

NOME

---

# POSTCENTRAL

WORKS BY

ZACH BLAS

JESSE DARLING

MARJOLIJN DIJKMAN

ANTYE GUENTHER

LYNN HERSHMAN LEESON

KIRSTEN STOLLE

ADDIE WAGENKNECHT

XIYADIE

CURATED BY

NAVINE G. KHAN-DOSSOS

NOME

P O S T C E N T R A L

CURATED BY NAVINE G. KHAN-DOSSOS

JUNE 22 - JULY 26, 2019

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

Glogauer Str. 17 | 10999 Berlin | Germany

## BE IN TOUCH

“Everything is a metaphor until the body abuts it.”

Claire Schwartz<sup>1</sup>

The phrase “be in touch” reaches out from a situation about to become more distant — where touch, actually, will no longer be possible — to ask for a form of contact in the uncertain future. Contact is the literal condition of touching; figuratively, it’s the event of sending a message. If I ask you to be in touch, I am asking for a kind of contact that turns tactility into communication.

The part of the brain related to touch is called the postcentral gyrus, from which this exhibition takes its name. The postcentral gyrus holds a virtual map of sensory space, a map with glitches in its borders. The map is subject to revision and can generate false sensations. The phenomenon of phantom limb can occur when nerves associated with an amputated body part send signals to the brain as though it were still attached. Pain often takes the place of the lost digit or limb, so that it doesn’t feel like something is missing, but rather is still there, somehow distorted or contorted. This feeling, evokes the writer Megan Nolan, “can be so convincing that not only will the patient feel a severed hand, but can actually feel it reach out and attempt a handshake with the real hand of another person.”<sup>2</sup> When used metaphorically, the impairing syndrome helps articulate an imbalance between presence and absence, fullness and lack.

In the 1980s, Lynn Hershman Leeson named her series of black-and-white photo-collages of women’s body parts spliced with camera lenses and other analogue-era devices “Phantom Limb”

---

<sup>1</sup> Claire Schwartz, “Where I Eat,” (2018), <https://poets.org/poem/where-i-eat>

<sup>2</sup> Megan Nolan, “Look at the rain!” (2017), <https://megannolanwriting.tumblr.com/post/159526380786/look-at-the-rain-first-written-as-part-of>

(1985—87). Contemporaneous with the publishing of Donna Haraway's "Cyborg Manifesto" (1985), which sung the hybrid possibilities for feminist liberation through the reclamation of technologies, the series (from which the works *CameraWoman* and *Biological Clock* are taken) foresees an imminent revolution in the merging of humans, interfaces, and machines. For its time, "Phantom Limb" cut the homogenous kinds of (white) women's bodies favored by mass media out of their rote role of performance before the male gaze, reintegrating the camera-eye into self-image decades before the arrival of social media, smartphones, and selfie feminism. The series makes a parody of the idea that our devices should substitute a 'lack' (here a specifically feminine one), while offering an early premonition of how later automated and assistive technologies, because considered subservient, would be feminized.



Hershman Leeson's practice, with its continual engagement with technological change and how this relates to identity, embodiment, and desire, provides a precursor to the contemporary artworks of the exhibition. Made between 2013 and 2018, this assemblage of works reveals various negotiations between a body and its intermediaries, through both technics and *techné* — the poetic practice of making. How this body

meets other bodies, how this body receives appendages and modifications, and how this body-mind or mind-body finds supports in writing and art. These artworks are also brought forth *into* that space between a body and its intermediaries, insofar as art comes out of the subjective and into a physical and/or conceptual relation with others, to bridge a gap.<sup>3</sup> You are rarely allowed to touch the artworks, but an artwork, like someone else's phantom limb, may reach out and touch you.

*In Our Hands* (2015) by Marjolijn Dijkman displays two pairs of phantom hands on back-to-back LED screens. Lit like the blue of an X-ray scanner, the hands are those of a dancer, their gestural movements captured with motion sensors and translated into animation, where they hover, removed from their previous body. The shift of sense in the meaning of 'contact' from physicality to remote communication dates to the nineteenth century, when the phrase "to make contact" referred to connections in electric circuits — signal passed to signal into sign. These digits' gestures are willful — a command, a direction, a beckoning, an effect to accentuate an affect — as well as less conscious — an excess of signal that may append or replace but ultimately escapes words. Our body can betray a truth we chose not to or could not say; some aspects of the way we communicate are not in but *out of our hands*.

In Addie Wagenknecht's works, the gestures of action painting, historically attached to the singular artist's hand, are detached from direct bodily feedback and instead entrusted to the sensor-based movements of contemporary robotics. Where gestural abstraction was canonized according to a valuation of male territorial mark-markings, *Perfect Lovers* and *Northern Lights* (both 2018) replace that given authenticity with the automated paint splatterings of a re-programmed Roomba. Defiantly here, the robot vacuum does not clean, it makes a mess, as Wagenknecht has hacked its program to spew rather than suck.

<sup>3</sup> In "Building Dwelling Thinking," Heidegger draws attention to the Greek roots of *technē*, in relation to creation, as "to bring forth," "to make appear." *Basic Writings* (San Francisco: Harper, 1993), 361.

The painter's brush was always a technological extension of their body. Yet while the artist's use of this domestic tool seems to further remove from her the gestures of painting, the result is no less intimate. Scuttling on the ground like a pet, the Roomba's sensors allow for navigation of the environment according to proximity rather than distance. (In another series, *Alone, Together* (2017), Wagenknecht lay down naked on the canvas while the robot skirted her outline, leaving an absence of paint in the place of a female nude.)

These paintings raise the question of why the physicality of one act should be fetishized when that of another is devalued: the corporeal act of painting as an integral part of the Work, as opposed to a body's labor in acts of cleaning and maintenance.<sup>4</sup> The Roomba's inclusion in this painting process not only stands for the freeing of women from domestic chores in order to potentially have more time and energy to make art (\*those women who can afford the luxury of such tech products), but also performs the trick of reinvesting symbolic value in the domiciliary via the canvas.

The pigments, liquids, and other substances in Wagenknecht's two paintings come from make-up products and pharmaceuticals — hair dye, cologne, oxyContin, Prozac — smears of the chemical facades of modern life. Kirstin Stolle's watercolors, *Specimen Series* (2013), come out of the artificial compounds that end up inside us — from a gut feeling about unseen interference with conceptions of interior and exteriority. Stolle painted the series while reading Rachel Carson's *Silent Spring* (1962), about the detrimental effects of pesticides on ecosystems and human biology, and while herself experiencing digestive discomfort. Forms resembling organic cells and bacteria under a microscope meet a shit-hued protuberance, a barbed-wire loop, or an aqua-wash of cleansing water. The fictional forms are porous and seeping, faithful to the nature

---

<sup>4</sup> This conception still leads to a high market valuation of painting, in comparison to other media. Silvia Federici and the International Feminist Collective's 1972 Wages for/against Housework campaign demanded compensation for undervalued domestic labor.

of real bodies, the paint running according to its liquid course, uncompliant to authorial boundaries.

The borders between 'natural' and artificial, constructed and organic, are equally dissolved in Antye Guenther's long, pearlescent ceramic entities, "No structure, not even an artificial one, enjoys the process of entropy" (2018). This title is a quote from Philip K. Dick's *Galactic Pot-Healer* (1969), in which the protagonist's job restoring ceramics is becoming obsolete with the prevalence of plastics. (The entropy of plastics being a disastrous pile-up, rather than a rotting away.) With the ergonomics of a digitally designed sex toy, or the molded form of a finger, a spoon, an undersea alien worm, it is ambiguous whether the desirable protrusions have been shaped by human hands, as per our first association of clay, or by a machine. Materially, the objects also resist binary classification: silicon is both the conductive element of microchips and a component of modern ceramics. The sculptures embody the fusing of technics and *techné*, a coexistence that does not begin with the digital revolution, though it has been accentuated by this, but that dates back to the beginnings of the Anthropocene, when humans first started to impact Earth, crafting tools with which to both survive and to make art.

In common with the post- of posthuman, postmodern, or post-internet, the post- of "Postcentral" refers not to what comes after, but rather what goes beyond the thing that continues to exist. More than standing for a place after 'the body' — which never in the definitive existed anyway — the post- of "Postcentral" stands for what emerges from the corporeal to supplement, substitute, or support it. If this post- can also function as a de-, the artworks of "Postcentral" wish to decenter dominant, patriarchal modes of being/ways of seeing. They deny the idea of a single body as a coherent, categorizable container.

In this mold, Zach Blas's *Facial Weaponization Communiqué* series (2011 — 14) sets out to resist, in its gloopy obfuscations, the white-biased machine gaze of biometric facial recognition. The amorphous pink *Fag Face* mask was modeled on the aggregated facial data of queer men, and covers the wearer's

features with an opaque, bulbous coating — a statement against the discriminatory use of biometrics. Through this series, in which other masks relate to biometric technologies' in-built discriminations against dark skin color and hijab-wearing women, the machine eyes that seek to render all facets of identity visible (race, gender, class, health...) are shown to be fallible, sensing without sensitivity.

Jesse Darling's "Support Level" sculptures make apparent the fragility of a body solely through its material supports. A body's difficulties and complaints are implicit in the metal members of the sculptures, but it is not made to self-represent.<sup>5</sup> Darling has, in the past, commented that the transition from performance to sculptural practice was a move to let the material artworks stand in their place, as analogues to, though not figurative representations of, "this body, and other bodies, their holes and ruptures inevitably carried through."<sup>6</sup> This more recent phase of the artist's work introduced another bodily remove, when a neurological condition that resulted in temporary paralysis of their right hand and arm meant they had to outsource the sculptures' production, unable to weld as usual themselves. Physical impossibility prompted more tentative steps "towards a non-macho sculpture practice."<sup>7</sup>

The pair of sculptures *Plexus* and *Compartment Syndrome (hanging in there)* (2017) mirror forms from the hospital and the clinic, the coldness of the institution translated to clean minimalism. *Plexus*, the name for an anatomical network of nerves, features a cool pack and a bright-blue back brace without the torso that will wear it or the hands that help it on. *Compartment Syndrome*, a condition of painful pressure build-up within muscles, is composed of grip bars and plastic tubing which trails like an IV drip, then fed into the flimsy plastic vest of

<sup>5</sup> On representing (disabled) bodies in absentia, see Heather Holmes, "Vacant Presence," *Art Papers*, Winter 2018/19, 49 — 51.

<sup>6</sup> Hannah Gregory, "HG x JD," *Doggerland #3* (2017), 14.

<sup>7</sup> Jesse Darling, from the title of a 2017 composition made as an *Artforum* print project, *Composition of objects that keep things tallive plus the constellation Orion in spilled lentils on a dead refrigerator (towards a non-macho sculpture practice)*, mixed media.

an upside-down carrier bag, whose material will long outlast us. Three more carriers, this time recyclable, hang from the same bar, like armless torsos above a mobility-cane foot. The service industry *Thank You*s with which these bags are printed convey how the obligation for a constant chain of grateful words can come to feel like a debt. Yet they also give thanks — even within the exhausting conditions of capitalism and its healthcare bills — for life itself.

Together, the artworks of "Postcentral" ask us to rely on the senses still at our disposal to transform privileged ways of seeing into more vulnerable ways of sensing and feeling.<sup>8</sup> "The occupied space [of the body] is sensual intuition," writes poet and philosopher Lisa Robertson, "whose rubbing against contingent things opens them and itself."<sup>9</sup> The fragile power of this "sensual intuition" is its elusiveness, its invisibility, for it is known on the outside merely through its contact with the world. "Postcentral" opens up alternate ways in which we might — in absence or in presence, in remote contact or ambient intimacy — be, keep, or stay in touch.

Hannah Gregory

<sup>8</sup> This transformation is in line with the thoughts of Constantina Zavitsanos, for an art situated between multiple sensory modes: "I'm into seeing in the sense more of feeling than of representation. [...] I'm more into the oracular than the ocular ... this incapacity to know that necessitates having to feel your way through." Constantina Zavitsanos, "Giving It Away: Constantina Zavitsanos on Disability, Debt, Dependency," interview with Mara Mills and Rebecca Sanchez, *Art Papers*, Winter 2018/19, 52 — 54.

<sup>9</sup> Lisa Robertson, "Perspectors/Melancholia," *Nilling*, (Toronto: BookThug, 2012), 52.

A R T W O R K S

**ZACH BLAS**

*Facial Weaponization Suite: Fag Face Mask —  
October 20, 2012, Los Angeles, CA, 2012*

Plastic mask  
21.5 x 18 x 10.5 cm  
Courtesy the artist

**ZACH BLAS**

*Facial Weaponization Communiqué: Fag Face, 2012*

HD single-channel video, colour with sound, 16:9  
8:10 min  
Courtesy the artist





**JESSE DARLING**  
*Plexus, 2017*

Back brace, mild steel, lacquer, grip bar, cool pack  
79 × 50 × 20 cm  
Courtesy the artist



**JESSE DARLING**

*Compartment Syndrome (hanging in there), 2017*

Grip bar, plastic bags, plastic tube, zip tie  
167.5 × 124.5 × 13 cm  
Courtesy the artist



**MARJOLIJN DIJKMAN**

*In Our Hands, 2015*

HD double-channel video, colour, stereo audio

9:20 min

Commissioned for 'Global Imaginations', Museum De Lakenhal, Leiden University and National Museum of World Cultures, Leiden, NL

Produced in collaboration with Geert Belpaeme (performance), Jeroen Koffeman (motion capture and animation), Charlotte Vanden Eynde (choreography), Lieven Moors (music)



**ANTYE GUENTHER**

*No structure, even an artificial one, enjoys the process of entropy, 2018—19*

Four ceramic objects (glazed, embossed text in the inner surfaces), script  
Courtesy the artist



NO STRUCTURE, EVEN AN ARTIFICIAL ONE,  
ENJOYS THE PROCESS OF ENTROPY

ANTYE GUENTHER

AGENT ONE is a porous multi-entity. AGENT TWO is their silicon prostheses: partly self, partly non-self, and agents in their own right. They are embodied by four ceramic subjects, collectively moving, always and only when no one is watching.

INT. POLISHED CONCEPT STORE. SHIMMERING DAYLIGHT, REMINISCENT OF A PARTIAL ECLIPSE. INSIDE, THE LIGHT IS AS WARM AS ANTISEPTIC LIGHT CAN BE. THE FOUR SUBJECTS ARE ON DISPLAY.

AGENT TWO  
(flirtatiously)

We are not precisely who you thought I was.

AGENT ONE

You are not precisely who you thought we were.

AGENT TWO

Porosity is such a penetrating concept.

AGENT ONE

We like to think of ourselves, we like to indulge in the feeling of ourselves as something fluid, something welcoming, and persuasively unstable.

AGENT TWO

Look with us - at our textures, our subtle curves, and our luscious hues.

AGENT ONE

Remarkably, the sensuality of porous membranes sometimes still hits us softly.

AGENT TWO

(gracefully metabolising the outer gazes)

With delicate voluptuousness.

AGENT ONE

To define and to categorise - the urge is strong, we know.

AGENT TWO

Demarcating matter in absolute divisions.

AGENT ONE

Clearly marked bodies, performing exclusionary boundaries.

AGENT TWO  
It all works together, with mathematical precision, obediently adhering to agreed categories.

AGENT ONE  
We feel defined, separated, and cut off.

AGENT TWO  
We are defined, separated, and cut off.

AGENT ONE  
Names affect matter, naming affects mattering, but we all knew this all along.

AGENT TWO  
There was a time when we thought calling us 'hybrids' was so refreshingly avant-garde.

AGENT ONE  
There was a time, too, when boundaries between cells and species were so easily penetrable that molecules and DNA were freely exchanged.

AGENT TWO  
Primordial Soup Ecstasy.

AGENT ONE  
And genetic information is effortlessly shared, volatilising the concepts of identity.

AGENT TWO  
Your identity, too, or did you forget about the 8 percent of the human genome that is in fact of viral descent?

AGENT ONE  
You are multitudes.

AGENT TWO  
We are multitudes.

AGENT ONE  
(provocatively in sync)  
Beings of thoughts.

AGENT TWO  
Like octopuses.

AGENT ONE  
Differently embodied.

AGENT TWO  
Suffused with nervousness.

AGENT ONE  
Thinking with tentacles.

AGENT TWO  
And neuromorphic circuitries.

AGENT ONE  
Our body is not a separate thing.

AGENT TWO  
We experience thoughts as bodily sensations.

AGENT ONE  
Why is the brain divided in half?

AGENT TWO  
(changing the focus to not confirm the center)  
We are connected.

AGENT ONE  
We do miss you.

AGENT TWO  
Delicious protean, transcorporeal desires.

AGENT ONE  
We are a question for the technosphere.

AGENT TWO  
(dispersed, fulfilled, and stimulated)  
You tried to outsmart us, but you had no idea how much we would love that.

AGENT ONE  
To be a one at all you must be a many, and that is not a metaphor.

**LYNN HERSHMAN LEESON**

*Camera Woman, 1986*

Silver gelatin print

51 x 61 cm

Edition 2/8 + II AP

Courtesy the artist and Bridget Donahue, NY



LYNN HERSHMAN LEESON

*Biological Clock, 1986*

Silver gelatin print

61 x 51 cm

Edition 3/8 + II AP

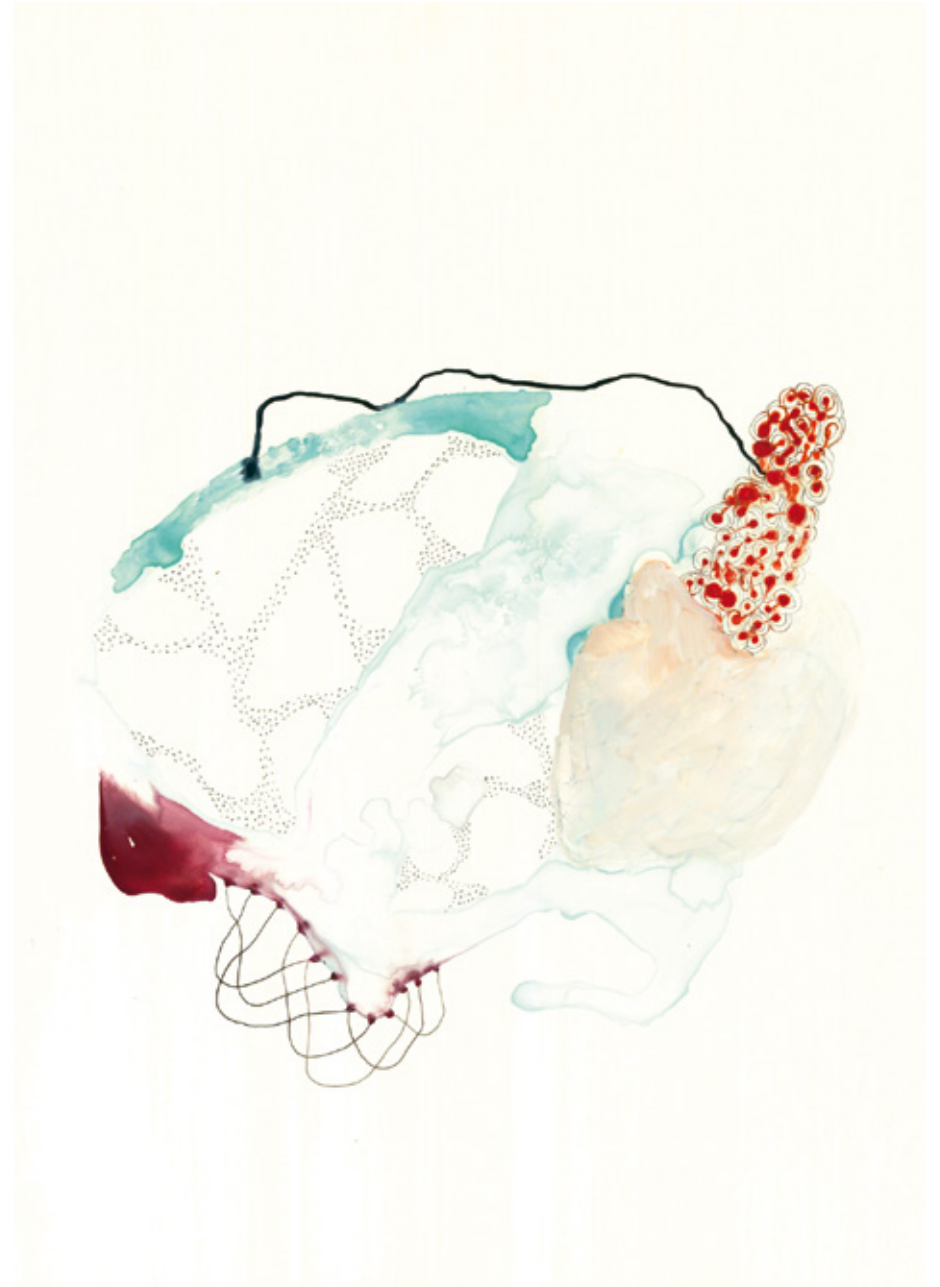
Courtesy the artist and Bridget Donahue, NY





**KIRSTEN STOLLE**  
*Specimen-1, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-2, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-3, 2013*

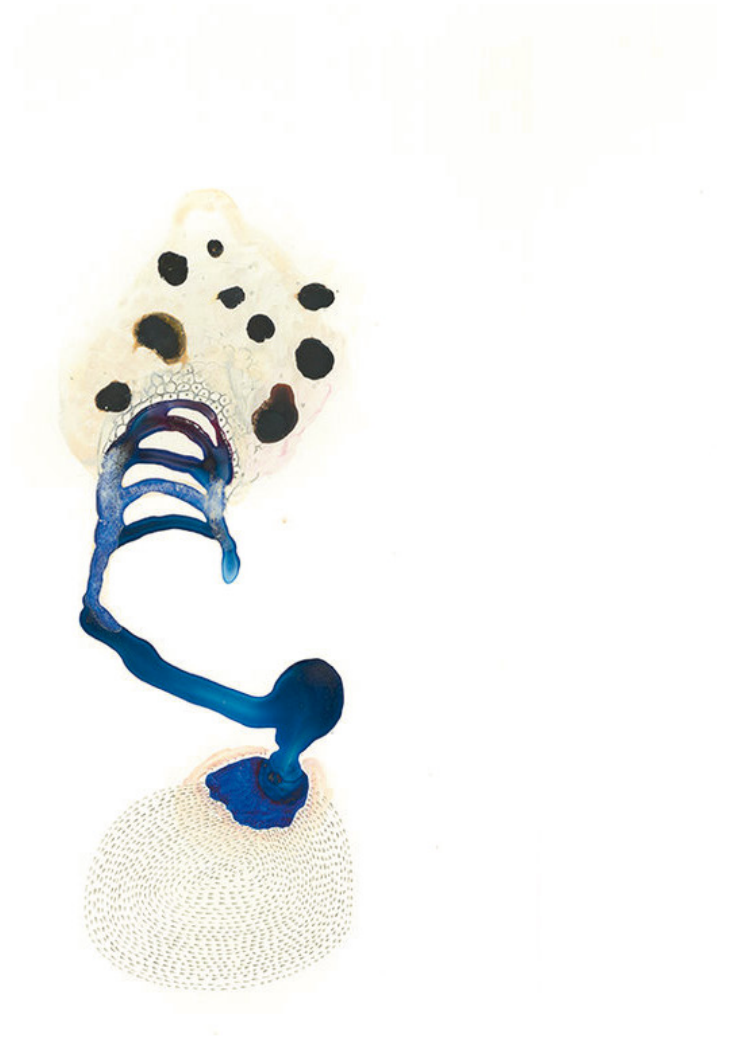
Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-4, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-5, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-6, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-8, 2013*

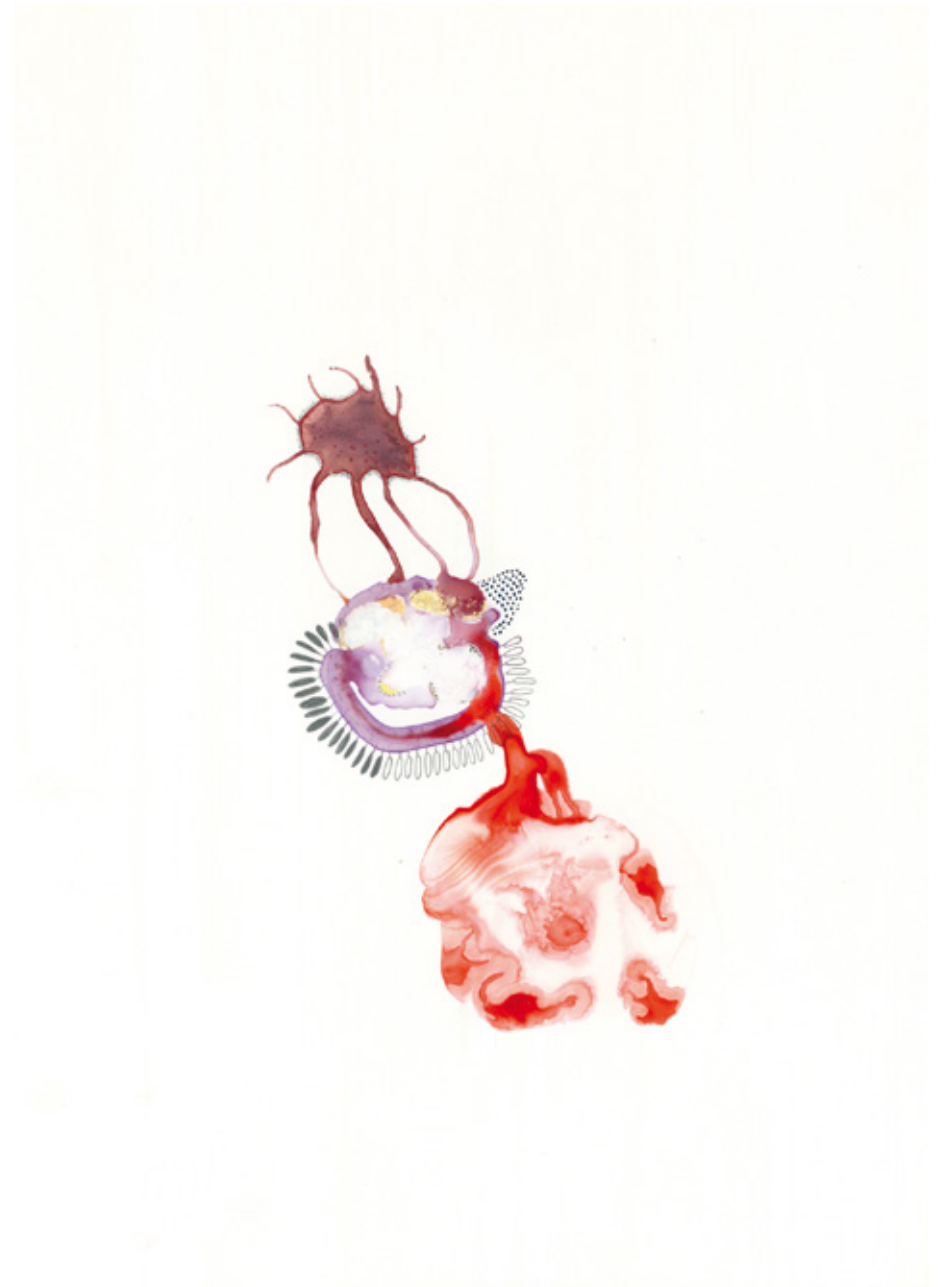
Gouache, ink, graphite on Yupo  
40 x 30 cm



**KIRSTEN STOLLE**

*Specimen-9, 2013*

Gouache, ink, graphite on Yupo  
40 x 30 cm





**ADDIE WAGENKNECHT**

*Perfect Lovers, 2018*

Cosmetic foundation, pigment, hair dye, coloring extracts,  
nail polish, cologne, and Prozac on canvas  
65 x 100 cm

Courtesy the artist and bitforms, New York  
Photo: Jolanda Pfrunder for Reflector Gallery



**ADDIE WAGENKNECHT**

*Northern Lights, 2018*

Eye shadow, eye liner, lipstick pigments in UV resins, Prozac,  
OxyContin, and CBD extract on canvas

85 x 59 cm

Courtesy the artist and bitforms, New York

Photo: Jolanda Pfrunder for Reflector Gallery





**XIYADIE**  
*Joy 乐, 2005*

Papercut with water-based dye and Chinese pigments on  
Xuan paper  
36.5 x 36.5 cm



B I O G R A P H I E S

## Zach Blas

b. 1981, USA

Zach Blas is an artist, filmmaker, and writer whose practice spans technical investigation, theoretical research, conceptualism, performance, and science fiction. Recent works have addressed biometrics, time travel, policing as mysticism, the crystals balls of Silicon Valley, and dildos. Facial Weaponization Suite (2011 — 14) consists of amorphous masks that demand opacity against facial recognition systems.

Blas has exhibited, lectured, and held screenings internationally, recently at the 2018 Gwangju Biennale; Abierto x Obras, Matadero Madrid; 2018 Creative Time Summit, Miami; Los Angeles County Museum of Art; 68th Berlin International Film Festival; Art in General, New York; Gasworks, London; and e-flux, New York. He is a 2018 — 20 UK Arts and Humanities Research Council Leadership Fellow and his practice has been supported by a Creative Capital award in Emerging Fields and Arts Council England. He is a lecturer in Visual Cultures at Goldsmiths, University of London.

## Jesse Darling

b. 1981, UK

Jesse Darling is an artist working in sculpture, installation, video, drawing, text, sound and performance, living in Berlin. Their work is concerned with what it means to be a body in the world, politically and culturally. To be a body is to be vulnerable and fallible, characteristics that extend to the 'mortal' quality of empires, the structures of societies, and the construction of technologies. JD's works and writing feature an array of free-floating liturgical devices, consumer goods, fictional characters, and mythical symbols detached from their usual architectures, hierarchies, and taxonomies.

JD's recent projects include participation in the Venice Biennale (2019), and the solo shows "Crevé" at Triangle France, Marseille (2019), and "The Ballad of St Jerome", Art Now at Tate Britain, London (2018). They have received commissions from the Volksbühne, Berlin; MoMA Warsaw, and The Serpentine Gallery, London, among others.

**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. Her artworks can be seen as a form of speculative abstraction, combining different temporalities and epistemologies to form alternative collective narratives.

Dijkman has exhibited internationally including at Artefact 2017 (BE), ICA London, 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, 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.

**Antye Guenther**

b. 1981, Germany

Antye Guenther is a visual artist based in Rotterdam and Brussels. Her artistic practice is theory-based, materially grounded, and treats themes like (non)biological intelligence, supercomputing, post- vs. transhumanism, body perception in techno-capitalist societies, and science fiction. Drawing from her background in the former East Germany and Moscow, as well as from her research in medicine and photography, her practice explores computer-brain analogies, scientific representations of cognitive processes, and fantasies of self-optimisation.

Guenther studied at the art academies of Leipzig and Karlsruhe (DE), and at the Jan van Eyck Academie in Maastricht (NL). She is currently an associate researcher at a.pass in Brussels. She has recently exhibited at Kunsthalle Rostock (DE), Science Gallery London, and Fotomuseum Winterthur (CH). Her work has been supported by Mondriaan Fonds (NL) and CERN Geneva, among others.

## Lynn Hershman Leeson

b. 1941 , USA

An early pioneer of new media artworks, Lynn Hershman Leeson is widely recognized for her work investigating the moral and ethical quandaries raised in a culture obsessed with technology and artifice. Over the last forty years she has made influential contributions to the fields of photography, video, film, performance, installation and interactive as well as net-based media art. Her key interests include: the relationship between humans and technology, identity, and surveillance.

In 2014, ZKM | Center for Art and Media (Karlsruhe, DE) mounted the first comprehensive retrospective of her work titled Civic Radar. Her artwork is featured in the public collections of MoMA NYC, San Francisco MOMA, ZKM in Karlsruhe (DE), Tate Modern in London, The National Gallery of Canada, and the Walker Art Center, in addition to many notable private collections. Her five feature films Strange Culture, Teknolust, Conceiving Ada, !Women Art Revolution: A Secret History, and Tania Libre have screened at the Sundance Film Festival, Toronto Film Festival, and Berlin International Film Festival, among others. Hershman Leeson is a recipient of a Siggraph Lifetime Achievement Award, Prix Ars Electronica Golden Nica, and a John Simon Guggenheim Memorial Foundation Fellowship.

## Kirsten Stolle

b. 1967, USA

Kirsten Stolle is a visual artist working in collage, drawing, and site-responsive installations. 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 considers the connection between corporate interests and public health.

Stolle's artwork is in the permanent collections of the San Jose Museum of Art, Minneapolis Institute of Art, and Crocker Art Museum (US). Select US solo exhibitions include at the Southeastern Center for Contemporary Art (IN), The Turchin Center for the Visual Art (NC), and Dolby Chadwick Gallery (CA). Her work has been published in Poetry Magazine, Made in Mind, Spolia Literary Magazine, and New American Paintings, among others.

## **Addie Wagenknecht**

b. 1981, US

Addie Wagenknecht's work merges conceptual art with forms of hacking and sculpture to explore the space between technology and expression. Previous exhibitions include at MuseumsQuartier Wien; La Gaîté Lyrique, Paris; Istanbul Modern; Whitechapel Gallery, London; and MU, Eindhoven (NL). Her work is in the permanent collection of the Whitney Museum for American Art, and has been featured in publications such as TIME, Art in America, and the New York Times. In 2016 she collaborated with Chanel and I-D magazine as part of their Sixth Sense series. She has received fellowships from Eyebeam NYC, Culture Lab UK, HyperWerk (Institute for Postindustrial Design, CH), and The Frank-Ratchye STUDIO for Creative Inquiry (US).

## **Xiyadie**

b. 1963, China

Xiyadie, meaning Siberian Butterfly, is a self-taught traditional papercut artist who started creating works with homoerotic themes to tell his personal-political narrative of transformation. Xiyadie subverts the historical form of papercutting (originating in the Eastern Han Dynasty, 25—220 CE) by depicting scenes of queer eroticism, fused with the natural world.

Xiyadie's works were first exhibited at the Beijing LGBT Center. He was a participating artist in Spectrosynthesis: Asian LGBTQ Issues and Art Now at Taipei MOCA (2017), marking the largest exhibition of its kind in Asia. His works have also been shown at Para Site, Hong Kong; Galerie Verbeeck — Van Dyck, Antwerp (BE); Topenmuseum, Amsterdam; and Museum of World Culture, Gothenburg (SE), among others. Xiyadie has been profiled by platforms including Hyperallergic, BBC News, Los Angeles Times, Global Times, Shaanxi TV, Dragon TV, and CCTV.



## **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, while 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. Her work often responds to a sense of place, and increasingly takes the form of murals and site-specific installations.

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. From 2014–15, she was a participant at the Van Eyck Academie in Maastricht (NL). Khan-Dossos has exhibited and worked with institutions including The Showroom, Delfina Foundation, and Leighton House Museum in London; SALT, Istanbul; Museum of Islamic Art, Doha (Qatar); Van Abbemuseum, Eindhoven (NL); Witte de With, Rotterdam (NL); Benaki Museum of Islamic Art, Athens; and the A.M. Qattan Foundation, Ramallah (Palestine). She has published work in *The White Review* and *The Happy Hypocrite*. She is currently a tutor on the MA program at the Dutch Art Institute.

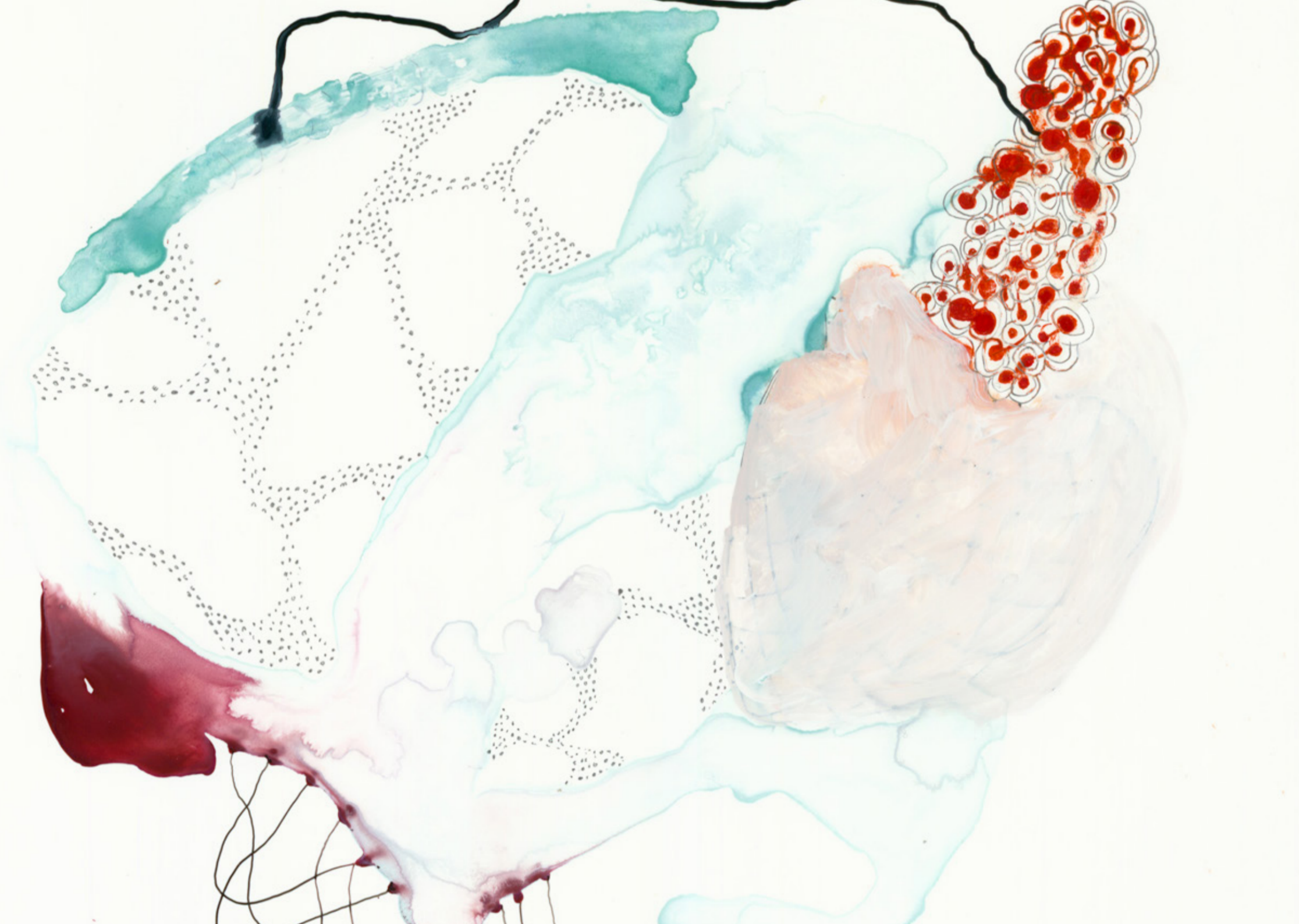
## **Hannah Gregory**

b. 1986, UK

Hannah Gregory is a writer and editor living in Berlin. Her writing on art and contemporary culture has appeared in *Afterall*, *Art Monthly*, *The New Inquiry*, *The White Review*, *The Wire*, and many more publications.

[www.hannah-gregory.net](http://www.hannah-gregory.net)















## POSTCENTRAL

With contributions by Zach Blas, Jesse Darling, Marjolijn Dijkman, Antye Guenther, Lynn Hershman Leeson, Addie Wagenknecht, Kirsten Stolle, Xiyadie.

Curated by Navine G. Khan-Dossos

Text by: Hannah Gregory  
Creative Direction: 515 Creative Shop  
Design: Matteo Barbeni

This publication was produced on the occasion of "POSTCENTRAL" a group exhibition presented at NOME, Berlin, from June 22 to July 26, 2019.

## NOME

Director: Luca Barbeni

Gallery Manager: Olga Boiocchi  
Sales Associate: Jesi Khadivi

Special thanks to: all the artists involved, Nino Caltabiano, Marie Couelle, Erin Leland and Griff Williams at Bridget Donahue gallery (New York), Aliza Morell and Steven Sacks at bitforms gallery (New York), team at Gallery 16 (San Francisco), Torsten Oetken, Hannah Gregory, Natalie Kane, Yasmina Reggad, James Bridle, Geert Belpaeme, Jeroen Koffeman, Charlotte Vanden Eynde, Lieven Moors, Maarten Vanden Eynde. Oliver Kornhoff and Lotte Dinse (Künstlerhaus Balmoral in Bad Ems), Katharina Ebinger-Schnaß and Ben Driesch (Ebinger Schnaß Keramik), Arthur Mueller and Markus Karstieß (IKKG in Höhr-Grenzhausen).



