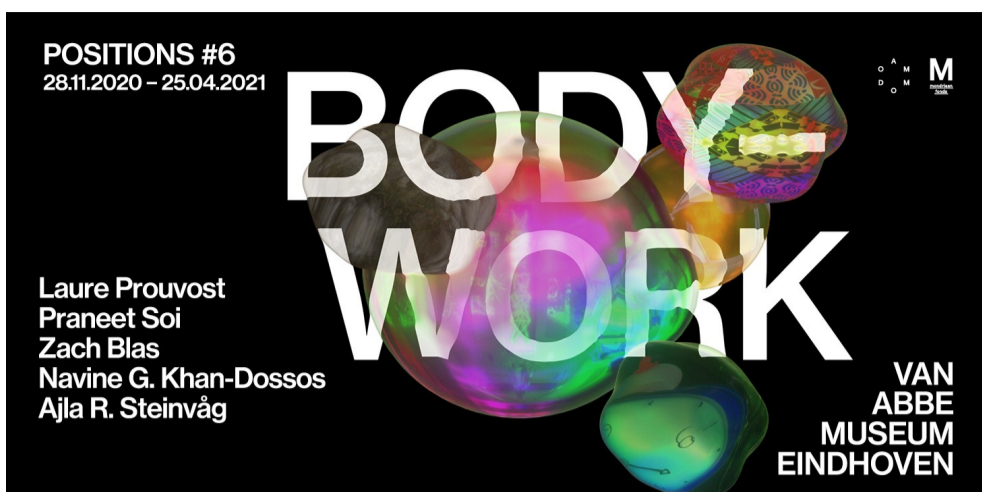


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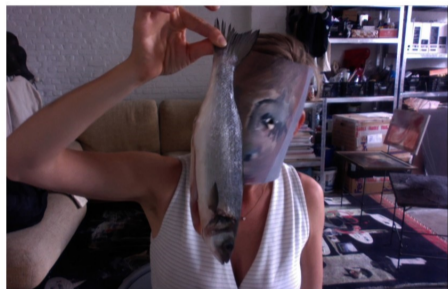
VAN
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MUSEUM



Internationally acclaimed artists shed their light on the malleability of the body. The effects are humorous, hallucinatory, clinical and revealing.

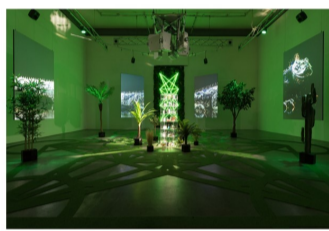
Saturday, 28 November 2020, the Van Abbemuseum in Eindhoven opens the exhibition *Positions #6: Bodywork*. Similar to previous editions of the *Positions* series, *Bodywork* consists of five interconnected solo shows by internationally acclaimed artists. On display are works by Laure Prouvost, a crowd favorite at the last Venice biennale, Praneet Soi, Zach Blas, Navine G. Khan-Dossos and Aija R. Steinvåg, who is making her museum solo debut. With a range of geographical backgrounds and forms of expression, the artists in *Bodywork* each find a unique way to relate to the human body.

Rather than looking at the body as a natural given, the artists survey the culture in which our bodies operate. They explore the social engineering of the body, (mis)communication, vulnerability, and the effects of technological developments on both the individual and society as a whole. Humorous, hallucinatory, clinical and revealing; the artistic visions in *Bodywork* are manifold, they heighten your senses and challenge you to expand your understanding of the human body. The exhibition is on view until 25 April 2021 and is supported by Mondriaan Fonds and Ammodo.



Laure Prouvost & Praneet Soi

Laure Prouvost (1978, France) presents a new work in which she uses objects, images and sounds, and spoken and written words to engage in a game of learning with your senses. In the work of Praneet Soi (1971, India) craft and manual work take center stage. The people in his films feel connected to the place they live and work in as they depend on its geographical and political conditions. Soi's delicate drawings register what he perceives around him.



Zach Blas, Navine G. Khan-Dossos & Aija R. Steinvåg

Zach Blas (1981, United States) pulls the visitor into a world of psychedelics and smartdrugs, which promise the user extraordinary experiences and abilities. Navine G. Khan-Dossos' (1982, United Kingdom) handmade gouaches are seemingly grid-like and made up of graphical symbols. Together they become pieces of a puzzle surrounding the disappearance of journalist Jamal Khashoggi and related reports on the use of cybersoftware to monitor journalists and activists. The paintings can be deciphered via an online archive of newspaper articles. In a visually confronting installation, Aija R. Steinvåg (1975, Norway) centers the social engineering of the human body and raises related ethical questions.

About Positions

Positions is an exhibition format in which five solo-projects enter into dialogue with one another throughout the ten rooms of the old building of the Van Abbemuseum. Each artist has the opportunity to use two rooms. Many of the works are made specifically for the exhibition, others are developed in collaboration with art institutions across the globe. *Positions* explores the different voices in contemporary artistic practice. Often, the works in the exhibitions are later acquired for the collection of the Van Abbemuseum. Works by a.o. Anna Boghiguian, Anna Dasović, Mercedes Azpilicueta and Céline Condorelli were on view in previous *Positions* shows.

Partners



NOTE TO EDITORS

About the artists and their works in the exhibition

Laure Prouvost

Prouvost's exhibition is built around her 'tentacle-thinking' in which fixed meanings are destabilised and space is made for wordplay and indirect connections. The tapestry *This means tableau*, previously acquired by the Van Abbemuseum and on view for the first time, forms a playful index in which objects, animals and plants are explained in ways that confuse the expectations and previously learned knowledge of the viewer. Parts of the tapestry recur in the installation *Swallowing breathing caring on the commons in our trapped love landscape excited to be with you*. In this work, the visitor is guided through a landscape of sand and alluring objects made out of Venetian glass. The video work *Re-dit-en-un-in-learning CENTER To the Centre of un in re dit Learn*, forms the focal point of this installation and follows the video *Dit Learn* from 2017. The title plays with the French word dit (says or said) and the English prefix de- which is used to negate something. The video work is co-produced with Lisson Gallery in London. Made possible with the support of the Department of Culture, Youth & Media of the Flemish Government.

Praneet Soi

In the installations *Centurion* and *Anamorphosis: Notes from Palestine*, Soi brings together his research into the different types of labour, architecture and immaterial heritage found in Eindhoven and Palestine. For the past two years Soi was embedded at the High Tech Campus resulting in a portrait of post-Philips Eindhoven. *Centurion*, named after the radical reorganisation of Philips in 1990, deals with the impact of this reorganisation on the city and its inhabitants. The installation *Anamorphosis: Notes from Palestine*, is a record of Soi's impressions and experiences when visiting farms, factories and other workplaces in Palestine. *Yalla Yasmeen* is a montage of images from the Palestinian landscape, recordings of conversations with a.o. a grape grower and olive oil producer, text, and photographs of drawings made by Soi on sight. Soi's work is included in the collection of the Van Abbemuseum.

Zach Blas

In collaboration with the Edith-Russ-Haus in Oldenburg, Germany, the Van Abbemuseum, commissioned Blas to develop *The Doors*. This room-filling installation refers to the legendary band and its lead singer Jim Morrison. The band's name, in turn, refers to the book *The Doors of Perception* by American writer Aldous Huxley, in which he describes his experiences with the drug mescaline. At the center of the room stands a cabinet with nootropics, or smartdrugs. On the six surrounding screens you see a lizard crawling, interchanged with psychedelic imagery and accompanied by songs and poetry inspired by music by *The Doors*. Artificial tropical plants create the atmosphere of an office garden, referring to the tech companies in Silicon Valley, California. Creating a contemporary version of the hippie culture of the 60's and 70's, Blas' work *The Doors* presents the world of the smartdrug generation, focused on optimising their performance and controlling the future. In 2018, Zach Blas' exhibition *The Objectivist Drug Party* was on view in MU artspace Eindhoven.

Navine G. Khan-Dossos

The installation *No Such Organisation* consists of 100 paintings (gouaches) of 1 x 1 meter. Khan-Dossos was commissioned by the Van Abbemuseum to produce this installation in response to the murder of the Saudi journalist Jamal Khashoggi in Istanbul in October 2018. At first sight, the works look like a series of abstract, decorative paintings. Strictly ordered within a grid, they are reminiscent of tiles. But with every glance, symbols reveal themselves related to means of communication, money, countries and organizations; including the wifi sign, the symbol of the Turkish lira, and the UN logo. Every painting consists of a unique combination of patterns and is based on one of the many news articles Khan-Dossos collected and saved in an online archive. This online archive can be visited in the exhibition. In 2017, Khan-Dossos' work *Echo Chamber* was shown in the Eye, the oval outdoor gallery of the Van Abbemuseum.

Aija R. Steinvåg

With the visually confronting installation *Interbody* Steinvåg draws attention to the notion of the human body as material and poses ethical questions in relation to this notion. She departs from the story of Michael Mastromarino, an American jaw surgeon who lost his license as a result of a drug addiction and started a profitable business in human material. In 2005 Mastromarino was convicted of fraud in relation to the extraction of human tissue and bones of dead bodies, selling them for transplants and research. With a careful reconstruction of his lab, complete with fluorescent lighting and section tables with lifelike sculptures of human bodies, Steinvåg questions the malleability of the body. Steinvåg's exhibition *The Machinery of Compensation* was on view in 2013 in the library of the Van Abbemuseum. Made possible with the support of the Gemeente Helmond.

Colofon

Curators: Nick Aikens, Charles Esche, Diana Franssen, Yolande Zola Zoli van der Heide
Producer: Evelien Scheltinga

For further information, interviews and HR-images please contact

Neeltje van Gool, Communicatie & Pers
T: +31 (0)40 238 1019 / M: +31 (0)6 1299 5794
E: pressoffice@vanabbemuseum.nl

Images (top to bottom, left to right)

Laure Prouvost, *Dit learn*, 2017, still. Collection Van Abbemuseum Eindhoven | Praneet Soi, *Anamorphosis Notes from Palestine*, 2019, installation view, commissioned by The Mosaic Rooms and A.M. Qattan Foundation. Photo Andy Stagg, co The Mosaic Rooms | Zach Blas, *The Doors*, 2019, installation view, Edith-Russ-Haus für Medienkunst, Oldenburg, Germany. Courtesy of the Artist and Edith-Russ-Haus für Medienkunst | Navine G. Khan-Dossos, *Jamal Khashoggi Dissappears*, a *Mystery Rattling the Middle East*, 2018. | Aija R. Steinvåg, *Investigation of the Solid State*, 2017, series of sculptures for *Homeostatic Tension* installation. Photo Aija R. Steinvåg

Visiting address
Bilderdijklaan 10
Eindhoven, The Netherlands
vanabbemuseum.nl/en

Opening hours
Tuesday to Sunday 11am - 5pm.
The museum is closed on New Year's Day, King's Day and Christmas Day.

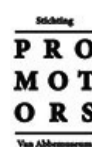


Admission
€13 Adults
€6 Students, CJP card holders
Free Children aged up to 12, holders of a Museumkaart, BankGiro Loterij VIP card & every Tuesday afternoon after 3pm.

Book in advance online: vanabbemuseum.nl/tickets

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