

# Free guided tours

01.07.2018, 12:00

05.08.2018, 12:00

02.09.2018, 12:00

## Press

For press requests, please send an email to [office@vleeshal.nl](mailto:office@vleeshal.nl) or call +31 (0) 118 652200.

## Public Program

On September 21, participating artist Philipp Gufler will do a reading inside of his work 'Orbiting of the Novel' at Vleeshal. Additionally, there will be a screening of his film 'PROJECTION ON THE CRISIS (Gauweilereien in Munich)', which looks at the beginning of the AIDS crisis in Munich in the 1980s.

## Education

For children there is a treasure hunt available at the desk. Workshops for school children, which take up the exhibition's themes, will be organised from September 3-14, 2018. For more information, please contact [educatie@vleeshal.nl](mailto:educatie@vleeshal.nl).

## Team Vleeshal

Roos Gortzak (Director), Geeske Pluijmers (Manager finances and administration), Noor Kloosterman (Curatorial assistant), Kees Wijker (Head technician), Annemiek Wolse (Education), Rosa de Nooijer (intern); Leendert Buth, Eva Langerak, Nicole Bianchet, Joris van Doorn, Laura Laman, Naomi de Vries, Rosalie de Kloe, Ruurd Oosterhof, Ruth Hengeveld (Hosts); Denz de Kroon, Nanda Runge (External technical assistance).

Graphic Design: Dorothee Dähler, Werkplaats Typografie, Arnhem.

# Paranoid House

01.07.–

30.09.2018

Anders Dickson,  
Philipp Gufler,  
Henna Hyvärinen,  
Becket Mingwen,  
Sophie Serber

*On Monday, June 25, 2018*

*Roos Gortzak ([roos@vleeshal.nl](mailto:roos@vleeshal.nl)) wrote:*

Hi Becket,

Thinking about what the text for the booklet, accompanying the exhibition 'Paranoid House' could be, I felt a round table discussion with all participating artists would be the best format. I was looking forward to sit down with Anders, Philipp, Henna, Sophie and you to discuss paranoia and ask each one of you questions like: "What color does paranoia have for you?", "What association do you have with the exhibition's title 'Paranoid House'?", "How do you relate the works you're showing to this theme?" and see whatever else popped up when talking together.

As your audio piece 'Paranoid House' is the departure point of the show, from which it took its title, I wanted to make you the moderator of this round table discussion. However, there was one obstacle: getting us all together in one room in time for the booklet to be designed. Dorothee Dähler, who developed the graphic identity for this exhibition, has her graduation show at the Werkplaats Typografie in Arnhem on the same day as 'Paranoid House' opens. This means she'll need to have our booklet ready by Thursday evening. So hence we changed the format, and we'll do a relay email conversation in which I send this email to you, you'll send it to the next artist, who sends it on to the next etc. Like this, there is some sense of continuation in the conversation as opposed to 5 different isolated talks (which by the way would perhaps also be fitting to 'Paranoid House').

With regards to the color of paranoia, I had a conversation with Dorothee who chose beige brown as a possible color for the booklet. I asked her why she associated paranoia with this color and she answered:



“I though of beige brown because the booklets will be inside of the paranoid house, therefore I was thinking of walls, and materials of walls. – But so far I didn’t find anyone that could get me the paper I wanted. I am also still looking for alternatives. Maybe shades of red? But maybe you have a better clue of what could be nice in the show?”

After googling, I somehow thought yellow would be best. Curious to hear all your thoughts.

Passing the relay stick to you now, Becket.

Best, Roos

*On Tuesday, June 26, 2018*

*Becket Mingwen (becket.mingwen@gmail.com) wrote:*

Color is a good place to start with paranoia, because perception (and questioning one’s perceptions) is fundamental to it, for example not knowing whether something is real or imagined, whether something invades from the outside or is generated from the inside. Color is a projection from our minds onto reality; in a way, we are all acting paranoid when we insist that something ‘is’ red, rather than understand it is our brain’s interpretation that makes it appear red. Paranoia is like a form of interpretation, a suspicious interpretation looping endlessly upon itself.

When I imagine the paranoid house, it’s on lock down; sealed up, it airlessly entombs whoever lives within it. But in a way it is also always open – it is analyzing and anticipating the world around it. Paranoid houses are very curious about the world – their intellect is working hard, connecting events or uncovering hidden meanings. When this chain of questioning reality is intentionally provoked by someone to drive them insane, that’s called ‘gaslighting’. The term comes from a play called ‘Gas Light’, but I think the term is very descriptive: paranoia is a gas which only needs a flame to light.

If you wanted to gaslight the reader of this booklet, you might make it yellow but insist that it is blue.

Becket

*On Tuesday, June 26, 2018*

*Anders Dickson (srednanoskcid@googlemail.com) wrote:*

It is maybe just that aspect about paranoia which, when experienced, makes it all the more daunting. In a manner of throwing fuel in the fire the combustible nature of paranoia sweeps over one without regard to logic or reason. Further, it’s as if all reason suddenly is subservient to the logic of the paranoia.

We tread easily with smooth thoughts and complacent calm attitudes but when the mind stretches thin, it’s very easy to perceive that fine line which marks the tipping point into the paranoid realm. Suddenly everyone is experienced as a potential agent in the triggered fear. It kind of feels like a loop or a short circuit in the flow of thoughts. As if the cause doesn’t lead to the effect but just reproduces the cause again in various places and forms.

This reminds me of the story ‘The Yellow Wallpaper’ by Charlotte Perkins Gilman. In the text the main character is diagnosed more or less with exhaustion and is treated to bed rest in her husband’s country house. While being forced to stay in bed all day and receive rather negligent treatment from a cast of chauvinist characters, the main character gradually begins to develop a strange delusional paranoia which fixates upon the yellow wall paper of her room. Forms emerge

or seem to hint at the realm behind the skim surface of the drap yellow paper.

On a side note I also have to think about gang stalking which is a relatively newer form of paranoia as far as I can tell. It seems to only really first occur within the echo chamber of the internet on chat rooms and blogs. People suddenly become convinced that they are being stalked not only by one person but by a larger group. The random synchronicities of daily life suddenly take on so much more authority as they potentially allude to a great cast of people orchestrating interventions in the person’s life. Again this stresses the susceptibility to imagining that anyone is in on the game.

It’s a rather freaky game at that.

*On Tuesday, June 26, 2018*

*Henna Hyvärinen (hyvarinenhenna@gmail.com) wrote:*

Maybe there is a narrow bridge from there to how we behave on the (social) media of sharing and – of course – tracking other people, which then is quite often feeding the fear of missing out. You are worried that your fear is not paranoia. You get reminded that your time is, indeed, limited.

Paranoia might be an isolated yellow-beige-blue place, but if I may, I will still vote for red. Not red like fear-red, but kind of like deep gut-red, wine-red as we call it in Finnish.... Burgundy.

I was just reading yesterday about this study how our thinking follows a 24-hour pattern. AI was analysing 800-million tweets, studying what the human mind is occupied with in different times of the day: in the morning people tend to be thinking (positively) about money, power and accomplishments, and in the night time people are then at their most impulsive and emotional. Finally around 3–5 am messages change to be about death and religion. You get a tweet that your time is limited.

To show paranoia I think is actually really brave. It is way more daunting than showing fear. You put yourself in a very vulnerable position when the general distrust to the surrounding world is perhaps the very reason behind the paranoia in the first place. As response, you get treated in various ways by different people. What is very interesting, I think, and as far I know, one can recognise one’s own paranoia; you are still capable of seeing the situation from the outside. When you have a splinter stuck deep inside your body, it somehow pops up back to the surface. How do the cells know the path outside your body? Weird. Amazing.

Maybe that is something to celebrate.

*On Wednesday, 27 June, 2018*

*Philipp Guffer (kontakt@philippguffer.de) wrote:*

Hi Henna,

In the first moment last night when I scrolled quickly over your conversation, feeling tipsy, I was a bit shocked and thought an argument has started between you, Becket, Roos and Anders. But you’re just writing about paranoia to each other, strange enough! I thought you have feelings of paranoia, a moment when everyone is looking at each other and is doubting about their motivations. How paranoid to think of me...

Perhaps paranoia is happening when there are unexpected movements; when everything around you seems paused or your body can’t move in a moment of shock. When I was reading Anders mentioning the text by the

American writer and feminist Charlotte Perkins Gilman I looked up how she is describing the wallpaper’s color as “repellant, almost revolting; a smouldering unclean yellow, strangely faded by the slow-turning sunlight.” While lying the whole day in her bed because the husband of the text’s main character wrongly diagnosed her as depressive, she is looking at the wall and imagines things are moving in the pattern. I want to see the yellow widget as something positive, her way to escape.

How can you leave paranoia again? Referring to the German actor Kurt Raab I would say you have to reach into the paranoia’s throat! The last months before dying on the implications of HIV Raab produced the video essay ‘Waiting for Sodom’. In front of the camera he changed his position. He continued to move, left the trauma numbness. By going into the throat of the virus the illness was no longer the intruder. He attacked the virus back.

Kurt Raab did not want to be the victim who is stigmatized and silenced. For me, this is most evident in a scene where he played his own doctor and imitated the objectification of people with AIDS: “Raab is ill and he will not get well again. Thus, I don’t understand why Mr. Raab agrees to be marketed in that way. Let me tell you something. In my opinion, Raab isn’t a hundred per cent sound anymore, psychologically, which of course relates to his disease that also infects the brain. I have to protect the patients, including Mr. Raab, who I don’t think is even capable of deciding whether or not he wants to make a film.”

Kurt smashed the virus and the repressions of the society by acting. And by writing, I’m thinking – while digesting still the drinks from last night – I want to dissect the virus from Kurt’s body.

Sophie, now it’s your turn!

Best, Philipp

*On Thursday, June 28, 2018*

*Sophie Serber (sophieserber@gmail.com) wrote:*

Hi Philipp,

I guess I feel like paranoia is what happens when suspicions and fears are reflecting off each other + paranoia is maybe the extent to which you believe in your fears (that they are worth fearing). Then fear takes on a life and flavor of its own in a new body.

But Maybe Paranoia is imagination... like in a fun way?

And/or

It might validate the hermetic seal we maintain around our universe + this is proof that we have created a universe that we have the power to seal up.

While **Anders Dickson** (1988, USA) works in several media, his dream-like subjects and unique use of colour make his pieces pervade a sense of the supernal. Inspired by elements of American culture (from Herman Melville’s ‘Moby Dick’ to the Native American figure of the ‘Trickster’), the artist balances elements of mythology, philosophy and nature in order to confront the mystery of human identity in contemporary society. Having previously studied Philosophy in The States, Dickson started his fine art studies in 2010 in Karlsruhe and continued at The Städelschule in Frankfurt. Dickson is currently a participant at De Ateliers in Amsterdam, where he also cooperates the project space Root Canal. Recent solo and group shows include: ‘waterbound with smoky allies’, Oracle, Berlin, 2018; ‘Beyond the Threshold and Back Again: An Introduction to the Hero’s Journey. A venture by Anders Dickson and Uwe Henneken’, Gallery Gisela Capitain, Cologne, 2018; ‘Flower’, Root Canal, Amsterdam, 2018; ‘Wohnfront Megadark’, Plan5, Stockholm, 2017 and ‘Monday is a Day Between Sunday and Tuesday’, Tanya Leighton Gallery, Berlin, 2017.

In his work, **Philipp Guffer** (1989, Germany) often pays tribute to historic figures who were fundamentally critical towards the norms and values of their time. In his performances, texts, video installations and silkscreen prints, these figures meet with contemporaries of Guffer. Different characters are formed and expressed in a fragmented way, mixing quotes and possible thoughts, as condensed attitudes. Moreover, Guffer repeatedly seems to merge with his character. Guffer is based in Amsterdam and Munich and since 2013 a member of the grassroots archive forum homosexualität München. He is a former resident from De Ateliers (2015–2017) in Amsterdam. His work was featured in recent group and solo shows in, amongst others, ‘Romankreisen’, BQ Berlin, 2017; ‘Bei Cosy’, Rongwrong, Amsterdam, 2017; ‘I wanna give you devotion’, Platform, Munich, 2017; ‘Setze dein Ich in Anführungsstriche’, Kunstverein Göttingen, 2017; ‘Favoriten III’ and Lenbachhaus Kunstbau, Munich, 2016.

Using sound, video, performance and text, **Henna Hyvärinen** (1986, Finland) creates autofictional, often absurd narratives, that consider the ways in which power structures, gender, sexuality and socio-economic backgrounds shape one’s identity. Hyvärinen is currently based in Amsterdam for a residency at De Ateliers and also cooperates the project space Root Canal in Amsterdam. Hyvärinen holds an MFA from Time and Space department from the University of the Arts Helsinki and is part of the performance duo echo+seashell as well as the artist-run space and collective Sorbus in Helsinki. Recent solo and group shows include ‘Brace For Impact’, De Appel Arts Centre, Amsterdam, 2018; Spring Performance Festival, De Ateliers, Amsterdam, 2018; ‘Punk Dans Kunst’, SCHUNCK’, Heerlen, 2018; ‘Fucked Up in a Bad Way’, Jupiter Woods, London, 2016; ‘Fucked Up in a Bad Way’, Cabaret der Künstler – Zumfthaus Voltaire, Manifesta 11, Zurich, 2016.

The work of **Becket Mingwen** (1984, USA) spans audio, installation, publishing, and performance. Working frequently with the form of the dialogue, his recent projects have focused on how subjects are called forth, particularly the relation between speaking and the production of the self. He opens up this system of self and language to question current forms of political subjecthood. Becket received his MFA from the University of Southern California and attended the Rijksakademie residency program in 2016–2017. His work was shown in recent solo and group shows, including ‘How To Show Up?’, Amsterdam, 2018; RijksOpen, Rijksakademie van Beeldende Kunsten, Amsterdam, 2017; ‘From Concrete to Liquid to Spoken Worlds to the Word’, Centre d’Art Contemporain Genève, Geneva, 2017 and ‘one gee in fog’, Geneva, 2017.

**Sophie Serber** (1993, USA) continually grapples with such ideas and themes as containers, what they can and can’t contain; cleansing as ritual or a form of secular prayer; and material and linguistic purging. Sense is warded off by way of its filtration through chaotic, atomizing matrices, but is then granted slow access back in. She currently lives and works in Amsterdam and Berlin. She studied Fine Arts at Pratt Institute, NYC and at the Gerrit Rietveld Academie, Amsterdam. Serber’s recent exhibitions include: ‘Swashbuckling’, Juliette Jongma, Amsterdam; ‘Gravity Sucks Again’, CAVE3000, Berlin; and JUNE, Rockaway Park Beach 122 Street, New York.

