (London), The Museum of Islamic Art (Doha), Z33 (Hasselt, Belgium), Leighton House Museum (London), and the A.M. Qattan Foundation (Ramallah, Palestine). She is currently a member of the Substantial Motion Research Network.

## RAJKAMAL KAHLON

USA

Rajkamal Kahlon is a South-Asian American artist living and working in Berlin. Kahlon recuperates drawing and painting as modes of aesthetic and political resistance. Her work focuses on the spectres of colonialism, often calling up the material culture and ethnographic research of western colonial archives. Kahlon's practice submits these sources to a process of creative transformation, involving cut-up, alteration, collage, and the retranslation of images via the artist's hand, in order to sensitively rehabilitate those peoples and cultures that have been distorted or erased from dominant historical narratives.

Several of her projects interrogate the reality of state violence and torture, in particular that of the US "War on Terror". For "Did You Kiss the Dead Body?" (2009–12), Kahlon overlays the autopsy reports and death certificates of Afghan and Iraqi men who died in American military prisons with red pools of ink and black drawings. She also documented her interviews with ACLU attorneys and human-rights researchers around questions of accountability and abuses of power. In the series "We've Come a Long Way to Be Together" (2019), she paints portraits of contemporary subaltern travelers over pages of British imperial travel journals, inverting biased ideas and media representations of migration versus exploration.

Kahlon has exhibited internationally at Queens Museum, Bronx Museum, and Jamaica Center for the Arts, NY; Oakland Museum of California; the Taipei Biennial; the 51st Venice Biennale; Haus der Kulturen der Welt, Berlin; Museum of Ethnology, Vienna; Artists' Space, NY; State of Concept, Athens; Parasite, Hong Kong, and more. Her work is in the permanent collection of the Museum of Contemporary Art (M HKA), Antwerp. She participated in the Whitney Independent Study Program in 2001.

## SAJAN MANI

b. 1982, Keralam, South India

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. His recent works consider the correspondence between animals and humans, and the politics of space from the perspective of an indigenous cosmology. *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 has participated in international biennales, festivals, exhibitions and residencies, including CODA Oslo International Dance Festival, Norway (2019); Ord & Bild, Sweden (2019); India Art Fair (2019); “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). For 2019 — 2021 he has received an artistic research grant from the Berlin Senat, Fine Arts Scholarship from Braunschweig Projects and the Akademie Schloss Solitude Fellowship, Germany.

## ANA PRVAČKI

Ana Prvački’s training and background in music, theatre, mask work, architecture, fine art, and beekeeping inform a cross disciplinary practice that ranges from painting to video, performance, and augmented reality.

Her experimental approach includes scientific research, behavioral study, and emotional affect in a strategy for creating unique experiences and an environmentally conscious artistic practice. She has realized solo exhibitions and projects at the UCLA Hammer Museum, Los Angeles; the Isabella Stewart Gardner Museum, Boston; and the Castello di Rivoli Museo d’Arte Contemporanea, Turin. Her work has also been included in many international exhibitions, including the 14th Istanbul Biennial, 1st Singapore Biennial and dOCUMENTA 13. Her performances have been commissioned by the LA Philharmonic and the Chicago Architecture Biennial, among others.

Prvački’s solo exhibition at the de Young Museum in San Francisco won the 2020 Webby Award for its use of augmented reality and is recognized by the International Academy of Digital Arts and Sciences for its significant achievement.

## KAMEELAH JANAN RASHEED

b. 1985, USA

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

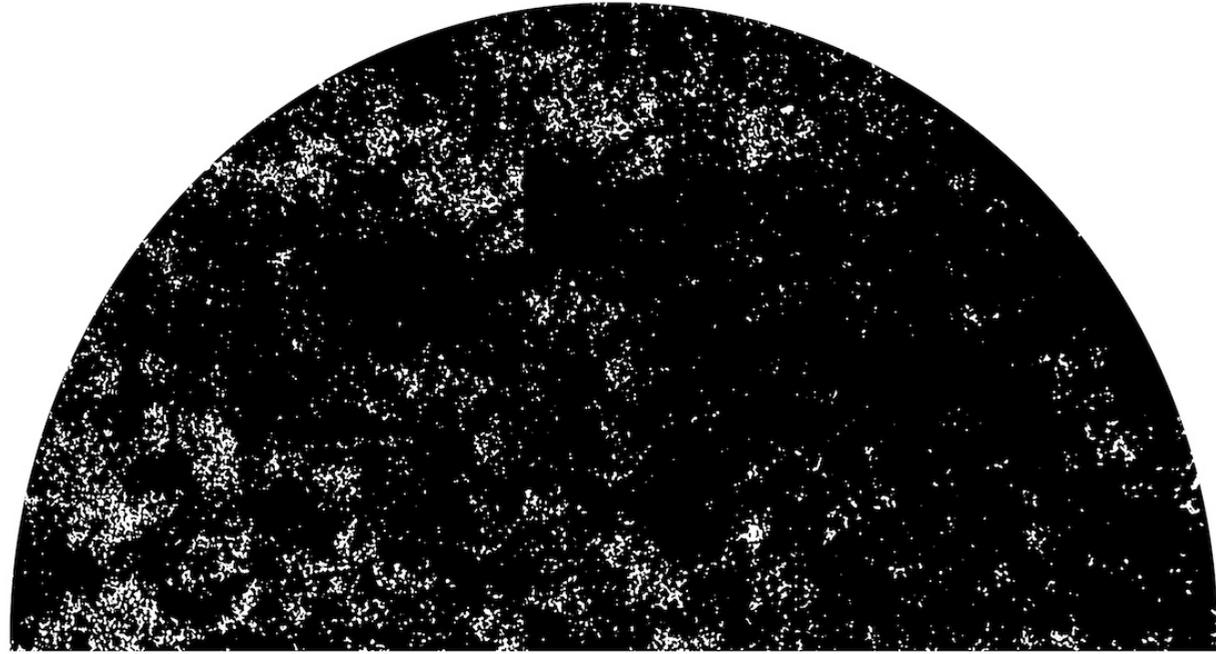
Xiyadie is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his narrative of transformation. Xiyadie means Siberian Butterfly, a name he chose after his move to Beijing as a migrant worker in the early 2000s, where he found an accepting community 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.

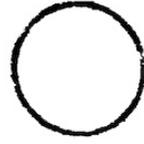
In the late 1980s, his native Shaanxi Province was a centre for the preservation of folk arts including papercutting, which originates in the Eastern Han Dynasty (25 – 220 CE). Xiyadie subverts this historical form by depicting scenes of queer eroticism, where human beings are fused with nature and gay 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.

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# INTELLIGENCE SUMMARY (II)



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## PLAN B

With artists:

**James Bridle, Paolo Cirio, Cian Dayrit, Marjolijn Dijkman, Goldin+Senneby, Igor Grubič, Khaled Hafez, Voluspa Jarpa, Rajkamal Kahlon, Navine G. Khan-Dossos, Sajan Mani, Ana Prvački, Kameelah Janan Rasheed, Kirsten Stolle, and Xiyadie.**

Creative Direction: **515 Creative Shop**

Design: **Matteo Barbeni**

Text edit: **Hannah Gregory**

Photography: **Billie Clarken**

This book was published on the occasion of the group show "Plan B" at NOME, Berlin, from December 06, 2020 to February 12, 2021.

## NOME

Director: **Luca Barbeni**

Gallery Manager: **Olga Boiocchi**

Sales Associate: **Jesi Khadivi**

Exhibition set-up: **Nino Caltabiano**

Thanks to: **Marie Couelle, María Teresa de la Fuente C. (studio Voluspa Jarpa), Clémence Duchon (studio Ana Prvacki), Emanuela Laudati, mor charpentier, Helene Romakin.**



