



It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial

Museum Dhondt-Dhaenens, Sint-Martens Latem

Networked Collective

Bas van den Hurk & Jochem van Laarhoven

Suze Milius, Marcia Liu, Reinout Scholten van Aschat, Naomi van der Horst, Chrys Amaya Michailidis, Toine van den Hurk, Loran van de Wier, Lotte Driessen, Sanne Jansen, Do Klar, Samieh Shahcheraghi, Gijsje Heemskerk, Sofie Hollander, Rob van Kranenburg, Mike Suijkerbuijk, Marijn van Kreijl, Roel Swanenberg, Noortje de Leij, Mohammad Salemy, Ramon de Gier, Benjamin Schoones, Marcus Gurke

**It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial**

Artists Bas van den Hurk and Jochem van Laarhoven and Museum Dhondt-Dhaenens invite you to It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, a manifestation on Wednesday 1 June in the museum.

In collaboration with Networked Collective, the artists will transform MDD into an experimental meeting place with a continuous performance, film screening and dinner that focuses on questions of collectivity and shared authorship.

Collaboration, cohabitation, encounters, conversations, performance, theatre, film and scenography – key themes from their artistic research – are activated and embodied with the audience during this live event. Bas van den Hurk and Jochem van Laarhoven shot the film last year during their residency at Juliaan Lampens' Woning Van Wassenhove with several members of Networked Collective – a larger collective they initiated. The film employs the theatrical technique of 'Viewpoints', through which the characters relate their 'being', movements, emotions and bodies to the architectural space. Different kinds of printed textiles are used by the performers as a prop and a costume.

The evening will conclude with a collective conversation with Noortje de Leij, researcher and editor of De Witte Raaf. Can a coming community emerge during this evening?







*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



Set, props, costumes





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



Film





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem

Food





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





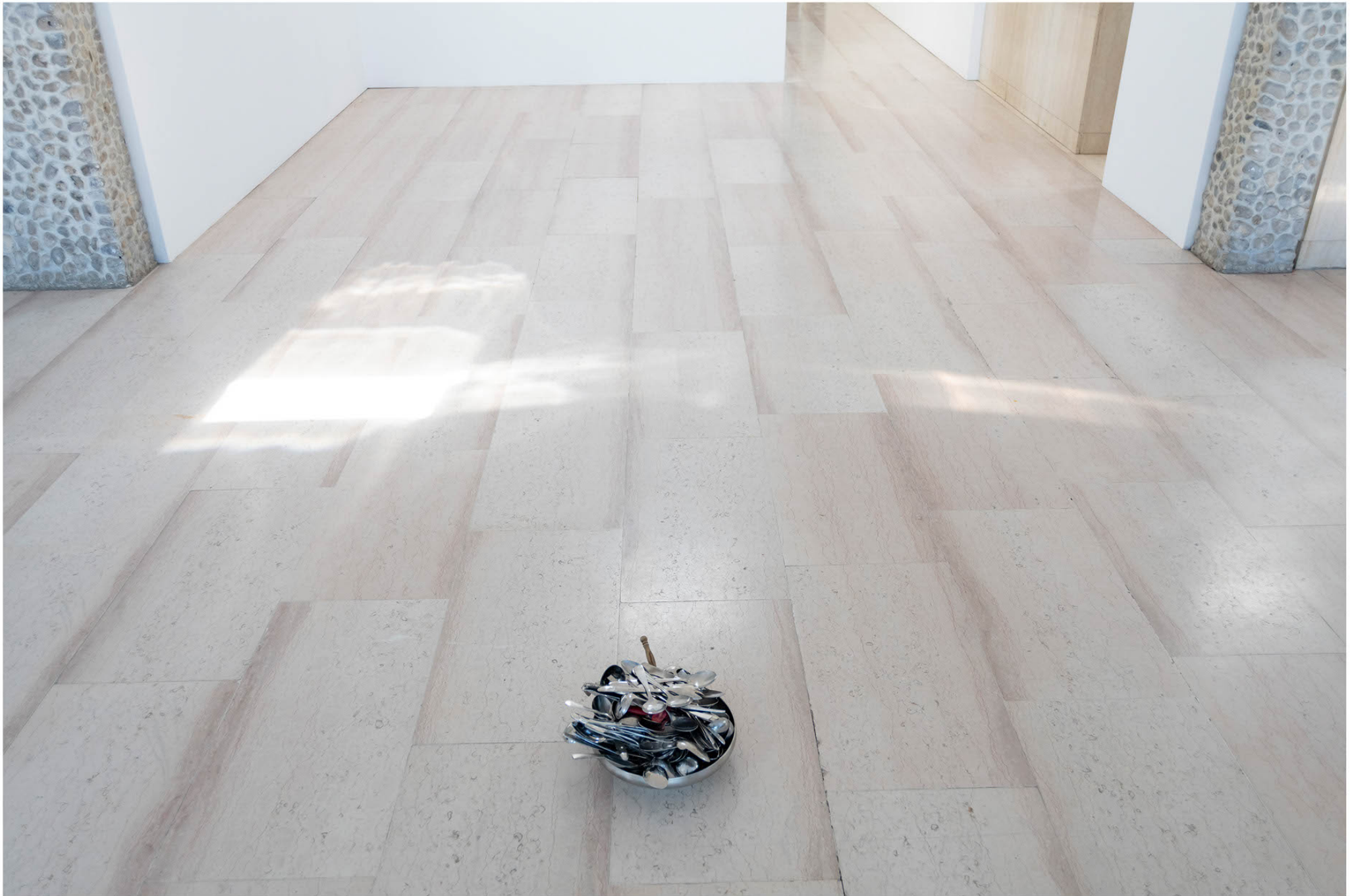
*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem

Performance





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial*, 2022  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem

Artist talk





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem





*It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial, 2022*  
installation view Museum Dhondt-Dhaenens, Sint-Martens Latem



Text

Since 2018 we have collaborated in a research driven practice, working at the border between fine art and theater. Central to our practice is to reconsider one of the main modernist questions: how do we live together, how do we work together? How do we give shape and form to 'being together' in the broadest sense? To deal with the complexity of this question – and the quest for alternative modes of cooperation this entails – dialogue and collaborations that lead to experiments in collectivity are crucial for us.

In August 2021 we did a one month residency in House van Wassenhove, which is part of this museum. The architect, Juliaan Lampens, introduced the idea of 'open-plan-living' in Belgium in the 1960's; houses without separated spaces that provoke in a formal way questions about how to live together. In the residency we shot a film in which we used all sorts of textiles that we printed at the Frans Masereel Center, a center for graphic arts in Kasterlee. For the production of the film we collaborated with several members of a larger collective we initiated in 2019. We call this Networked Collective and it consists of a constantly changing group of around 30 artists, theatermakers, actors, performers, theorists, fashion designers and students. Together we do residencies and make exhibitions, plays and publications. We literally sometimes live together, we cook and eat together, we paint, print, we read and discuss texts, make music, go on hikes in the woods and along the seashore, pay visits to exhibitions, etc.

'Networked collective' is a term coined by the influential Nigerian curator Okwui Enwezor in his text *The Artist as Producer in Times of Crisis*. Enwezor defines two types of collectives. One more conventional type, which he describes as: 'a structured modus vivendi based on permanent, fixed groupings of practitioners working over a sustained period.' 'In such collectives', he continues, 'authorship represents the expression of the group rather than that of the individual artist.' Enwezor compares this to another type of collectivity that he defines as: 'a flexible, non-permanent course of affiliation, privileging collaboration on project basis than on a permanent alliance'. We feel attracted to this second, more open form of collectivity and therefore our collective refers, in name and practice, to Enwezor's notion of collaborating as a pliable configuration. For us collectivity is about 'becoming' - in the sense that it keeps on bringing up questions ranging from the philosophical to the political to the very personal. Within this transformational realm we continuously make new proposals in various media and focus on the tension between the social and the formal.

In his text Enwezor emphasizes that our current time is determined by crises. Economical, ecological, social, political crises. He claims that such crises should lead to more cooperation, collaboration, participation, interaction and (new forms of) collectivity. This development can be recognized in the international art world. In events such as the Turner Prize and documenta fifteen collectivity plays a central role. The German art magazine *Texte zur Kunst* dedicated an entire issue to collectivity in 2021

and recently De Witte Raaf published a questionnaire about working alone versus working together, in which the clear majority of artists stressed the collective nature of their practice or the inescapable necessity of working together.

Of course this is not a new phenomenon or debate; but the extent to which collectivity is embraced in the past few years, propels us to ask 'what is the importance of collectivity in our current time'? Is it just a trend? The latest fashion? Why would or could it be a response to the crises of our historical moment? What is the role of institutions in all of this? Is there a danger of it being instrumentalized? But also, who and what are, or can be, part of such collectives? Only humans? Or can non-human animals be part of it as well? What is the role of authorship? Of the individual versus the collective? When does a collaboration become collectivity?

Bas van den Hurk & Jochem van Laarhoven for Networked Collective



colophon

It is part XXX of an ensemble, and this ensemble is no longer necessarily ceremonial

presentation at Museum Dhondt-Dhaenens, Sint-Martens Latem

Wednesday 1 June 2022, 18-21h

film  
performance  
food  
artist talk

Networked Collective

Bas van den Hurk &  
Jochem van Laarhoven

Suze Milius  
Marcia Liu  
Reinout Scholten van Aschat  
Naomi van der Horst  
Chrys Amaya Michailidis  
Toine van den Hurk  
Loran van de Wier  
Lotte Driessen  
Sanne Jansen  
Samieh Shahcheraghi  
Gijsje Heemskerk  
Sofie Hollander  
Rob van Kranenburg  
Mike Suijkerbuijk  
Marijn van Kreijl  
Roel Swanenberg  
Noortje de Leij  
Mohammad Salemy  
Do Klar  
Ramon de Gier  
Benjamin Schoones  
Marcus Gurke

*food:*

chef: Loran van de Wier  
support: Do Klar

*performers:*

Chrys Amaya Michailidis  
Reinout Scholten van Aschat  
Lotte Driessen  
Toine van den Hurk  
Sofie Hollander  
Marcia Liu

*talk:*

Noortje de Leij  
Marijn van Kreijl  
Mike Suijkerbuijk  
Lotte Driessen  
Samieh Shahcheraghi  
Gijsje Heemskerk  
Bas van den Hurk  
Jochem van Laarhoven

*photography:*

Jochem van Laarhoven  
Rik Vannevel

*thanks to:*

Antony Hudek  
Laurens Otto  
Rik Vannevel  
An-Valerie Vandromme  
Jimmy Soetaert  
Hopstreet gallery  
Lampens Foundation  
Nihan Tuglu  
Lisa Gambey  
team Museum Dhondt-Dhaenens

*made possible by:*



GEMEENTE TILBURG



museum dhondt-dhaenens

