

By The Way

The exhibition 'By The Way' brings together a group of 13 artists and collectives with artworks that respond to authority. With an emphasis on moments of quiet resistance and everyday acts that challenge systemic oppressions, they show a flip of power dynamics saying: By the way, there is another way this could be. Or: By the way, it is almost time to fill your BTW / VAT report.

'By The Way' starts with Mladen Stilinic's text 'The Praise Of Lazyness' from 1993. Shortly after the collapse of Yugoslavia, it is an ode to laziness, not as mere inactivity, but as a form of resistance to capitalist notions of productivity. Although this text is from 1993 and brings the well-known binary of west and east, the words of Stilinic are there to remind us how to actively invest laziness as a resistance force. This text opens the first exhibition of moezeum and will stay until the place closes.

Not far from 'The Praise Of Lazyness' stands 'Let's Go to the Toilet' by Tewa Barnosa. The audience can mark the toilet walls, glue stickers while the led screen recites statements in Tifinagh, English, Arabic and Dutch. The installation provides a position to use or abuse the properties of what a toilet means and how this intimate space can be a place of transformation away from overwhelming institutional expectations.

Qiaochu Guo & Jing He's video, 'Real Integration' is a remake of the Dutch civic integration exam (inburgering). With 10 scenarios from true stories by 23 contributors, the original exam is hijacked to tackle the realities of explicit and implicit discrimination in the Dutch immigration procedures.

In the middle of a national celebration such as King's day, Willum Geert's flag would look just like one more Dutch flag. Seen from closer, 'Je Maintiendrai' is a close-up of his white hairy beer belly wearing blue jeans and a red t-shirt: a common view of one more Dutch man.

In the work 'Hagaat we Mehtagaat' (Things and Needs), Dina Danish approaches news headlines from the perspective of protocol agreements, podiums, flags, microphones, handshakes, fake smiles and double talk. The large machine-sewn tapestries reinterpret manual skills and what we usually regard as craft to display world leaders.

In the drawing, 'Toeval 50% - Ongestructureerd 40% (Random 50% - Unstructured 40%)', Lily van der Stokker bluntly moved a pencil thoughtlessly over a canvas first and then decided to change its structure, letting us wonder what provoked this change in power, and what are the resting 10%?

As Zhixin Angus Liao enters more into the professional artist's life in the Netherlands, he discovers the administrative side of it. In 'Equal weight (Beinganartist-NL)' Angus folds the artist agreement he received to participate in the exhibition to the size and colour of the official tax letter from the Dutch Government. He hints at the fact that both are on the same page.

At the border control of Schiphol Airport, Karin Itturalde sees the officer try the stamp on a napkin before sealing the official one on their passport. Karin asks him to hand them this napkin of tryouts. After confusion and suspicion, he agrees; showing a brief moment of complicity in this 'Immigration Napkin'.

in the stairs, Mohammed Laouli with his video 'L'Économe', shows us a character who eats a newspaper called 'The Economist'. A gesture which doesn't look so absurd considering the frustration with incompetent governments making our lives more miserable.

On the stairs on the first floor, you can see another work tackling the intestinal canal: the video 'Don't Eat the Moon' from Soumeya Ait Ahmed and Nadir Bouhmouch (Tizintizwa). This collage uses archival images about the oranges of Jaffa, in Palestine, that were renowned before the occupation in 1948. Their surreal and satirical collage shows the intensity of the awful greed made by apartheid and how we might all face indigestion and diarrhea.

Next to it is the DIY station by Book Bloc Brigade. Invented in November 2010 by the Italian student movement against Berlusconi's education reform, a book bloc consists of book covers made into big shields. The repeated and violent evictions of student encampments in Amsterdam this year prompted a collective to reactivate this tactic, with about 200 shields across the Netherlands made. In moezeum, you can lend a hand to paint this walking bibliography for the liberation of Palestine.

Deniz Eroglu made recipes for three white, red and blue candies you are invited to eat. The red candies are coucougnettes ('testicles' in French) representing an anecdote you can hear on the headphone about his circumcision in exile. The blue candies are in the shape of eyes and the white ones are cloudy. In 'Dutch Tricolours', each candy refers to experiences of being a foreigner, seeing differently, feeling different.

'By The Way' ends with Soufiane Ababri who makes mostly drawings from his bed. In this 'Bedwork: A Piece of Fruitcake, Sir?' we see someone getting caked. Like the iconic shoe throwing by Muntadhar al-Zaidi at G. Bush, caking is a gesture of defiance towards abuse of power. With this drawing, Soufiane asks us: is this a global desire?

moezeum

moezeum¹ is a cultural space for gatherings, exhibitions, experimentation with a café in the Vijferhofstraat 29 in Rotterdam, Netherlands.

Initiated by cultural workers from the Global South² and two-way citizens³, moezeum is a place where we want to own our contradictions, rest, think together, help each other and learn by questioning hegemonic⁴ discourses with a balm of humour.

As a transnational platform, our aim is to disorder flat horizons.

¹ 'Moe' in Dutch means 'tired'.

² 'Global South' refers to what has been called somehow as the 'Third World'. In reality, it contains countries, territories and peoples who are interconnected by their histories and experiences under colonialism and neo-imperialism.

³ 'two-way citizens' refers to those who have roots in both their parents' home country and the country where they were born and raised.

⁴ Ideas that have been presented as superior such as: whiteness, science, men, logic, progress, industrialisation... and the list is for you to expand.



Team

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Initiated by (A)WAKE

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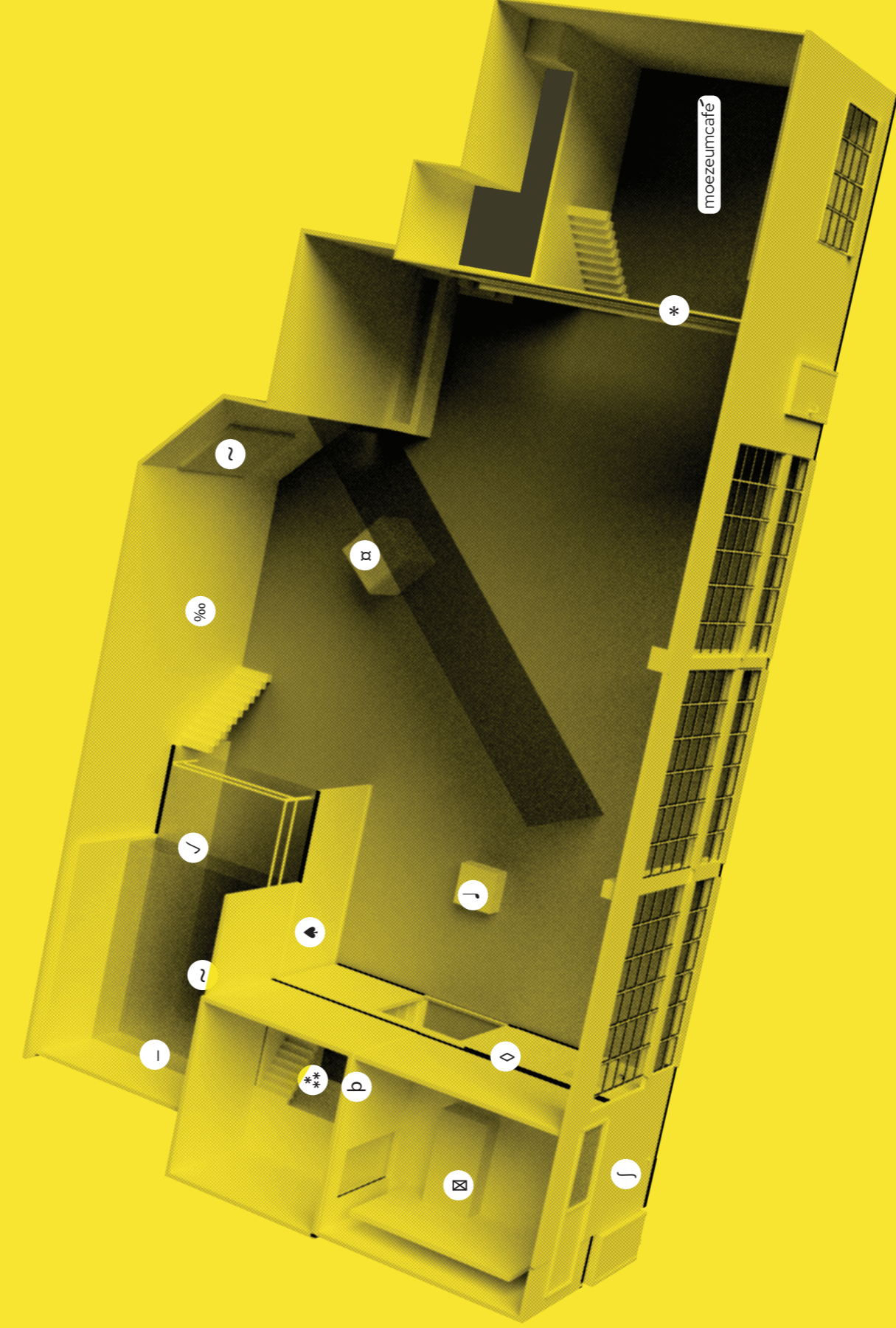
By The Way

28.09.2024 – 20.12.2024

Open Wednesday to Saturday 12 to 18h

With Soufiane Ababri, Soumeya Ait Ahmed and Nadir Bouhmouch (Tizintizwa), Tewa Barnosa, Book Bloc Brigade, Dina Danish, Deniz Eroglu, Willum Geerts, Qiaochu Guo & Jing He, Karin Iturralde=, Mohammed Laouli, Zhixin Angus Liao, Mladen Stilinovic and Lily van der Stokker.

moezeum



- * Mladen Stilinovic | The Praise of Lazyness, 1993
- α Tewa Barnosa | Let's Go to the Toilet, 2022
- ∫ Qiaochu Guo & Jing He | Real Integration, 2021
- ♣ Willum Geerts | Je Maintiendrai, 2006/2024
- ~ Dina Danish | Hagaat w' Mehtagaat (Things and Needs), 2021
- %o Lily van der Stokker | Toeval 50%, ongestructureerd 40%, 1998
- ✓ Zhixin Angus Liao | Equal weight (Beinganartist-NL), 2024

- Karin Iturralde | Immigration napkin, 2023
- ** Mohammed Laouli | L'économe, 2012
- p Tizintizwa | Don't Eat the Moon, 2024
- ⊠ Book Bloc Brigade
- ∫ Deniz Eroglu | Dutch Tricolor, 2024
- ◇ Soufiane Ababri | Bedwork: A Piece of Fruitcake, Sir?, 2024