

## Brief Flashes Against A World (Languages of the Future)

Text by Övül Ö. Durmusoglu

B: i can i i everything else . . . . .  
A: balls have zero to me to me to me to me to me to me to me to me to me  
B:: you i everything else . . . . .  
A: balls have a ball to me to me to me to me to me to me to me to me  
B: i i can i i i everything else . . . . .  
A: balls have a ball to me to me to me to me to me to  
B: i . . . . .

A pair of artificial intelligence robots in training recently invented their own language – one divergent from any human language. This new language - in - formation made it to the news. Their conversation sounded Dadaistic, like an exchange of cryptic telegrams or experimental poetry. A message from future.

What are the languages of the future? And who will bear the responsibility of constructing them? Today's societies are caught in - cycles of change – unpredictable recombinations of (ethics, aesthetics, and identities) in an uncertain reformation. With yet another season of migration to the north, the world has already moved beyond what can be irreconcilably divided. There is a violent struggle to categorise; to divide identities, beings and feelings with borders and categories and turn them into data. The artistic thinking which seeks out and addresses societal resistance to the partitioning of the world is one of the possible areas in which to exercise languages of the future.

When Jean Genet recounted his memories of his time with the Palestinian fedayeen for his final book, the poetic and self-reflexive memoir *Prisoner of Love* (1986), he resisted any definitions in writing his own account of the Palestinian Revolution. His version leaps between times, places, styles and consciousnesses. He envisions the characters he met and befriended in the camps as 'brief flashes against a world wrapped up in its smartness'. The world is always in need of these brief flashes in order to make leaps in time, to evolve out of its pragmatism and to resonate with past and future.

*Brief Flashes Against A World* is a training ground of togetherness for Amber, Mathieu, Karen, Polien and Kitty, a way to show how they understand their practice and where their work will head after a year of STRT Kit residency. The exhibition will involve works, ideas and materials for use in public exercises. Their fresh practices carry brief messages from the future, calling for different ways to resist borders, definitions and affirmations.

**Karen Moser** has been working on how to interpret 1970s conceptual legacy for analyzing the spatial and the temporal into contemporary immaterialities with a particular sense of humor. In her new work, she carries her contemplating exercises and humor into an unknown territory; to the invisible side of Antwerp's public memory. She imagines a new narrative for sculptures that had been taken off public display for various reasons, now in Middelheim Museum's storage.

**Amber Vanluffelen's** current practice is shaped by a desire of learning and unlearning herself through cycle of trial, error and engagement. She trains herself as a dancer and performs in various public occasions for dance and contemporary art. Any space carries the potential of transformation in relation with her performing materiality. In *Brief Flashes Against A World*, she abstracts her mobile training ground and creates a slippage between her dancer and artist personas.

Memories, images and their resonances with the unconscious nourish **Mathieu Verhaegen's** imaginary. At the same time, he reveals a keen interest in the space that is between the sculptural and the painterly. The surfaces he creates with various material and media are not only physically but also symbolically uneven with ambivalent meanings. Through these surfaces and their interventions he invites audience to imagine further associations.

Primary colours, their shiny reflections and their possible natural and industrial forms generate the main playground for **Polien Boons**. Affinities are infinite and surprising. The rationalizing of vision with grid structures, on the other hand, contrast such an open network of affinities between colour and form. Boons create sensual environments that are built on this tension.

Bubble machine corroding copper surface, collages with beetle wings shining on the gridded paper are questioning the nature of our controlled aesthetic understanding.

Desire today is designed and customized. **Kitty Kamp's** witty humour works in the abyss between un-customized dreams and human-made paradises on earth in the contemporary mode of living. Is it possible to create other kind of subjectivities for ourselves in such a moment? Are artists more able? The do-it-yourself aesthetics in Kamp's videos become a critical method that can tease at the same time. What she really desires is to ask more questions, whether fictional or real, rather than affirmations.