



A TALE OF A TUB EXHIBITION PROPOSAL

CHRISTINE AYO | AFRANG NORDLÖF
MALEKIAN | KLODIANA MILLONA &
YUAN CHUN LIU | BOBBY SAYERS |
BERT SCHOLTEN | ANASTASIA SHIN
CURATED BY JOE ROWLEY

The premise of this proposal is to explore the potential forms and existing realities of care in the Spangen district. Working through socially engaged practice, long-term associations and community building to tailor the output specifically to strengthening ties with the surrounding neighbourhood. It frames A Tale of A Tub as a communal hub, riffing off the concepts central to the architectural planning of the Justus van Effencomplex and set on the foundation of The Care Manifesto (Chatzidiakis, Hakim, Littler, Rottenburg & Segal: 2020).

In a practical context, it's difficult to specify what the output will look like. The artists proposed (Christine Ayo (fig.1), Afrang Nordlöf Malekian (fig.2), Klodiana Millona & Yuan Chun Liu (fig.3), Bobby Sayers (fig.4), Bert Scholten (fig.5) and Anastasia Shin (fig.6)) are all Rotterdam based with elements of socially engaged practice central to their working methods. I will ask them to develop new works in direct connection to and with Spangen and the people inhabiting the district. I will maintain a curatorial oversight throughout, knitting the trajectories together in conversation with the artists. Central is a desire to have the space and the works activated by the audience, returning A Tale of A Tub to the communal bathhouse; a space of meeting, exchange, leisure, possibility and community. This return, I believe, speaks to Michiel Brinkman's original intentions for the Justus van Effencomplex, which in many ways is an architecture of care specifically related to those inhabiting it in its early life. Time moves on. Districts change. However, that architecture of care still endures and, with a little renegotiation through tenets presented by, for example, Jack Self's REAL Foundation (2016-) and elements of Berlin as Green Archipelago (Ungers et al.: 1977), could recapture some of that original aspiration.

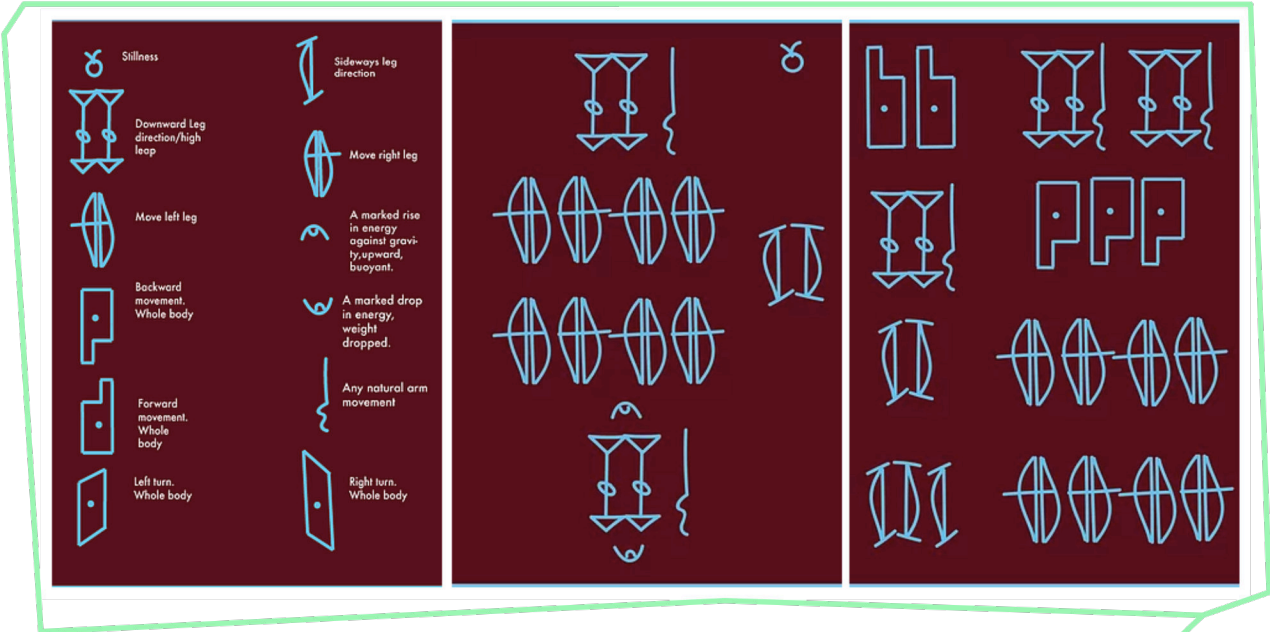
As mentioned, this will be set on the foundation of The Care Manifesto, specifically leaning on the chapter Caring Communities. Initially, care is framed through Joan Tronto's 'caring for', 'caring about' and 'caring with' (Tronto: 2013), though rapidly expands these strata. The notions of networks, spontaneity, mutual support, the importance of public space, balance, sharing and respect, build to create a more conscientious, aware and democratic community. The street-net and architecture of Spangen contribute to a lack of intervisibility, reducing integration between the various demographics which make up the neighbourhood (Aghabiek & van Nes: 2015). My aim with this proposal is to encourage mutual engagement, integration and care in the community. At the same time, I feel it is an important opportunity to work with residents in the district to understand what they need from a locally-sited cultural institution. It is my hope, and intention, to produce an exhibition which is both critically astute, high in artistic quality and responsive to the community it exists within.

PROPOSAL

Fig. 1

CHRISTINE AYO

Ikoce Volume I
2020
Image Credit: Christine Ayo



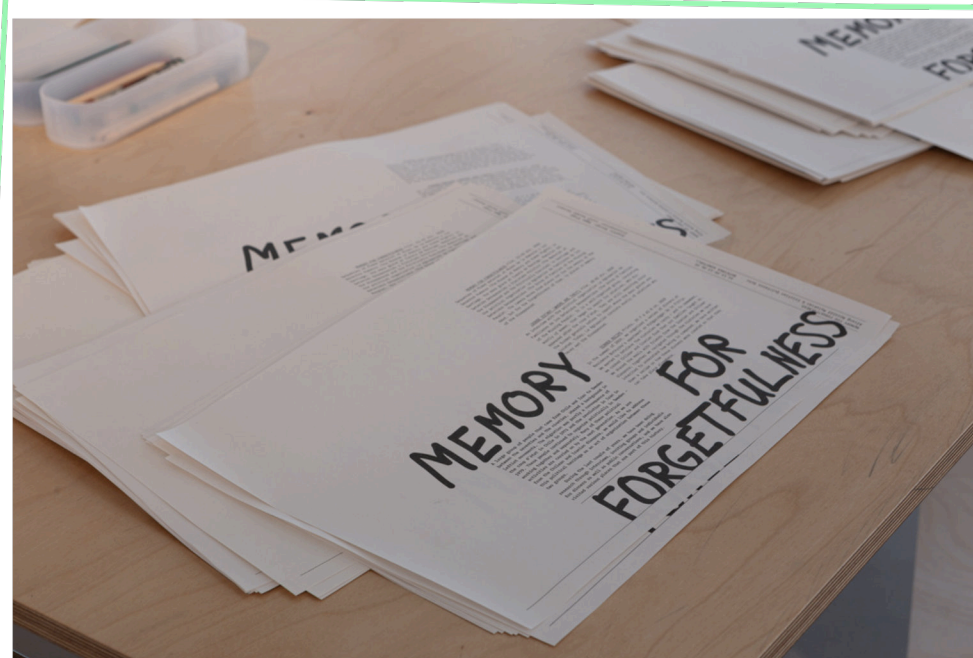
Ikoce Motif and 1/3 of performance piece comprising 5 measures.
2020
Image Credit: Christine Ayo



Eclipse of the (Fe)Male Sun
2020
Image Credit: Afrang Nordlöf Malekian

Fig. 2

AFRANG NORDLÖF MALEKIAN



Eclipse of the (Fe)Male Sun
2020
Image Credit: Afrang Nordlöf Malekian

Taking the Kitchen's Side
2019
Image Credit: Hugo David



The Parable of the Long Spoon(s)
2019
Image Credit: Millona & Liu

Fig. 3

KLODIANA MILLONA & YUAN CHUN LIU

Fig. 4

BOBBY SAYERS

The Homeless Troudbour
2019

Image Credit: Bobby Sayers



The Faceless Enemy of Me,
Sits in the Squares

2018

Image Credit: Bobby Sayers



Lied van ingeslikte
woorden

2019

Image Credit: G. J. Van Rooij



Verhelder 8.6.2018

2018

Image Credit: Sarah Janssen



Fig. 5

BERT SCHOLTEN



Untitled (Artforum Beads)
2020

Image Credit: Anastasia Shin

Fig.6

ANASTASIA SHIN

When is a Door not a Door?
2019

Image Credit: Matheline Marmy



SPANGEN KAART - The basic premise of this card is to allow free access to A Tale of A Tub for Spangen residents (at least for the duration of this show). The principle here is to encourage the community to come in and engage. To make them see A Tale of A Tub more as a part of their community and highlight the gallery and its surrounding architecture as a public space.

LISTENING TO THE CITY (all ages) - Groups go out and make recordings around Spangen with the instruction of listening to their city. I am asking the artists to listen to the community, but it is equally important for the community to listen to itself. A task like this shifts focus away from insularity and towards awareness.

THE ARTIST'S WORKING PROCESS operates as a public programme element.

PECHA KUCHA - pre-exhibition, intro to artists and various community elements/representatives.

SEMINAR - final week of the exhibition to bring everything together.

DETAILED REFLECTION - after 6-12 months to explore the impact on A Tale of a Tub's footing in the neighbourhood, audience demographics and the reflections of the community, artists and staff involved.

All public programme events will be planned COVID safe and with digital contingencies.

EDUCATION PUBLIC PROG.



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Languages: English (fluent), Swedish (intermediate)

Education:

International Curatorial Programme - NODE Center for Curatorial Practice, Berlin (2021)

MFA - Akademin Valand, Göteborg (2018)

BA - Nottingham Trent University, Nottingham (2014)

Positions:

Director/Project Manager - Raumdeuter Radio (2020-)

Director - Ephemeral Care (2020-)

Curator - UK New Artists (2016-17)

Director/Curator - HUTT (2014-19)

Residency Coordinator - The Writing Room (2013-16)

Pavilion Assistant - EM15 at the 56th Venice Biennale (2015)

Freelance Technician (2014-16)

FULL CV

My background is in artist-led and self-organised projects. I am an artist myself and have exhibited in the UK, Sweden, Belgium and Italy including at the 2015 Venice Biennale, Göteborgs Konsthall and solo-presentations in Nottingham and Glasgow.

On graduating from my BA (Nottingham Trent University, 2014) I was a founding member of HUTT (2014-2019), a small exhibition space in the ground floor of the caretaker's house at Nottingham studio complex Primary. The focus for HUTT was placed on working with emerging artists based outside of Nottingham developing the cultural ecology of the city. Giving space for different ideas, conversations and views to come into the already rich cultural milieu of Nottingham was central to our aims. My role at HUTT covered everything including programming, marketing, exhibition installation, toilet cleaning, cocktail making, text writing, negotiation with various stakeholders, strategic planning, fundraising, bid writing, event management and network building. The decision was taken to close HUTT as an organisation, having presented over 50 artists across a variety of media and formats, initiated a residency (The Writing Room in collaboration with Nottingham Trent University's Summer Lodge (2013-2016)) and a research project (Ephemeral Care (2018-19, 2021-)), and become a respected organisation in Nottingham's art scene.

I also worked extensively as a gallery technician (2014-2016) during this time improving my knowledge of the practicalities of exhibition installation and also becoming familiar with the working practices of larger institutions. I was fortunate enough to work as a pavilion assistant at the EM15 presentation during the 56th Venice Biennale (2015) making some great contacts and gaining valuable insight into the structure of biennials. I also have extensive experience in the hospitality industry (2010-) at various levels of responsibility, something which I think has developed my communication and organisational skills drastically.

By the time HUTT closed I had been in Sweden for three years, my role shifting towards strategy and management with that move. This role change coincided with my tenure as curator for UK New Artists (2016-17) and undertaking my MFA (Akademin Valand, Göteborg, 2016-18). In 2016 I worked as the curator for the UK Young Artists National Festival in Derby. This presentation included the work of around 80 artists across nine venues in the city of Derby. Venues were diverse, ranging from an old mechanic's workshop scheduled for demolition and an empty retail unit to Derby Museum and Art Gallery and the University of Derby. I curated the visual arts programme across all venues, coordinating artists and technical teams and operating as a mediator between artist and institution on any issues that arose. Additionally, I moderated a panel discussion on the subject of initiating artist-led projects. From the Derby festival, 6 artists were selected to travel to BJCEM's Mediterranea 18 in Tirana and Düsseldorf, Albania (2017).

My work with UKNA also involved me presenting a workshop at Loughborough University (2017). That first brush with education has led to me offering portfolio reviews to students at KV Konstskollan in Göteborg (2018-19) and leading a research workshop at Croydon Arts Store in London investigating the relationship between artist-led organisations and "community" (2019) featuring representatives from Sandwich Collective and PACTO.

Following this period of intensive activity, I took a break from the arts to recharge, reducing my activity considerably. I am now back and better than ever with several projects in the pipeline for the next couple of years. Notable amongst these is Raumdeuter Radio (2020-). Raumdeuter Radio couples audio artworks with public transport routes to reinterpret the social and physical space of the city. The first edition and launch of the project will be in Göteborg in September 2021 as part of GIBCA Extended, for which I am operating as curator and project manager. Further editions are scheduled for Glasgow and Brussels in 2022 for which I will be project

managing at distance with a locally based curator in each location. Raumdeuter Radio has also given rise to a research project considering the thesis: How can a cultural offering onboard or adjacent to public transport routes affect service use and perceptions of mass transit? I am engaged in building research partnerships with the Institute for Urban Research at Malmö Universitet and K2 (Sweden's national mass transit research body) with Raumdeuter Radio's presentations operating as a laboratory.

I have also just relaunched Ephemeral Care, mentioned earlier, as a web platform engaged in exploring ethics, practice and structures in artist-led and self-organised projects. The content currently available is from the launch edition of Ephemeral Care, part of Artlicks 2018, London. This content will be augmented with content from the Ephemeral Care open call, closing in April 2021. In July 2021 a collaborative project involving USA based online journal fLoromancy - The Exhibition is in Transit - will be launching as the first of the quarterly editorial residencies on the Ephemeral Care website.

My artistic and curatorial research focuses on social structures as mediated by architecture. I have a particular interest in monuments and the role they play in shaping both urban and rural societies. I am always curious about finding new presentational methods which can be implemented to introduce cultural programming to new audiences. I feel it is important to consider the impact of socially engaged artistic practice on developing communities. These drives are evidenced in Raumdeuter Radio and its dedication to reinterpreting the city and reclaiming the public space of mass transit. They are evidenced in Ephemeral Care in the platform's commitment to exploring the possibilities of artist-led and self-organised practice, building a global artist-led community and encouraging a culture of mutual nurturing within that community. Also in ongoing research projects like Monumental Atrophy, which focuses on various elements of the monument question through case studies, the question of community is always present.

Ultimately I'm highly driven and self-motivated. I am well used to working on a small budget and enjoy working closely with artists to produce exhibitions collaboratively. I have relevant experience of coordinating exhibitions of this type and scale and look forward to the challenge of a short run-up and the experience of working with the artists selected and A Tale of A Tub team.

Thank you for your time and consideration regarding this application.

Best

Joe Rowley