You and I are different in so many ways, yet we live together, here, in the twilight of Late Capitalism. The World, as we have been told so many times before, is coming to an end, as it always does...but this time is different: we can feel the hot breath of the disaster, even with eyes closed. To live in sight of so many kinds of evil, in so much fear, requires a necessary component of denial—so we are clinical, sleepwalking over cliffs.
What will we leave behind, what will the net net be of all this history and hysteria?

The task of the artist is above all to leave a trace: whether it is on the wall of a cave or in memory, in code or in tears. We offer this experience—these experiences—to you as a channel of connection, balm for wounds to come. We place our experience in your eyes, your hands, your bellies. The bodies we inhabit are the dust of this planet.

Please do not be afraid. Machines will eat the future, “God is dead” a long long time, your children will drown in tsunamis of plastic, and will not recognize the sounds of birds. The water is rising—take my hand and neither of us will drown. There are tiny antidotes, each day, for everyone.

Abigail Simon
May 2nd 2019

Marina Berio

Marina Berio is a visual artist from New York City who works with drawings and photography to convey aspects of visual experience that are intimate and visceral. She has made family pictures out of her own blood and rendered photographic negatives of spaces, objects and landscapes as large-scale charcoal drawings.

Her most recent project, shot almost entirely on the walls of her
studio in Brooklyn, further expresses the interrelationship between several nested realities, emphasizing the mental dimensions of creative process, and the boundaries and internal topography of the body and sense of place.

Berio studied photography, drawing, sculpture and art history in college, and then earned her MFA in Photography at Bard. She has been awarded grants by the Guggenheim Foundation, the Pollock/Krasner Foundation, the New York Foundation for the Arts, and the Aaron Siskind Foundation, and been invited to various residencies including the MacDowell Colony, Yaddo, and Millay. She has exhibited at various art spaces internationally, including Michael Steinberg Fine Arts, Von Lintel Gallery, Smack Mellon, Yossi Milo Gallery and Artists Space in New York; Judy Ann Goldman Fine Art in Boston; Les Rencontres d’Arles and Galerie Miranda in Paris, France; OFF Triennale in Hamburg; and Otto Zoo and Acta International in Italy. Berio teaches at the International Center of Photography in New York.

Esther Boesche

“if we have no peace, its because we have forgotten, that we belong to each other”

Esther Boesche is a conceptual multimedia artist born in Germany, in 1980. EB’s work is shown internationally and has been included in exhibitions at American and German museums, galleries and art spaces.

She was awarded with scholarships from the International Center of Photography, The Kaljurand Grand for Emerging Artists and a German DAAD Stipend for exceptionally talented artist. The main focus of her practice is sociological and political oriented. EB currently works primarily in sculpture and painting, but is also repeatedly active in
photography, drawing, text art performance, installation, and public intervention.

“Other duties as assigned” is a long term investigation into popular online job search platforms and the terminology of job ads. The commonly used terms of the job ad jargon often reveal the failure of barbarian work structures and the brutality of employers and hierarchies that lack humility and understanding. What may seem like a conspiracy fantasy or dystopian dream, is direct evidence for often unfair working conditions, greed, abuse of power, failure of leadership and persisting inequality at the workplace.

While the demands and lists of so called employability skills and desirable personality traits are endless, the compensations offered in return are often outrageously absurd. A commonly used and known crime against humans in the New York labor market is to compensate people with “snacks and subway cards” for “entry level” full time positions that require years of professional experience. Abusive and arrogant recruiting practices like these show a great misunderstanding and ignorance about the real value of our work and the fact how much we all are interdependent on each other as human beings.

**Meredith Drum and Mitch Miller**

Meredith Drum combines digital media and academic research to create videos, animations, cinematic installations, book projects, public art, movement research and
augmented reality initiatives. Her work is influenced by cinema history, feminist art history, cultural studies, environmental justice, intersectional feminism, feminist science studies, game studies, science fiction, multi species anthropology, and contemporary visual culture.

Mitch Miller is a sculptor, painter and landscape architect. He recently designed a public park for Stove Works international artist residency in Chattanooga, TN. The park is designed to be a sustainable multi-use cultural space and community conduit. Mitch’s work has been supported by Socrates Sculpture Park, the Pollock - Krasner Foundation, the Joan Mitchell Foundation, the Ford Foundation, and the Andy Warhol Foundation. He exhibits nationally and internationally in galleries, art fairs, and museums.

Seance for Dead Horse Bay is made in honor of the eponymous body of water in Brooklyn and all the dead horses that were dumped there in the 19th-century by an adjacent glue factory. The piece utilizes Eadward Muybridge’s horse studies as a way of imagining all of the labor these horses performed while alive and their possible movements after death.

Diana Gongora

I have always been interested in extreme events and human experiences and it’s impact on society.

As an art therapist I am in daily contact with schizophrenic, suicidal and trauma-ridden people. Time spent in a psych ward as well as daily world events, form the ground from where I begin my first strokes. I interpret the unspoken stories of those with “mental illness” in hopes of allowing the viewer to step inside their world and visually witness the pain, struggles and confusion. I hope
that through abstraction the viewer can identify a raw *shared experience* of the profoundly human struggle of striving for order in a chaotic world —where all too often being misunderstood is a given. I am interested in this emotional discourse as a language possibility through which a better world may come.

**Thiago Correia Gonçalves**

Thiago Correia Gonçalves studied Cinema at FAAP and Architecture at AEAUSP, both in Sao Paulo, and at the Architectural Association School of Architecture (London).

His oeuvre faces visible and invisible relationships existing in the vertigo of civilizing processes, particularly in the context of South America and the Africa Diaspora. With various procedures and techniques, the centrality of these images in his investigations often arise from the influence received from anthropological topics – specifically the African American ethnology and Brazilian Heritage.

He had participated in group and solo shows at Projeto Imóvel (Pivô - Copan Building, São Paulo, 2011), Dox Center (Prague/CZECH, 2013), Casa de Cultura Mario Quintana (Porto Alegre, 2013), Niklas Schechinger Gallery (Hamburg/GER, 2014), Memorial da
América Latina (São Paulo, 2014), Museu de Arte de São Paulo MASP (São Paulo, 2014), Kunsthalle São Paulo (São Paulo, 2015), Franzensfeste Fortezza (South Tyrol/Italy, 2015), Biennale Africaine de la Photographie (Bamako/MALI, 2015), Residency Unlimited (NY, 2016) and Emma Thomas LES (NY, 2016).

MANIÇOBA

The Maniçoba is a dish of Amazon Indigenous origin greatly appreciated in Belém do Pará and in the Recôncavo Baiano. Its main ingredient, the leaf of wild manioc, has a pronounced flavor and its levels of hydrogen cyanide can kill a person. So your preparation is so elaborated and requires 7 days of washing and cooking until it can be consumed.

The Maniçoba also has its unique historical meaning; it has two different ways of cooking in Brazil, the one from indigenous people from Pará and the one from the Africans in Bahia. How they are intertwined shows the miscegenation between the ethnicities in America. About 130,000 years ago Africa went through a dizzying drought that led to its deserts, people in search of food ventured by the sea and the groups that were more fortunate and survived the winds and the tides eventually arrived in South America. When we think about Africans diaspora to America we automatically link it to slavery, but we must realize that Africans came to America much earlier than Colonial Time.

Shandor Hassan

THE CITY

The City is a developing project that uses New York City and explores the larger more universal concept of the city and the presence of urban centers as light fields, Space-scapes and landscape as subject in the urban environment. The larger project develops as a body of work that encompasses the entire City from numerous locations angles and places including aerial, land, and water. The minimalism of stark black with small white lights is a reduction of the photographic medium itself - the city lights become almost star like, and reference of a night sky map, becoming a location or mapping that is etched by small light points but not the actual city is not entirely visible. The work is a
reduction of information in describing a place - the works explore the very elementals of photographic seeing and fundamentally presented as light drawings.

Shandor Hassan lives in Brooklyn, NY. He works in the media of photography, installations, found materials, furniture design and architectural building. He holds a BFA in Photography from the University of New Mexico, is a Fulbright scholar to Hungary in photographic arts (2009), a NYFA recipient (2016), and a NYSCA (2017) recipient for the Quebec Arts/Exchange Residency in architecture. He participated in the Istanbul Biennial in 2005.

**Sophie Kahn**

Sophie Kahn is a Brooklyn-based Australian digital artist. She earned a BA (Hons) in Fine Art/History of Art at Goldsmith College, University of London; a Graduate Certificate in Spatial Information Architecture from RMIT University, Melbourne; and an MFA in technology Studies at the School of the Art Institute of Chicago, where she was a Trustee Scholar. She has exhibited her artwork in New York, Los Angeles, London, Paris, Sydney, Tokyo, Osaka, Seoul and Beijing. Recent exhibitions include Transfigured at C24 Gallery and out of Body at Bitforms gallery, both in New York.

Sophie has taught in the Department of digital Arts at Pratt Institute and at Columbia College, Chicago. She is a NYFA Digital and Electronic Arts Fellow. He work has been featured in numerous festivals including Zero 1. Biennale, Transmediale and the Japan Media Arts festival. Her video work has been screened on large urban screens on four continents with the Streaming Museum.
Sophie has completed residencies at the NARS Foundation, the Museum of Arts and Design and Pioneer Works and will soon be an artist in residence with the Elizabeth Foundation Studio Program in New York.

**Dani Lessnau**

Dani Lessnau is a visual artist living and working in Brooklyn. She studied at the International Center of Photography, New York and is presently pursuing her MFA at Bard College. Recent group exhibitions include Our Souls to Keep at Field Projects, NYC; Figure Fuggenti at Acta International, Rome; Divina Comedia at XXXI Festival International of Sexual Diversity at Museo Universitario del Chopo, Mexico City.

**Wayne Liu**

**The sound of ice breaking and windows of opportunity**

*After the applause, the master feeds on time their sheltered, and in frenzy, digestion is made, to ensure the precise vomit of the self.*
Wayne Liu was born in Taipei, Taiwan, like his parents, but unlike his grandparents, who fled from Sichuan, China after the Second World War. At five, he moved with his parents to Dallas, Texas and then to New Jersey, where he learned to be American. When Wayne was eleven, his family moved back to Taiwan, where he learned to be Taiwanese, with much confusion involved. Wayne has lived in New York City since the last year of the last century.

**Ned Low**

Ned Low continues to explore some of the fundamentals of painting—shape, color, line, form. From abstract streetscapes of his Los Angeles environment to canvases of primary colors in straight line forms, the works present a conflict between harmony and disorder. Last year he was a 2018 nominee for the Rema Hort Mann Foundation Emerging Artist award. Currently his work is on view in Los Angeles at the Dreamhouse Vs. Punkhouse (plus Cathouse) exhibit.
Andrew Negrette Madrid

Andrew Negrette Madrid, b. 1966, Los Angeles CA, BA University of California Irvine, Graduate Studies CUNY Graduate Center. Currently Lives and Works in Riverside County California. Andrew Madrid has been included in Two Prior Group Exhibits:
The Fifth International Inaugural Exhibition, 14th Street, NYC. Curated by Chevis Clem NeoIntegrity, Derek Eller Gallery, NYC. Curated by Keith Mayerson. Andrew Madrid has been Mentioned in one New York Times Article: “Neo-Integrity” by Holland Carter. He has written two articles for the Los Angeles based art journal ARTUs.

Statement:

I am humbled that something I make should warrant attention. The responsibility of such a position falls over me, and I awake to the call. My culture is catholic and spatial.

Keith Mayerson

Keith Mayerson has professionally exhibited his art in galleries and museums since 1993. His exhibitions are often installations of images that create larger narratives. Each work is imbued with allegorical content that relates to the world, yet allows through its formal
nuances for the transcendent and sublime. He works stand on their own for form and content, but like a prose poem of images on walls, experienced in context the images as a series, the viewer creates the ultimate meaning for the installations.

Keith Mayerson was a Semiotics and Studio Art Major at Brown University where he received his BA in 1988. In 1993, he earned his MFA from the University of California Irvine, and is now Professor of Art at the University of Southern California and Chair of Painting and Drawing. Keith Mayerson’s work is featured in the permanent collections of the Whitney Museum of American Art, the Museum of Modern Art, New York, the Museum of Contemporary Art, Los Angeles, the Los Angeles County Museum of Art, the San Francisco Museum of Modern Art, the Cleveland Museum of Art, and the Columbus Museum of Art, The Davis Museum of Art of Wellesley College, MA, and the American University Museum, Washington, D.C. His graphic novel Horror Hospital Unplugged, a collaboration with the writer Dennis Cooper, is well known among graphic artists. A graphic novel biography of James Dean is forthcoming, to be published by Fantagraphics. Mayerson’s work was prominently featured in the Cleveland Museum of Contemporary Art with a solo show My American Dream, the Whitney Biennial, and the Whitney Museum’s inaugural show, America is Hard to See.

Nancy Nowacek

Nancy Nowacek is an interdisciplinary artist focused on the exchange between the body and the designed world. She creates participatory platforms, images, and objects that invite movement and other forms of physical engagement that bring the world into the
body to engender a sense of solidity and agency in an increasingly uncertain world. She has received residencies and fellowships from Eyebeam, the Marie Walsh Sharpe Studio Program and the Lower Manhattan Cultural Council. Her work has been shown in Canada, the Bay Area, New York City, and South America. She is on the faculty of the Stevens Institute of Technology in Hoboken, NJ. She prefers laughter.

Max Ostrow

Max Ostrow (b. 1994) is an American artist from Los Angeles, California, and is now currently living and working in New York. He works in the mediums of Painting, Sculpture and Film. He earned a degree from Bennington College in 2017. During his time at Bennington he participated in many solo and group exhibitions and projects. His work was shown in Los Angeles in the group show, Threes Company , 2018, at Dan Graham 2.0 curated by artist and curator Aaron Wrinkle.

My work uses painting, sculpture, drawing and video to explore affective systems of power: political, socioeconomic, ecological and spiritual. Through the installation of all these mediums, I aim to implicate the viewer by negating objects of their function and rendering them more like images, and images more like impressions rather than recognizable forms of media/mediation. By having the subject transverse the reality in which it was meant for, by combining the mundane and overlooked with symbols of
power, good or evil, the work both propagates their agenda and sometimes suggests alternative orientations to present-day market economies. By creating fantastical proposals about these systems, the work intends to expose overlooked openings in systems of power, and confronts the world of the in-between, things that have slipped through the cracks, leaving the viewer with a new approach to existing in a seemingly controlled environment.

Kenneth Pietrobono

Kenneth Pietrobono (1982) is an artist and researcher provoked by the decoupling of knowledge from the ability to remedy. In his ongoing work, A STRUCTURAL CRISIS IN AN EMOTIONAL LANDSCAPE, a list of 30 words are selected by the artist for their frequency in news and opinion pieces as explanations for the 2016 election campaign cycle and its outcomes. Using a contract and funds from a crowd-sourcing campaign, the work prompts writers to remove the words from their upcoming texts in exchange for compensation, challenging writer, reader and viewer to consider the uncertain world.
engaged the project and have published in magazines and exhibition catalogues including *Art in America* and *October*.

**Paul Qaysi**

Paul Qaysi was born in Baghdad, Iraq, in 1963. Qaysi received his BFA in Sculpture from Pratt Institute in 1989, and MFA in Photography from Bard College-ICP in 2009. He has been a freelance photographer since 1994 and teaching since 2009.


**ABOUT MISPRINTS**

Misprints result from a destructive inkjet printing procedure that uses war images from online news agencies to intervene with the current system of representation. I print the
By forcing various incompatible surfaces such as metal, acetate, and mylar often produces an unexpected consequence. The resulting ink explosions and pooling obscure the original images, rendering them difficult and, sometimes, impossible to recognize. They become abstractions, displayed as back-lit panels, or printed on aluminum plates, tethered to their referents only by the titles, which include the name of the city, state, and date of the incident depicted in the source photograph and the date I made the Misprint.

**Peter Rippon**

After making art for many years as a painter, I became uneasy with the idea of the “aesthetic” and the enforced passivity of the viewer. I immersed myself in furniture design; practicality plus aesthetics. This led to my current fascination with mirrors. My recent work places spectators in a deliberately uncomfortable liminal zone — torn between the mirror’s presence as object, and its own reflection. There is ambiguous poetry in this visual conundrum.

Side views become important to the way the mirrors are viewed, they become more sculptural, in that they can be looked at from a number of directions; to me these are the glimpses of remembered views that are gone almost as soon as they appear.
Christina Romirer

Christina Helena Romirer, born in Graz (A), lives and works in Vienna. 2017 diploma Transmediale Kunst at the University for applied arts. 2009 diploma Scenography at the University of Music and Dramatic Arts in Graz.

Through subtly undermining everyday objects or elements which characterize contemporary life, Christina Helena Romirer exhibits, questions, and analyses mechanisms of power. She criticizes and indicates sociopolitical phenomena by de-contextualising and transforming materials as well as texts that refer to our present concerns, including the media’s manipulative influence and society’s consumerist mentality. Through language and perceptual play Romirer examines how governing structures establish borders that order and confine.

with Ulrich A. Reiterer
salt, waterglass
21 x 7,5 x 5 cm
In ancient times salt was used as a kind of currency and people were paid with salt and money. In those times salt was a very rare commodity and through using it as a means of payment a certain value was inscribed into it. Today almost any raw material can become a trading good or an object of speculation and gain or lose its value within seconds.

Based on the idea of distributing value to raw materials and commodities, this concept is applied to different materials like salt, fabric pieces, grain or tulips that are transformed into bars. Referring to gold bars, each bar has a certain value and tells a story on its material’s merchandise or speculation.

David B. Smith

David B. Smith has been developing an organic language to transform digital images into oddly cozy sculptures and wall-works reminiscent of alien bio-technological structures.

Originally a photographer and self-taught in textiles, Smith digitally weaves emotionally resonant images into fabric and physically alters them using a system of craft and art techniques such as cutting, folding, stuffing, embroidering, collaging, and painting. Like
DNA or computer code, Smith's language of breaking down and reconstructing images has evolved to create nuanced structures that resemble living beings, which are at once familiar and strange. Smith constructs social spaces for viewers to interact with these beings and each other in an unfamiliar world - places for imagination and communication about difference, diversity, and possible futures.

David B. Smith holds an MFA from Bard College and lives and works in Brooklyn, NY. He has been awarded residencies by Apex Art, New Zealand; Franconia Sculpture Park, MN; Harold Arts, OH; Socrates Sculpture Park, The Waterpod Residency, and The Art and Law Program, NY. Smith’s work has appeared in exhibitions at MoMa PS1, The International Center of Photography, Asia Song Society, and Essex Flowers, with recent solo shows at Geary Gallery, Halsey McKay Gallery, The Spring Break Art Show, and LMAK Gallery.

His work will be included in the Textile Biennial at the Risjwijk Museum in the Netherlands in Summer 2019. Smith's work has been discussed in the New York Times, The Observer, Art F City, the Washington Post, and Miami New Times.

**Abigail Simon**

Abigail Simon is an artist who uses varied strategies and materials to conduct social and aesthetic research. Her portraits, videos and installations have been shown extensively on four continents. Her commercial work has been published and distributed world wide for over 20 years. She studied writing and film at Sarah Lawrence College, and received an MFA from the ICP/Bard Program in Advanced Photographic Studies. She has taught critical theory and creative practices at Pratt Institute, ITP/NYU Tisch School of the Arts, RushPhilanthropic Arts and is a core faculty member of the Critical
Practices Program at ICP. She believes strongly in collaboration and hive-mind, and has worked in deep collaborations with, among others, Marina Zurkow, Tal Yarden, D Sardy and Esther Boesche.

Maps have the possibility of changing the territory they describe. I am interested in order, entropy, chaos, welding, casting, Instagram, yoga, storytelling, myths, the history of psychoanalysis and the aesthetic possibilities that occur where they intersect.

I am grateful to live in an era when human consciousness is recognized as a raw material for artists to engage with, and the artist’s goal of transmuting human experience is within reach, and (with other more grim stories) part of the library of possible futures from which we choose…

Stephen Spera

Stephen Spera’s work explores the ideas of decay, memory, loss, and disintegration. Whether in his photographically derived assemblages or his sound installations which use decaying magnetic tape, broken instruments as well as digital technologies to parallel natural systems of decay, Spera has been producing work that is ephemeral and reflective of the transitory nature of existence. His photographically derived works begin by compiling hundreds of antique tintype images from his own collection, compressing them using computer algorithms to create new beings, beings which did not exist into “new spirits” as he calls them. Then Spera transfers these new beings to metal, wood, and books- this process produces huge amounts of artifacts, alterations, and disintegrations. The final
result is an image far removed from its own shadowy origins, one that is buried not only in time but also in memory…

Spera’s sound works employ a similar strategy, for example, from Vital Weekly, the Netherlands: “Spera’s music has hissy old cassette sounds and cracked devices to alter the sounds of piano and field recordings, and he knows how to cut a long story short. Four pieces, each with their own character…intimate, glitchy, brilliant.” Spera uses tape loops hanging onto their magnetic life by a thread, with huge amounts of artifacts and overtones, and processes them with digital technologies, combining them with field recordings, broken instruments then radically reassembling them into new compositions. At times the result is an hypnotic ambience, other times a dip into the far recesses of hauntology. Stephen continues to explore the themes of memory, loss and dissolution in his work with his ongoing series “The delirious precision of dreams”- now in its third stage.

Spera’s project Spirit Radio, with NYC Artist Tamalyn Miller received worldwide critical acclaim upon the release of its first CD, “A Light is Running Along the Ropes”, and their second is being readied for release this summer. He is also in final stages of his new solo sound release “Dust Lanes" -for Editions Vachê, Nyc. Spera lives and works in Brooklyn, New York.

**Art Spiegelman**

Art Spiegelman is a critically acclaimed artist and graphic novelist. He was born in Stockholm, Sweden, and immigrated with his parents to Rego Park, a neighborhood of Queens, NY, in 1948. His early career as an artist began in 1966 at Topps Gum Company, where he drew "Bazooka Joe" comics and helped to create the cult classic "Garbage Pail Kids. During his time at Topps, he also began publishing his own artwork in underground magazines such as *Real Pulp* and *Bizarre Sex*.

In 1980, Spiegelman founded *RAW (Real Art Works)*, a magazine of unconventional comics, with his wife, the artist Francoise Mouly. The first volume of *Maus* was first published in serial form within the pages of *RAW* between 1980 and 1985, and was released as a book the following year. A In addition to the Pulitzer, he has received several
Torie Zalben

*Moon Moth* is influenced from video art aesthetics of artist Nam June Paik. I am capturing a freeze frame of a broken TV’s interlaced frequencies to provide a metaphor for media outlets that keep us in the dark. A caterpillar weaves in and out of the image, representing the evolution of politics in today’s climate. We are almost always flirting with being on the verge of transforming and transmuting into something else. The unseen is becoming seen and the metamorphosis has begun.

The symbolism of the *Moon Moth* represents being drawn to the light of truth in complete darkness. The silver glitter, representing the silver screen, serves as the border to
emblazon the physical shapes we view media through and the illusion that captures light to make it dance across platforms.

Moon Moth is my first political commentary. I invite an understanding that even in the most chaotic and darkest of times, to remember that a creature exists who is drawn to the light of the night.

Talita Zaragoza

Talita Zaragoza was born in São Paulo, in 1985. The artist works mainly with drawings and photography, and recently also with installation. Her inspiration comes mostly from nature, from the relationship of the concepts of micro and macro, action and reaction, transience and permutable interrelationships. Her work dialogues with natural landscapes and its rhythm creating metaphorical connections and reverberation aesthetics.

Since 2012, she lives in New York, where was accepted to study at ICP – International Center for Photography on the General Studies course, focused on Fine Arts photography. Prior to that, she received her B.A. in Fine Arts and has a Master in Art History from FAAP – Fundação Alvares Penteado, in São Paulo Brazil.
Zaragoza has shown her works in different cities, mainly in São Paulo and New York, like the Gallery Emma Thomas, at The International Center for Photography, SP Arte, MAB FAAP, The Hollows and Interventions 3 curator Isidro Blasco. She attended two residencies on the United States, one in New York – The Hollows, and one in Dorset, Vermont – The Marble House. Her works are in private and public collections such as on MACBA – Museu de Arte Contemporânea de Sorocaba. Talita Zaragoza continues living in New York, working on her projects between Brazil and US. She has also been the assistant of renewed German artist Janaina Tschape for the past four years.

**Event program:**

Email for Schedule and RSVP: 80NassauStreet@gmail.com

**Performances:**

Special surprise performances by Sophie, Kahn, Ying Liu and others, rsvp for date and time, ...limited capacity!
Circle of Exchange - Artist Gathering

Coordinated and led by Esther Boesche with Abigail Simon, May 11, 2-6pm

Circle of Exchange is a performative “no subject” meeting and artist gathering. Instead of preparing ourselves and the speeches for our subjects, we stay open about the outcome of this participatory dialog. We will use this opportunity to come together to meet in presence, and to see what happens when we create a dialog together, that is based on the present moment and on “what and who is here right now”. Participants will create a fruitful and interesting dialog and exchange with each other. In this way, the “subject” of the gathering is created with the artists and the visitors together, by all our presence and participation. Bring your questions, issues and concerns, food or other items to share…

EB, May 2019