

Rosa Aiello (1987, Canada)
Lives and works in Frankfurt.
Recent solo exhibitions: 2015 Eli Ping
Frances Perkins, New York (upcoming).
2014 *Serving Water*, Salon at 91-92
Dean St., London.
Recent group exhibitions and screenings:
2015: *In Practice*, Sculpture Center,
New York; *Poesie*, MUMOK, Vienna;
Broken Joints, ICA London; *Peeling Wall*,
Fahrenheit, Los Angeles; ---, Tomorrow
Gallery, New York; *An Earthquake at
the Racetracks*, Museo de la Ciudad,
Querétaro, Mexico.

Bernadette Corporation (founded 1994)
Art collective, based in New York
and Paris, France.
Recent solo exhibitions: 2013 *2000 Wasted
Years*, ICA, London; 2012 *2000 Wasted
Years*, Artists Space, New York; 2011
Stone Soup, Meyer Kainer, Vienna; 2010
A Haven for the Soul, Galerie Neu, Berlin.
Recent group exhibitions: 2015 *Works on
Paper*, Greene Naftali, New York, *America
Is Hard to See*, Whitney Museum of Ameri-
can Art, New York, USA; *Open Source. Art
at the Eclipse of Capitalism*, Galerie Max
Hetzler, Berlin; 2014 *If I can’t dance to it,
it’s not my revolution*, Cantor Fitzgerald
Gallery, Haverford, USA; *Disobedience
Archive (The Park)*, Salt Beyoglu, Istanbul;
do it *Moscow*, Garage Center for Contem-
porary Culture – GCCC, Moscow.

Andrea Fraser (1965, USA)
Lives and works in New York and
Los Angeles.
Recent exhibitions: 2015 *Andrea Fraser*,
Museum der Moderne, Salzburg. 2014
*Men on the Line: Men Committed to
Feminsim, KFPK, 1972*, De Balie,
Amsterdam, as a program of CASCO and
If I Can’t Dance, I Don’t Want To Be Part
of Your Revolution, Galerie Nagel Draxler,
Berlin and Volksbühne, Berlin; *Not just
a few of us*, performance for P3, New
Orleans Museum of Art, New Orleans;
AV (with Vanessa Place), MAK Center at
the Schindler House, Los Angeles.

Jef Geys (1934, Belgium)
Lives and works in Balen.
Recent exhibitions: 2015 *Atopolis*, Wiels,
Brussels; *Jef Geys*, S.M.A.K., Ghent; *The
Day Before. Art Eco I: Attitudes*, Cultureel
Centrum Strombeek, Grimbergen; 2014
Uit de Collectie, S.M.A.K., Ghent; Conver-

sation Piece, Mu.ZEE, Oostende; 2013 *Jef
Geys / Monir Shahroudy Farmanfarmaian*,
Wiels, Brussels; 2012 *A Drawing Show
Curated by Dan Graham*, Galerie Micheline
Szwajcer (GMS), Brussels.

Gil Leung (1980, Sweden)
Lives and works in Brussels and London.
Recent projects: 2015 *Performance Cap-
ture*, Stedelijk Museum, Amsterdam; *We
(Not I)*, South London Gallery, Raven Row;
A Bright Night, with Serpentine Galleries
and LUX; 2013 *For as Against*, Rowing,
London; *Exchange*, Flat Time House,
London; *Bedroom Tour* in collaboration
with Am Nuden Da, London. She is a resi-
dent at Wiels, Brussels, in 2015.

Bruce Nauman (1941, USA)
Lives and works in Galisteo, New Mexico.
Recent exhibitions: 2015 *Bruce Nauman*,
Fondation Cartier, Paris; *Animal Pyramid*,
Gagosian Gallery, New York; *Signs/Words*,
Sperone Westwater, New York; 2014 *Artist
Rooms: Bruce Nauman*, Harris Museum
& Art Gallery, Preston; *Bruce Nauman’s
Words on Paper*, Art Gallery of Ontario,
Ontario; *Summer
Sculpture*, Sperone Westwater, New York;
2013 *Bruce Nauman: Mindfuck*, Hauser &
Worth, London; 2009 *Bruce Nauman:
Topological Gardens*, US Pavilion 53rd
Venice Biennale, Venice

Danh Vo (1975, Vietnam)
Lives and works in Mexico City.
Recent solo exhibitions: 2015 *mother-
tongue*, Danish Pavilion, 56th Venice
Biennale, Venice; *ydob eht ni mraw si ti*,
Museum Ludwig, Cologne; *Homosapiens*,
Marian Goodman Gallery, London; 2014
الصحن عارة واديت, Museo Jumex, Mexico City;
Danh Vo, Nottingham Contemporary,
Nottingham.
Recent group exhibitions: 2015 Storylines:
Contemporary Art at the Guggenheim,
Guggenheim Museum, New York;
Selected Sculptures, Riva Project,
Brussels; *Slip of the Tongue*, Curated by
Caroline Bourgeois and Danh Vo, Punta
della Dogana, François Pinault Foundation,
Venice; *Open Dress*, Museum Abteiberg,
Mönchengladbach; *Sharjah Biennial
12: The past, the present, the possible*,
Sharjah.

Cally Spooner

On False Tears and Outsourcing

On False Tears and Outsourcing is the first institutional solo exhibition by Cally Spooner in the Netherlands.

For her show, Cally Spooner will make a new series of devised, living gestures, which change every three weeks. The gestures mark the start of a long-term project by the artist, which considers the violence of being used as, and using, a Human Resource. The project presents choreographed instances in which language and emotional excess are extracted, then redeployed as strategy.

The show runs parallel to and in dialogue with the group exhibition *Violent Incident* at Vleeshal Zusterstraat, curated by Cally Spooner and Roos Gortzak.

June 20 -July 11

*On False Tears and Outsourcing –
6 dancers, responsible for delivering
self-organised efforts to resolve difficult
and time-consuming issues, ‘go the
distance’ across multiple overlapping
phases, using appropriated competitive
strategy and appropriated intimate
gestures*, 2015
25 minutes, at regular intervals during
opening hours

Devised with and performed by:
Jasmine Attié, Elodie van Heek,
Nemo Oeghoede, Abigail Pickard,
Hanne Schillemans, Judith Veld,
Josse Vessies, Marlinde Vos and
Daphne Wellens

July 11- August 1

*On False Tears
and Outsourcing –
Financiers are trained
to produce tears*
2015
3-week Stanislavski
Method course

Trainers:
Arnica Elsendoorn and
Ida van de Lagemaat

August 1-30

*On False Tears
and Outsourcing –
Singers deliver time-
sensitive instructions*
2015
just-in-time,
daily

Made and recorded by:
Nicole Bianchet,
Ketty van Doln,
Annelies Jonkers,
Charlotte Karlsted and
Judith Veld

Cally Spooner (1983, UK) is a writer and artist living and working in London. Recent presentations, performances and exhibitions include *THE ANTI CLIMAX CLIMAX*, Kunstverein Bielefelder, Bielefeld (2015) *Regardless, it’s still her voice*, gb agency, Paris (2014); Frieze Film, Frieze, London. 2014, *He’s in a Great Place!*, BMW Live Performance Room, Tate Modern, London (2014) and Performa 13, New York (2013). She has recently completed Experimental Media and Performing Arts Centre (EMPAC) at Rensselaer Polytechnic Institute in Troy, NY and is recipient of the Paul Hamlyn Foundation Award for Artists 2013. Her novel *Collapsing In Parts* was published by Mousse in 2013.

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Violent Incident

Violent Incident takes its title from Bruce Nauman’s 1986 video work. The show began from the invitation by Vleeshal’s director Roos Gortzak to Cally Spooner to curate a group show which would draw from the collections of Vleeshal and M HKA, and be concurrent and connected to the artist’s solo show at Vleeshal Markt.

Violent Incident presents works by Rosa Aiello, Bernadette Corporation, Andrea Fraser, Jef Geys, Gil Leung, Bruce Nauman and Danh Vo. Combining three works from the M HKA collection, including the video by Nauman, with several artists not in the collection, the show explores the perverting of our intimacies; the transformation of affect and emotional excess into technical form, as strategies of industrial, institutional critique. Goodbye letters turned into art market machines, claustrophobically formal texts built to declare love, a correspondence course in how to see and draw better are considered as the results of and solutions to institutional indebtedness.

Rosa Aiello
Serving, 2015
Drawing from the industrial history and standards of cinema, Rosa Aiello’s film *Serving* uncovers, then reproduces, the invisible power of editing. In *Serving* she combines her animations of cornfield, cabbages and kitchen utensils with found surveillance footage of criminals breaking and entering. The unlikely pairing is held together, using editorial techniques borrowed from the masters of cinematic suspense, such as Hitchcock.

Deploying loops, pans and evocative Disneyesque soundscapes, Aiello uses the technologies that stir arousal, expectation, optimism as her primary material. Narrative is substituted switched for these technologies, and their affects. An animated cornfield, flutters in the animated wind, and a a distant voiceover counts cuts to a more overt nowhere.

Bernadette Corporation
Oh snizzap!!!, 2010
In 2010 the popstar Rihanna released a series of topless selfies staged in a luxury bathroom suite. The release transformed domestic space and bodily intimacies into ready-availability (and industry strategy) using social media: *“Nude photos of Rihanna, or what is supposedly Rihanna, are floating around the web. Seven*

pictures being hosted by imagehaven.com show various body parts, including two close ups of what is clearly Rihanna’s face and a third photo of Rihanna head-to-knee reflected in a bathroom mirror with a message of “I love you” scrawled on it. All seven shots seem to be self-taken in the same white bathroom and bedroom area. The four shots that do not include Rihanna’s head in them include two of a bare bottom as seen reflected in a mirror, one of a dark lacquer-nailed hand squeezing a bottom and a photo of an undressed torso from a reflection in a mirror. One breast is pierced and pink Nike towel is flung over a shoulder hiding the other.” Huffington Post, 06/21/2010

Soon after, Bernadette Corporation engraved a number of highly desirable, luxury bathroom fixtures, with their selection of the many social media posts that the Rihanna mystery generated.

Andrea Fraser
Official Welcome, 2003
Video documentation of performance at the Kunstverein, Hamburg, Germany, September 2003
Official Welcome is a performance by Andrea Fraser, in which she quotes from speeches given by patrons, museum directors, curators, critics and artists.

Her script, learned by heart, is delivered over 30 minutes.

Fraser’s emotional register shifts and her business-like attire is shed, making way for a Gucci bra and thong, although as she says retrospectively: “(in the performance) I’m not really nude, because I’m in quotation marks”. Her responses and gestures (laughing, picking up a drinking glass, mopping a tear) are pre-programmed and strategically deployed to ridicule and expose the institution. To perform this critique of the institution, which holds power to psychically, ethically, poison those that operate within it’s bowels - she chooses to host the institution within her own body; a form of self-annihilation and an admission of institutional indebtedness.

Jef Geys
ABC Ecole de Paris, 1959–1961
In 1959 Jef Geys began a correspondence course in drawing, *“to be able to impress my pupils with tricks of perspective and illusion,”* he says. The result is *ABC Ecole de Paris* (1959–1961), a series of over 200 studies, such as romantic ladies, medieval hats, birds, tools and botany. In this series, Geys delegates his art practice to the techniques of ‘correct’ cultural production, then studies this one-size-fits-all rulebook into absurdity.

Vleeshal Zusterstraat 7, Middelburg

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Gil Leung
*In Extrinsic*s, 2015
*In Extrinsic*s began life as a short text, which has now migrated into the architecture of Vleeshal Zusterstraat as poster, audio and photographic gels. Inserted into the gallery skylights, the gels (ordinarily used to cast appropriate lighting during a film shoot) frame polar ends of the institution. A ‘Pale blue’ front wash, typically used for creating overcast, cold-weather light, and a medium ‘Bastard amber’ to warm a subject’s skin tone with a romantic glow.

In the last gallery a PA speaker, popular at weddings and catwalk shows, plays a doubled recording of Leung reading the original text. *In Extrinsic*s laments the impossibility and unavoidable necessity of form and frame as a tool for producing an emotional (less institutionally reasonable, less structural) voice. The audio doubts, self-effaces, self-consoles, occasionally singing itself into, then out of, circulation.

Bruce Nauman
Violent Incident
(*Man-Woman Segment*), 1986
In Nauman’s *Violent Incident* (*Man-Woman*

Segment), two actors fight at the dinner table. The man holds the woman’s chair for her, as she sits down. As she goes to sit, he pulls the chair from under her, and she falls on the floor. This begins a cycle of slapstick aggression, with each character becoming damaged, only to stand up and be damaged again. The video’s hysterical content is at odds with the mechanical repetition of the image: emotional excess staged at full velocity, without emotion. Their choices and movements are pre-programmed, from upper cuts to pinching, as the emotional turns into readymade techniques for fighting.

Danh Vo
2.2. 1861, 2009 -
Writing by Phung Vo
“A slight strike of a sword will behead me, like a spring flower picked by the garden Master for pleasure”. It is one of the sentences out of the last letter of St. Jean Théophane Vénard to his father before he was decapitated. For *2.2.1861*, Danh Vo outsources his art production to his father, who is instructed to mechanically copy Vénard’s letter as a purchasable edition, until his own death or until demand runs

out. Each handwritten text arrives in an envelope mailed by the artist’s father directly to the buyer.

The edition upsets the intimacy of a deeply emotional farewell letter, now mass-produced by Vo’s father, penned in a language (French) which Vo’s Vietnamese father neither reads nor writes. Familiar with his father’s handwriting from all the signs and menus that he handwrote for the various food stalls he owned in Denmark, Danh Vo became interested in calligraphy as an act of pure labor, comparing writing calligraphy to making a burger.

This farewell letter perverted into art machine challenges the viewer’s expectations, as does the foldable cardboard box that was originally mailed by Danh Vo to Mr. Krishna Wannakul in Bangkok. When pieced together, the box is dressed up like a Budweiser crate, adorned in gold, more fitting to this „King of Beers“, the most desired and consumed beer in the USA. On the inside, it reads - in beautiful calligraphy - „Your mother sucks cocks in Hell“, excerpted from line delivered by the demon in *The Exorcist* (1973).

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1 Bruce Nauman <i>Violent Incident</i> (<i>Man-Woman Segment</i>), 1986 Video, 30’00”	3 Jef Geys <i>ABC Ecole de Paris</i> , 1959-1961 Ink, crayon and coloured pencil on paper, 135 x 90 x 5 cm	6 Danh Vo (as yet untitled), 2015 Ink and gold on paper 35,5 x 40 x 27 cm	8 Andrea Fraser <i>Official Welcome</i> , 2003 Video documentation of performance at Kunstverein in Hamburg, September 2003 30’00”
2 Gil Leung <i>In Extrinsic</i> s, 2015 B/W offset lithography on MFC 100 gsm paper stack, 063 Pale Blue coloured lighting gels 42 x 59,4 cm	4 Rosa Aiello <i>Serving</i> , 2015 Video, 9’48”	7 Bernadette Corporation <i>Oh snizzap!!!</i> , 2010 Dornbracht MEM Single-lever basin mixer, plinth with 4 machine engravings and 2 sandblast etchings	9 Gil Leung <i>In Extrinsic</i> s, 2015 White PA speaker, speaker stand, media player, mono audio file, 004 Medium Bastard Amber coloured lighting gels 10’33”
5 Danh Vo <i>02.02.1861</i> , 2009 – Ink on paper, writing by Phung Vo 21 x 29,7 cm			