

Contributions

ACT I

At the entrance of our Home for Lazy Action, you'll bump into the **Limbo Bar**, a bar designed by our dear friend and former Das Spectrum resident **Andreas Arndt**. Placing the bar at the entrance forces you to first relate to a social setting, often a central point of art-openings/finissages. (The design was executed by Pim Tieland.)

ACT II

Another social setting and a central element in this exhibition-project, is made up by the series **Drawing Sessions** and **Drawing Tables**.

The space is cut by a row of tables. Modern-day office tables are connected with several **Drawing Tables** contributed by **Mitchel Breed**. Filled with images from his personal archive underneath a sheet of glass, these table tops function both as a display and a surface to work on. The collection of framed images echo the journey from his studio, to earlier exhibition projects, to residencies (f.e. We are the Time Machines at Casco in 2016) to exhibitions like the first edition of An Architecture of Encounters at Das Spectrum, but right now they are simply working surfaces for the Drawing Sessions.

The first session in the sequence is **Drawing Session #1: The Artist as Model** by **Fiona Mackay**. Fiona is a Scottish painter based in Brussels and Marseille. Her practice is grounded in drawing and language, which she then translates to gracious and often times cheeky paintings. As a response to our request to conceptualize a drawing session for this project, she e-mailed us a text, describing a model as an abstracted selfportrait. To activate the session, the attendant of the show has to recite the text, opening up space for the imagination of the participating audience.

The second session in the sequence of sessions is **Drawing Session #2** by **Eva Spierenburg**. Eva's practice is

grounded in the personal and the mythical. Her works relate to issues like the body, death and the landscape, for which she combines found objects with her own sculptures, often take on the shape of ritualistic settings. For this session she was invited to make a setting in which the model could interact with her works. So in a sense, all objects had a certain usability. The model, with a background in choreography was instructed to interact with the objects in an inquisitive manner. Blending body and objects, creating a hybrid between real flesh and fake flesh.

For the third session in the sequence, **Drawing Session #3** by **Clarinde Wesselink**, we turned the seats to the other side of table. The body also takes a central place in her practice, but then as a means to trigger our physical intellect. She creates wearable sculptures that are used to shape physical experiences in relation to specific spaces and contexts. She always wants to slow her audience down and force them to stay in the moment. For this final drawing session she realized a new performance called **Zandloper** (Hourglass). In this performance, sand is slowly pouring out of her suit and by variations between a variation of movements she takes an inquisitive attitude towards the influence of the declining weight of the costume. With this performance she invited the participating audience to capture stillness in motion.

To come up with an appropriate presentation of the drawings, made during the different drawing sessions, and with the kind help of, Casco-team member, **Niek van der Meer** a division was made between the results of the sessions, across different spaces. A selection from the first session is displayed in the ground-floor space, a selection from the second session is presented in the space on the first floor and a selection from the third session is shown vertically, starting in the hallway and ending at the top floor. Different styles and perspectives on the drawing sessions are shown by selecting at least one drawing per individual from the participating audience, creating a collective whole.

ACT III

Serving as a remote think tank for our home, **Andreas Arndt** and his circle of (artist-) friends from Karlsruhe, **Verena Klary**, **Sanne Pawelzyk** and **Thomas Schlereth**, held a discussion evening concerning questions about the relation between art, work and life. This is communicated in the form of a **Podcast/Recorded Audio** and a drawing made by the group showing a diagram about the different ways art (A) and life (L) can relate to, or dissolve into one another.

Leipzig based artist, **Clemens Reinecke**, works in the field of experimental drawing, painting and animation. To lure in visitors and warm them up for some lazy action, Reinecke contributed a series of digital animations on the theme of drawing, that are distributed online in the course of the project. Projected into the pantry, one of these animations has also been given a physical place within the project space. The 3d animated GIF **Hand Drawing Dolan** depicts two hands rendering a rather twisted version of the iconic comic figure Donald Duck. With its only possibility of a never-ending repetition, the format of the animated GIF could serve as the epitome of active laziness.

In the spirit of Duchamp's readymades **Peter van der Horst** has selected several quotes and slogans to be placed throughout the spaces. Attracted by his anesthetic handwriting he invited **Pluc Plaatsman** to place them in the space on specific locations. The different combinations of text should be seen as two separate tryptichs. The first tryptich consists of:

I can - **Closure I, inside art (Jan Verwoert)**

I can't - **Closure II, outside Art (Jan Verwoert)**

I would prefer not to - **Closure III, at its limit (Herman Melville)**

The second tryptich consists of:

I threw the bottle-rack and the urinal into their faces as a challenge and now they admire them for their aesthetic beauty - **To breathe in I, Fine Art (Marcel Duchamp)**

THIS AIN'T NO DISCO - **To breathe in II, Music (Talking Heads)**

SO IT GOES - **To breathe in III, Literature (Kurt Vonnegut).**

Vertically placed behind the drawing materials, there is a strip of wallpaper by **Csilla Klenyánszki**. The wallpaper shows a repetition of pictures: ninety-eight -30 minutes long-balancing sculptures, called **Pillars of Home**. *"The floor-to-ceiling constructions relay on their own inner stability while being framed only by the floor and the ceiling. The in-situ-installations are being made during my son's naps, when our home becomes a studio for no more than a half an hour."* With this series of sculptures/photo's she is showing a fragile balance between motherhood and the need for artistic activity as an artist: A balance between caring and performing. Pillars of home was made during Artist Residency in Motherhood, an experimental residency-program which she has set up, in which several mothers collaborate to open up time for artistic activity.

As both an opening and closure of our Home for Lazy Action **Pim Tieland** contributed two prints with the title **Figures of Speech**. These prints can be seen as quick sketches based on conversations and research which have taken place in preparation of this project. One depicts an image of a sculpture by Rodin, the other a construction worker laying bricks. Both have an extra pair of arms and legs, or maybe figures are standing behind them. Attributed with text balloons, these images seem to be in dialogue with each other, themselves and the project as a whole. The sculpture (or the sculptor) is speaking about going back to work. Is work in this case referring to thinking? Going back to the studio after lunch? Or maybe to the artist himself, going back to his own artistic practice after this second edition of An Architecture of Encounters? The worker on the print on the opposite wall is also occupied with building an architecture, but not from the perspective of the artist, isolated in his studio, but fully embedded in life itself. Whistling at girls and building a Home.