

————— Press release —————

Some of It Falls from the Belt and Lands on the Walkway Beside the Conveyor

Artists:

Christopher Aque, Aria Dean, Rindon Johnson and Claudia Pagès

Curated by:

Yaby (Beatriz Ortega Botas and Alberto Vallejo)

17.07 - 11.09.2022

Vleeshal

Center for Contemporary Art

Middelburg (NL)

www.vleeshal.nl

Some of It Falls from the Belt and Lands on the Walkway Beside the Conveyor has to do with what exceeds normal flow. This image of a conveyor belt draws out some of the ideas behind the show: a context that determines how things move forward (a well-oiled system where all circulates according to preset parameters); accumulation, waste and spillage within it, not quite halting circulation but always swirling it a little; and the possibility of withdrawing from normal flow and finding some space to take up in its near surroundings.

A legal process, an economic system, a language, a public place, an aesthetic paradigm... Any given context is a sphere of constraint, but it's also the inescapable grounds for liberation. All contexts have their residue, some degree of leakage or superabundance where anchored values and uses get unsettled, opening gaps for non-standard enunciation and existence. There is a lineage of political and aesthetic experimentation that has located in the residual a means to navigate contexts, to negotiate their structures and limitations from within; the works brought together here extend this approach in addressing the problems and possibilities of different contexts and closed systems, observing their ordinary flows and tracking alternative ways for circulation.

Christopher Aque, Aria Dean, Rindon Johnson and Claudia Pagès all deal with residue on different levels: whether literal waste and flows of excretion, secondary products generated by the operations of larger primary systems, the omitted role of the industrial management of death in the formation of modernism, or residual navigations of public space that transcend its intended socialization. In speaking to the significance of frictions between remainder and context, these works point also to the place containing them: Vleeshal used to be the meat market of the former town hall, a gothic civil building in the center of an old port city deeply ingrained in the history of colonial trade, political power and cultural hegemony. This exhibition space, marked by commerce and governance, is itself a context dense with codifications regarding the assignation of value, the funneling of desire, and the distribution and interplay of bodies and meanings.

View the photos [here](#)

For press requests, please contact Adriënné van der Werf via: adrienne@vleeshal.nl

Public program

Parallel to the exhibition, a public program is organised by Yaby, taking place on Saturday 03.09 & Sunday 10.09. More info follows soon on www.vleeshal.nl

Educational activity & workshop

During the exhibition there is educational activity available for kids. The educational workshop 'Create your own Conveyor Belt!' will take place on September 10, starting every hour on the hour, between 11:00 and 16:00.

Works on view

Claudia Pagès, 'Fans seashells'

Three customized air fans with seashells. 2021

Claudia Pagès, 'Walking the Gerund Mountain (Montjuïc, bando del Port)'

Video, metallic structure, flexible LED screens. 2022

Aria Dean, 'fragment from skinning cattle by power 1867 (fig. 122 in Gideon)'

Red lacquered wood, silicon rubber. 2022

Christopher Aque, 'Double Negative (Swapping Spit)'

Kiln-formed glass, acrylic, UV-C germicidal lights, water, pumps, PVC tubes. 2021

Rindon Johnson, 'Idiom 1 Plea Piece (Time is a Dimension)'

Five channel audio. 2022

Rindon Johnson, 'In the end all he had left were negative decisions, eye hole, wind eye, breath hole, a sun lit curvature, five bookends and 5 shelves, his own narcissism, a keeper of things or a sun that kept rising, sacks that were never full nor empty, a man's face in a glass of port, no sherry, in decision on a cliff face, discussion of rocks and sudden openings, I wish I were not drawn to you he said before sleeping, turning over a reply was redundant, basically impossible, so nothing more was said'

Rawhides, dirt. 2022

Rindon Johnson, 'From the chat this will be related to the speaker, the cold can easily take a voice, a bed, a bed like vehicle carried on a man's shoulders, lound, lounge, sofa, dining-couch, lie down, lay, scattered oddments, disorderly debris, provide with bedding, provide with bedding, bring forth, give birth to, to strew with objects, to scatter in a disorderly way, jonah and the whale, stretcher, bier, straw, bedding, not them, late and then later, cunning, lectus, erosion, like touching the same object with the same object over and over and then at some point stopping arbitrarily in accordance almost exactly as you begin all of which is distinctly nothing like the happiness of a dog with a ball in its mouth'

Rawhides, dirt. 2022

Biography & CV

Yaby

Beatriz Ortega Botas (1990) and Alberto Vallejo (1990) are the founders and directors of Yaby, a curatorial platform that started as an independent art space in Madrid in 2017. Also, they are the editors of *_AH*, a yearly online journal combining art and writing that expands on Yaby's program and lines of research.

Yaby has curated exhibitions on site and off site, collaborating with various art institutions in different formats, organizing live events, talks, study groups and reading groups.

2022

[Recent Poems](#). P. Staff

2021

[Spirit off](#). Sitara Abuzar Ghaznawi, Jurrell Lewis, Douglas Watt, Angharad Williams, Bruno Zhu
[Above Fields of Narcissi](#). Pedro Herrero Ferrán

[Deadhead perfora](#). Nayland Blake, A.K. Burns, Sam Cottington, Deborah Joyce Holman, Atiéna Kilfa, Nat Raha

2020

[pen pressure: a show of poetry, fantasy and faith](#). Haus Wien. manuel arturo abreu, Coco Fitterman, JOVENDELAPERLA, Cole Lu, Aviva Silverman, Nayare Soledad, Leticia Ybarra
[I fantasize a springtime and cry](#). La Casa Encendida. Laura Costas, Tarek Lakhriissi, Marina González Guerreiro, Sgàire Wood, Rebecca Jagoe, Lou Lou Sainsbury, Ayesha Tan Jones, Torre Alain & Mirza, Pedro Herrero Ferrán, Precious Okoyomon, Cole Lu, Caspar Heinemann, Gaby Sahhar, Marikiscrycrycry, iki yos piña narváez, James St Findlay
[Patio de luces](#). Claudia Pagès Rabal

2019

[you are telling my story. They tell and eat and kiss and play us](#). Rindon Johnson, Lou Lou Sainsbury
[Tranquila, no vas a poder describir en este momento este momento](#). JOVENDELAPERLA
[Grace over nature](#). Yves B. Golden, Johanna Odersky
[I scare easily](#). manuel arturo abreu, Precious Okoyomon
[10 best fake flowers](#). June Crespo, Pedro Herrero Ferrán

2018

[Robin](#). Laura Costas, Marek Delong & Anna Slama, Sarah Ksieska, Hannah Regel
[Death and life are squeezed onto each other and time spills](#). Rebecca Jagoe, Javier Marquerie Thomas, Linda Stupart

2017

[Reap Mow Cut Harvest Mow Pluck Crop](#). Caspar Heinemann, Claudia Pagès Rabal
[Cave In Grotesque](#). Pedro Herrero Ferrán, Sophie Lee (with the collaboration of Johannes Büttner)
Scientific Romance. Agata Ingarden, Anna Solal, Belén Zahera
Trick 'n' treat. Diego Delas, Matthieu Haberdard, Martín Llavaneras
Serpents Things of Light. Katharina Fengler, Karlos Gil, Mariana Portela Echeverri, Adam Ulbert, Tom Volkaert

Participating artists

Aria Dean

Aria Dean (°1993, US) lives and works in New York. Through art, text, and exhibition making, Aria Dean analyzes the structure and circulation of images and subjectivities in relation to material, cultural histories, and technology. In particular, Dean has established herself as one of the leading young theorists in the discussion around Black cultural production and its appropriation in material culture through the paradigmatic essays “Poor Meme, Rich Meme” and “Notes on Blacceleration.”

Her work is included in the Whitney Biennial 2022. Recent solo and group exhibitions include REDCAT, Los Angeles (2021); Greene Naftali, New York (2021); Centre d'Art Contemporain Genève, Geneva (2019); Hammer Museum's biennial Made in L.A. 2020: a version (2021). Her writing has appeared in publications including Artforum, Art in America, e-flux, The New Inquiry, X-TRA Contemporary Art Quarterly, Spike Quarterly, Kaleidoscope Magazine, Texte zur Kunst, CURA Magazine, and November.

Selected articles:

[A Magazine](#)

Aria Dean: Life as a Scene

[Flash Art](#)

“I’m nothing, I’m no one, I’m everyone, I’m dead!”

[e-flux](#)

Notes on Blacceleration

Christopher Aque

Christopher Aque (°1987, US) is a New York based artist, working in sculpture, video, publishing, photography, and installation. Within his practice, Aque connects desire and sexuality to the latent power structures and dynamics of public space. Through sculpture, photography and video, Aque often combines images of traces of individuals in urban sites, making evident the inherent vulnerability of private desires.

Recent solo exhibitions include A void (2021) and Red-blooded, White-skinned, and the Blues (2018), Sweetwater, Berlin; and Idling, Regards, Chicago (2018). His work has been included in group exhibitions at SculptureCenter, New York; Super Dakota, Brussels; Kate Werble Gallery, New York; Laurel Gitlen, New York; Abrons Arts Center, New York; Motel, Brooklyn; and The Suburban, Oak Park; among others.

Selected articles:

[Texte zur Kunst](#)

Body as Void

[Art Forum](#)

Christopher Aque at Sweetwater, Berlin

Claudia Pagès

Claudia Pagès (°1990, Spain) work is mostly based in text, publishing it through printed matter, installations, sonic readings and performances, generating a specific language relating to orality and talkable text. Claudia's live works are musical recitals where bodies navigate through texts, poems, songs on a contextualized landscape. For the last years Pagès has been working tracing new systems of distribution of commodities and economics of gentrification. Focusing on processes of harvesting, gleaning and extracting on the contemporary city; harvesting bodies through one's resources, gleaning text and working with its processes of distribution.

Claudia Pagès has a degree in fine arts from the University of Barcelona and an MFA from the Sandberg Instituut (Amsterdam) and is artist in residence at the Rijksakademie van beeldende kunsten in Amsterdam between 2020 and 2022. She has done readings, performed and exhibited at MACBA, Barcelona (2021); Kunstverein Braunschweig (2021); La Casa Encendida, Madrid (2021); HAU2 & CreamCake, Berlin (2019), Sharjah Art Foundation, Sharjah UAE (2018); among others. Pagès has published books with Onomatopée (2020) and is preparing a new book with Wendy's Subway (2022).

Selected articles:

[Artviewer](#)

Claudia Pagès at The Ryder

[A*DESK](#)

RED, QUECHUA, POPLAR; UNBEARABLE

Rindon Johnson

Rindon Johnson (°1990, US) is Berlin based multidisciplinary artist and author whose works are rooted in language and move between sculptural and virtual spheres. Johnson explores how physical and digital spaces are interwoven and how language shapes these realities by failing, contradicting, or empowering. Text is one of the numerous media that the artist appropriates and assembles into new combinations, raising the question of autonomy and power. In addition to his art publications, however, text is only visible in the form of the work titles, which resemble poems. Johnson examines the effects of capitalism, climate and technology and how we see and construct our personal realities. By combining word, technology and object, the artist creates multi-layered works. His forms of expression range from publishing, virtual and augmented reality to working with materials such as leather, wood and stone.

He was born on the unceded territories of the Ohlone people and lives in Berlin. Selected exhibitions include: Lifes, Hammer Museum, Los Angeles (2022); Law of Large Numbers: Our Bodies, Chisenhale Gallery, London and SculptureCenter, New York (2021-2022); This End The Sun, New Museum, New York (2020); Circumscribe, Julia Stoschek Collection, Düsseldorf (2019); New Black Portraits, Rhizome, online (2017); and NGV Triennial, National Gallery of Victoria, Melbourne (2017).

Selected articles:

[Wallpaper*](#)

Interview: Rindon Johnson on poetry, identity and imagined futures

[ArtReview](#)

'The Most Liberatory Thing We've Got': How Artist Rindon Johnson Uses the Power of Language

[Frieze](#)

Rindon Johnson on the Currency of Not Knowing