

4/5 – 4/8/2024, *forms of the surrounding futures*, Rodrigo Hernandez, Agnè Jokšè, Tarik Kiswanson, Esse McChesney, Rasmus Myrup, Ania Nowak, Luiz Roque, Ana Vaz, Kunsthalle Münster



Press release:

“The way to deal with asymmetries and violent frenzies that mark the present is not to forget the future - the here and now is simply not enough, queerness should and could be about a desire for another way of being in both the world and time, a desire that resists mandates to accept that which is not enough.”

José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity*, 2009

forms of the surrounding futures responds to the current state of permanent crisis by embodying and celebrating plural narratives beyond a normative dominance for a tomorrow in the exhibited works and the performances. In doing so, the exhibition bypasses prevailing paradigms that uphold the status quo and anticipate possible futures to conceive of our present time as a moment of transformation full of potentiality. An expanded notion of "queer" forms the starting point to question prevailing paradigms and power structures and to rethink and reshape the construction of bodies, spaces, and times.

With the adaptation of the GIBCA 2023 (Gothenburg International Biennial for Contemporary Art) Kunsthalle Münster takes up the works of international artists Rodrigo Hernandez, Agnè Jokšè, Tarik Kiswanson, Esse McChesney, Rasmus Myrup, Ania Nowak, Luiz Roque, Ana Vaz as narratives that harness the collective capacity to imagine and rehearse future worlds: Dreams, community-building practices, vulnerability, and desire serve as starting points for reinventing the potential as well as the limits of bodies and language. Throughout the twentieth and twenty-first centuries the crucial activity of feminists, LGBTQ+ and racialized voices had an unparalleled place in dismantling longstanding structures of inequality, manifesting as beacons of alternative scenarios. Change regularly emerges via the struggles of the oppressed. Sexualized and racialized others have been imposed a proximity to critical situations that place them at the forefront of social dissent. Their aim to dismantle dominant structures entails an intersectional struggle for equal and nonconforming forms of existence, one that echoes the mutually dependent and entangled life systems on the planet.

Forging an alliance of others, *forms of the surrounding futures* addresses shared urgent needs, celebrating plural narratives for tomorrow. It endorses the views of geographer Natalie Oswin: queer proposes a challenge of the norm by 'operating beyond powers and controls that enforce normativity', entailing 'radical (re)thinkings, (re)drawings, (re)conceptualisations, (re)mappings that could (re)make bodies, spaces and geographies' (Natalie Oswin, *Critical Geographies And The Uses Of Sexuality: Deconstructing Queer Space*, 2008). In such an expanded understanding, queer becomes visible as a collective, emancipative position that includes racialized, sexualized and naturalized others and places them in non-normative proximity to one another, so that the constructed nature of the present becomes just as visible as the emergence of multiple futures.

Curated by João Laia in dialogue with Merle Radtke

Curators:

João Laia is the Artistic Director of the Contemporary Art Department of the Municipality of Porto in Portugal. From 2019 to 2024 he was chief curator at Kiasma—National Museum of Contemporary Art in Helsinki, and curator of the 12th edition of GIBCA—Gothenburg International Biennial for Contemporary Art, which took place in 2023 around the city of Gothenburg, Sweden. Together with Valentinas Klimašauskas, Laia curated the 14th edition of the Baltic Triennial, titled *The Endless Frontier*, at the CAC—Contemporary Art Centre in Vilnius, in 2021. Laia and Klimašauskas team up again to present the artist duo Pakui Hardware at the Lithuanian National Pavilion at the 60th Venice Biennale in 2024. Previous projects were presented in institutions such as Fondazione Sandretto Re Rebaudengo, Turin; La Casa Encendida, Madrid; MACBA—Museum of Contemporary Art, Barcelona; MAAT—Museum of Art, Architecture and Technology, Lisbon; Moscow Young Art Biennial, MMOMA, Moscow; Whitechapel Gallery, London; and the Contemporary Art Biennial Sesc_Videobrasil, São Paulo. Laia has a background in social sciences, film theory and contemporary art. Among other publications, he edited *Living Encounters* with Kiasma/Mousse, in 2022, and *A Multiple Community*, with Sesc, in 2018 and published in magazines such as *Art Monthly*, *Flash Art*, *frieze*, *Mousse*, *Spike* and *Terremoto*. Working with exhibitions, film screenings as well as performance and public programmes, Laia has regularly worked with artistic practices from different generations, media and geographies that have sought to expand traditional formats, questioning established histories and experimenting alternative narratives.

Merle Radtke is an art historian and works as a curator and a writer. Since July 2018 she has been director of Kunsthalle Münster. Previously, she worked as a curator for Hamburger Kunsthalle, Jürgen Becker Galerie, and Kunstmuseum Stuttgart, among others. From 2015 to 2017, she was a member of the *Aesthetics of the Virtual* graduate programme at the University of Fine Arts Hamburg (HFBK Hamburg), followed by a residency at Villa Kamogawa / Goethe Institute Kyoto, Japan in 2018. She regularly publishes texts on contemporary art and culture. Her work focuses on feminist art, historiography, art and the public, the practice and theory of the Internet, (post-)digital art practice, and the interconnection between original, replica and simulation. On a regular basis, she publishes texts on contemporary art and culture. At Kunsthalle Münster she realized exhibitions and projects with Mary Beth Edelson, Christiane Blattmann, Adrian Williams, Katia Kameli, Daniel Steegmann Mangrané, Mikołaj Sobczak, Pedro Barateiro, and Dominique White. Additionally, she is responsible for the Public Collection of the city of Münster with works by artists like Daniel Buren, Rebecca Horn, Maria Nordmann, Claes Oldenburg, Gerhard Richter, Oscar Tuazon, and Silke Wagner. Since 2020, she is the head of the residency programme Residence NRW*, a programme for emerging artist and curators, which is affiliated to Kunsthalle Münster.

Press preview:

→ 3/5/2024, 11:00 am

Opening:

→ 3/5/2024, 6:00 pm, Opening

→ 3/5/2024, 7:30 pm, Ania Nowak, *To the Aching Parts (Manifesto)!* (Performance)

Accompanying programme:

→ 4/5/2024, 2:00 pm, Artist talk with Rodrigo Hernandez (DE)

→ 4/5/2024, 3:00 pm, Rasmus Myrup, *The Völva's Live Déjà Vu* (performance)

→ 23/6/2024, 3:00 pm, Guided tour with Jolanda Saal (DE)

- 18/7/2024, 6:00 pm, Guided tour with Jolanda Saal (DE)
- 4/8/2024, 3:00 pm, Director's tour with Merle Radtke (DE)
- 4/8/2024, 4:30 pm, Rasmus Myrup, *The Völva's Live Déjà Vu* (performance)

Kunsthalle Münster, Hafenweg 28, 5. Stock, 48155 Münster
Opening hours: Tue – Sun 12 – 6 pm
<https://www.kunsthalle-muenster.de>

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Press download: <https://www.kunsthalle-muenster.de/de/presse/texte/> + <https://www.kunsthalle-muenster.de/de/presse/bilder/>

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Biografien:

Rodrigo Hernández (born 1983, Mexico City, Mexico) develops paintings, sculptures and installations based on drawings created in the immediate moment. In them, he reflects on and negotiates the constitutive conditions and modes of perception of art. His works are mostly influenced by literary, poetic or art aesthetic texts and draw on a variety of aesthetic references. These range from classical Japanese printmaking to fashion and European modernism, resulting in the development of an individual vocabulary of forms. Ultimately, his works, which are rich in colour and form, linger in the realm of the possible and poetic, they remain roughly sketched and do not follow a coherent narrative. His works have been shown at Istanbul Modern, PinchukArtCenter, Kiev (2019), GaMec, Bergamo (2018), ZKM Museum of New Art, Karlsruhe (2017-2018), Kunstverein Nürnberg, Nuremberg (2017), Gladstone Gallery, Brussels (2017), Bonnefantenmuseum, Maastricht (2016-2017), Museo de Arte Moderno, Mexico City, Moscow Museum of Modern Art, Moscow, Museum Haus Konstruktiv, Zurich (2015) and Kunsthalle Basel, Basel (2015-2016).

Agnė Jokšė (born 1993, Vilnius, Lithuania) is an artist and writer working between films, written pieces, and performances. She tells stories in which her experiences and past events related to contemplations of love, intimacy and friendship intertwine with imaginative reflections on the surrounding world. Jokšė investigates questions concerning queerness, non-normative language, parallel histories, and entangled relations. Jokšė's has recently exhibited at Tallinn Art Hall, Tallinn (2023), CCA Glasgow (2023), E-flux Screening Room, New York (2023), Kogo Gallery, Tartu (2023), Cell Project Space, London (2022), Editorial, Vilnius (2022); Kunsthall Charlottenborg, Copenhagen (2022); Whitechapel Gallery, London (2021) and the Baltic Triennial 14, Vilnius (2021).

Tarik Kiswanson (born 1986, Halmstad, Sweden) is a visual artist and poet. He comes from a Palestinian family that was exiled from Jerusalem to North Africa and then Jordan before subsequently settling in Sweden in the early 1980s where he was born. Kiswanson spent ten years in London where he studied art before relocating to Paris where he has lived and worked since 2010. In 2023, he was awarded the Marcel Duchamp Prize. His work has been the subject of numerous solo exhibitions at institutions, most recently at Bonniers Konsthall, Stockholm (2023), Salzburger Kunstverein (2023), Museo Tamayo, Mexico City (2023), M HKA-Museum of Contemporary Art Antwerp (2022), Hallands Konstmuseum (2022) and Carré d'Art-Musée d'art contemporain, Nîmes (2021). He has participated in group exhibitions and biennials at institutions such as Centre Pompidou, Paris (2023-2024), Göteborg International Biennial for Contemporary Art (2023), 16th Lyon Biennial of Contemporary Art, Lyon (2022), The Ural Biennial, Yekaterinburg (2019), Performa 19 Biennial, New York (2019), Gwangju Biennial, and MUDAM-Museum of Contemporary Art, Luxembourg (2017).

Esse McChesney (born 1998, Sweden) is a textile artist based in Gothenburg. They mainly work with weaving and embroidery incorporating themes around gender from the perspective of being a non-binary, queer trans person. Within this context, they explore the visual likeness between weaving and pixel art as a way to look at identity between the physical world and the digital. McChesney graduated from HDK-Valand in 2022 with a bachelor's degree in textile art. The same year, they were awarded the Swedish Weaving Council's award for recent graduates. Their recent group exhibitions include Liljevalchs Spring Salon 2024 in Stockholm and the 2024 Norwegian Tendencies Biennale for Nordic Contemporary Crafts.

Rasmus Myrup (born 1991, Denmark) lives and works in Copenhagen. Myrup completed his Bachelor and Master of Fine Arts at the Funen Art Academy in Odense, Denmark, Nature is an important element in his work as an original and perpetual physical

space of experience. His sculptures and installations often consist of a mixture of paper and natural materials taken from forests, such as earth, stones, moss, twigs, leaves or trees. They unfold like freestanding dioramas in space and playfully shift the view between human and nature by physically challenging the visitor's perspective. Figures such as witches or other creatures from Danish folklore, which were often depicted in legends as harmful to the establishment, malicious, threatening and sinister, appear in his works. The works deal with care, gender, sexuality and power and extend to flora and fauna as well as humans. They don't view Earth's history as linear or divisible. Myrup has been awarded grants from the Danish Arts Foundation, the Cité Internationale des Arts in Paris and the Rupert Residency in Vilnius.

Ania Nowak (born 1983 in Krakow, Poland) approaches vulnerability and desire as ways towards reimagining what bodies and language can and cannot do. Nowak develops formats such as live and video performance, installation and text. In her practice Ania engages with bodies in their nonlinear feeling and thinking capacity to tackle the difficulties of companionship and care in times of perpetual crisis. Her work attempts to reimagine the notions of disorder, pleasure, disease, intimacy, pain, sexuality, class and accessibility as sites of binary free living. Nowak collaborates with alternative educational programs in Eastern Europe, such as Kem School in Warsaw and the School of Kindness in Sofia. Ania's works have been presented at Berlinische Galerie (2020), HAU Hebbel am Ufer (2019), Akademie der Künste (2020), KW Pogo Bar (2023), Sophiensaele, Berlin (2023), Kiasma, Helsinki (2023), La Casa Encendida, Madrid (2021), Nowy Teatr, Warsaw (2018), 14th Baltic Triennial, Vilnius (2021) and 12th Gothenburg Biennial, Gothenburg (2023), a.o. Nowak recently held solo shows at the Museum of Modern Art, Warsaw (2023) and Galerie Wedding – Raum für zeitgenössische Kunst, Berlin (2023).

Luiz Roque (born 1979 in Cachoeira do Sul, Brazil) lives and works in São Paulo, Brazil. He has had solo exhibitions at CAPC, Bordeaux (2023); PROA21, Buenos Aires (2022); VAC, Austin (2021); Pivô, São Paulo (2020); CAC Passerelle, Brest (2020); New Museum, New York (2019); MAC Niterói, Rio de Janeiro (2018); Tramway, Glasgow (2017), amongst others. His work has been included in group exhibitions in places like Portikus, Frankfurt (2024); the 12th Göteborg International Biennial for Contemporary Art, (2023); The Museum of Modern Art in Warsaw (2023); 59th International Biennale di Venezia, Venice (2022); MASP, São Paulo (2017), MoMA PS1, New York (2016) and the 32nd São Paulo Biennial (2016), amongst many others.

Ana Vaz (born 1986 in Brasilia, Brazil) is an artist and filmmaker. She studied at the Royal Melbourne Institute of Technology & Le Fresnoy and was a member of the Sciences Po School of Political Arts in Paris, a project by Bruno Latour. Working mainly with film, installation and performance, she uses the physical, subjective experience of reality as a starting point for her practice, which is situated between ethnography and speculation. Vaz often combines footage she has filmed herself with found footage to create interruptions and moments of irritation. In term of content, she focuses on narratives in different landscapes and territories, as well as the power structures that exist within them. There are no linear narrative or clearly defined protagonists in her works, instead, room for doubt and new ways of thinking is created. Her works have been shown at Tate Modern, the New York Film Festival, the Toronto International Film Festival and the Cinéma du Réel (Grand Prix), among others. The Flaherty Seminar (USA) and Doc's Kingdom (Portugal) have highlighted her work. Vaz also received the Kazuko Trust Award from the Film Society of Lincoln Center (New York).