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2. SEPT — 30. OCT 2022

#### Introduction

When we climb through a chain-link fence into an abandoned warehouse or gather far outside the city to dance through the dawn, we step into a radical alternative to contemporary society. This can be an entirely hedonistic act, amped up by drugs, *knaldrang* and epic sound systems. But it's also a political one: rave as *temporary autonomous zone*, an intentional space for unmediated human interaction in opposition to expected social behavior.

Raves and electronic music originate in Black and queer communities, in collectives of marginalized and disaffected youth. The artists showing their work in *Sweet Harmony — Out of the Underground* represent many iterations of rave from many timelines. But the undercurrent of social connection and resistance to (moralizing) judgment is a binding element in their practices. Het HEM's long, dark and raw shooting range resonates with the urgency of creative expression as a natural outcome of rave parties and social autonomy.

But is rave culture itself an incubator for autonomy, togetherness, and artistic liberty, or are we romanticizing it? Isn't the relationship between art, rave and resistance more complex? And what does this freedom to create signify when the lights come on at the end of the night? Shooting Range Floorplan 0 ENTRY / EXIT

TUNNEL TURN RIGHT ->

#### Thomas van Linge

(a) Trip 2 Hell (Double Smiley) (2019)
Brushed aluminum composite panel



(b) *Deep Down Inside* (2018) Video, 07:05



#### Thomas van Linge

The first artwork you encounter in Sweet Harmony is Thomas van Linge's *Trip 2 Hell (Double Smiley)*, a wall sculpture that cites Franklin's infamous 1988 cartoon with the same title (also on view in this room). Translated to a new material, scale and technology, the cartoon is exposed as laughably outdated. Van Linge seems to be jokingly asking: is rave still urgent and exciting without the morality police breathing down its neck?

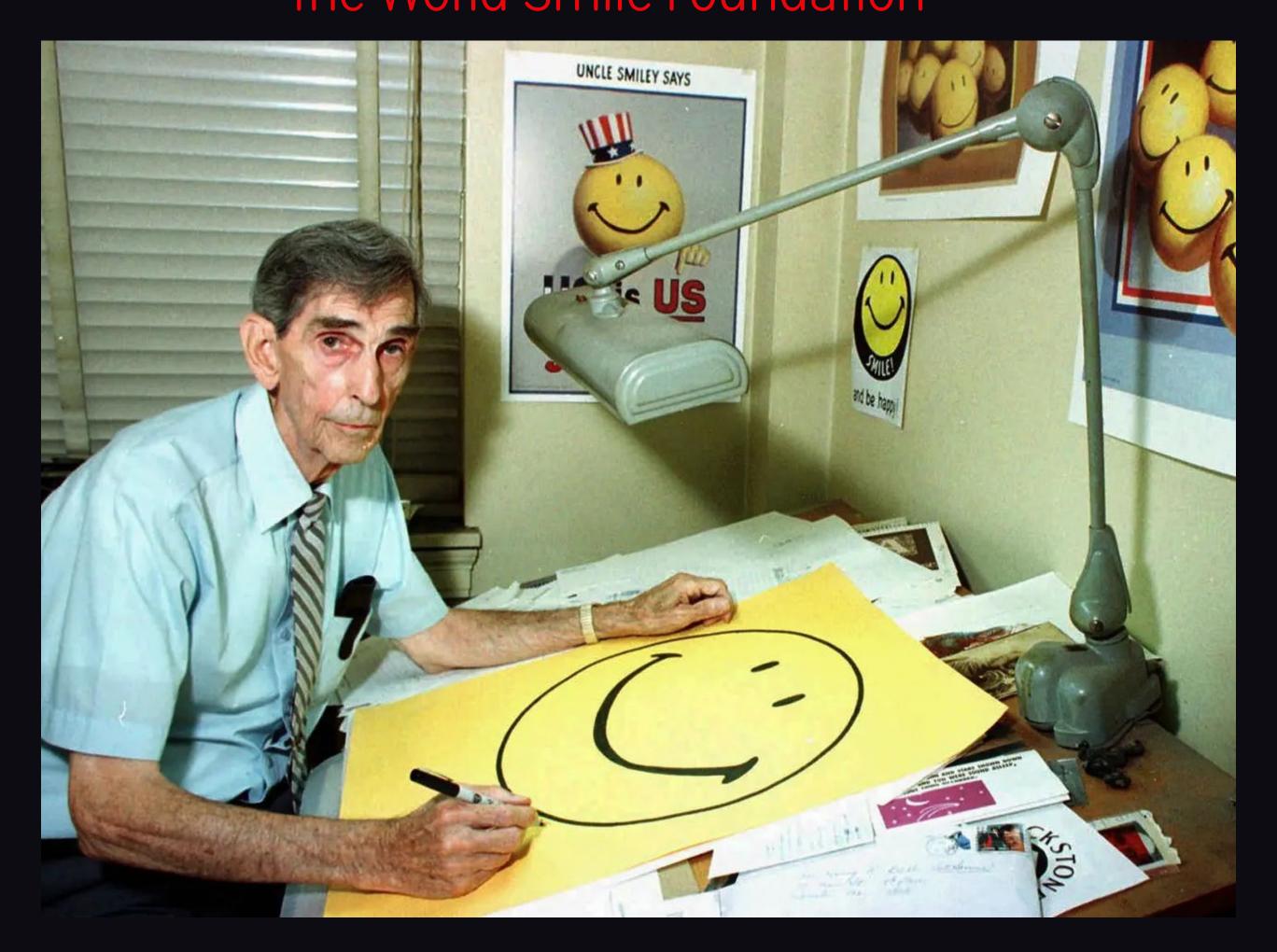
In Van Linge's video *Deep Down Inside*, we encounter the joke again. By combining found footage with cartoon-like animations, he creates a utopian world teetering on the brink of apocalypse. It is almost as if impending doom as a primary ingredient of rave is the strongest drug and driving impulse for catharsis. What is happening to rave and electronic music now that it's a commercialized phenomenon, pulled out of the underground and into massive festivals?

Artist unknown

Harvey Ross Ball with Smiley face at desk (ca. 1998)

Print

Credit: Telegram & Gazette With thanks to the World Smile Foundation

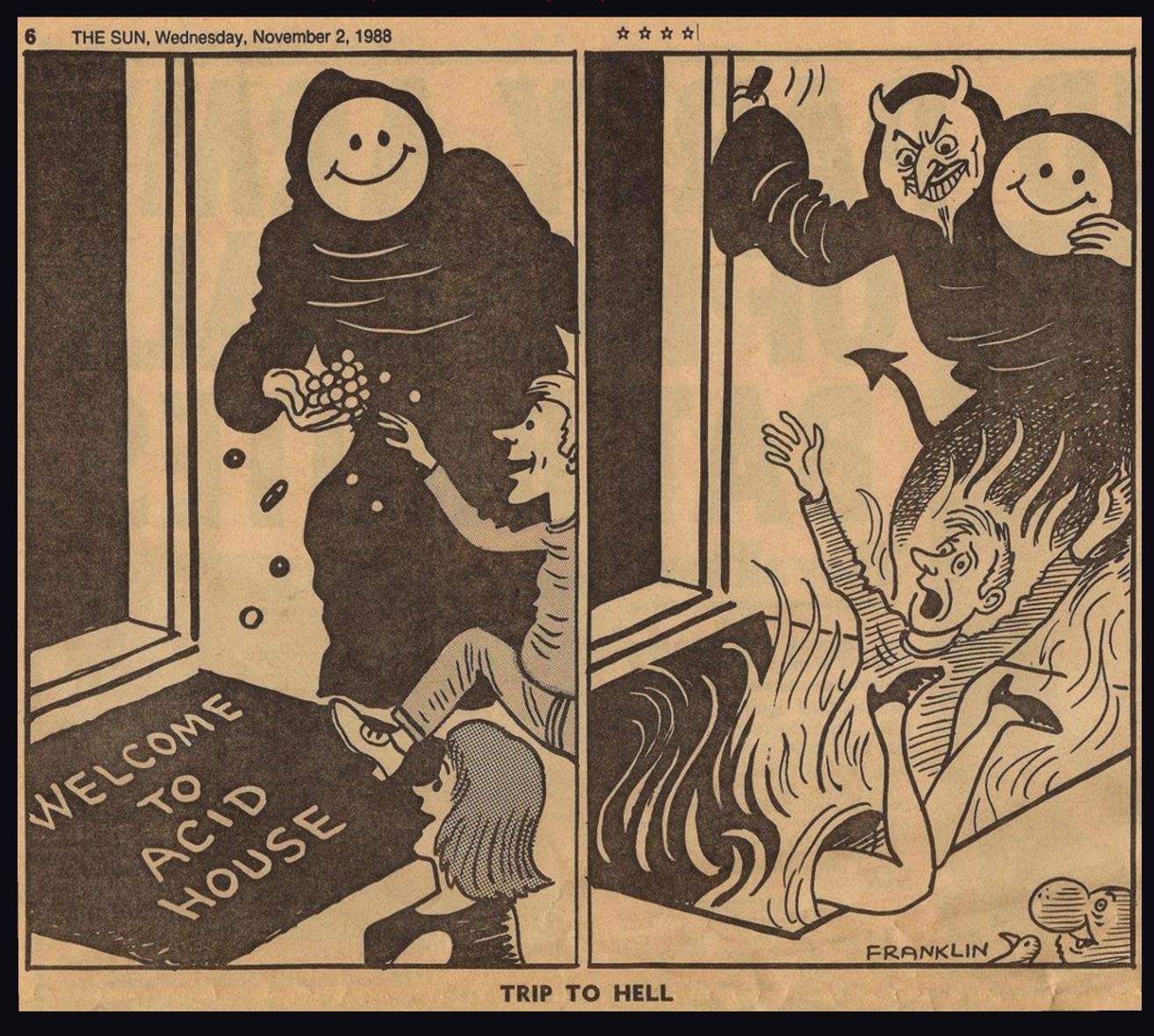


## Artist unknown

The original Smiley face was invented by designer Harvey Ross Ball in 1963 to boost morale at an insurance company. The bright yellow circle with oval eyes and a crooked smile took Ball 10 minutes to draw and earned him \$45. The Smiley almost immediately took on a life of its own and by the 1990's it had become the face of acid house in the UK, its image stamped on Ecstasy pills, T-shirts and rave flyers. Relatives recount that throughout his life Ball made it his mission to spread a message of kindness and positivity. Perhaps the feel-good vibes of Ecstasy and rave are not too far removed from Ball's world of smiles.

03

# Stanley Arthur Franklin Welcome to Acid House, original cartoon for The Sun (1988) Newsprint on paper



### Stanley Arthur Franklin

In this cartoon printed in the British tabloid *The Sun*, a smiling figure lures young people into 'Acid House' with drugs, only to reveal the devil's face cackling as his victims tumble into hell. The cartoon is typical of late 1980's British societal attitudes towards raves and free parties, which were regarded as certain to turn young people into drug fiends. The passage of the *Criminal Justice* and *Public Order Act 1994* was a declaration of war on rave culture, banning unauthorized assembly and cracking down on party organizers. It totally failed to prevent the spread and development of electronic music, and in fact only served to make ravers more creative in their dissemination of party plans.

Various designers
Posters for events organized by
Room 4 Resistance (DE),
United Identities (NL),
and Future Female Sounds (DK)

(a) Isabel Von Der Ahe, 3 posters for Room 4 Resistance



- (b) Jasper van Doorn, poster for United Identities
- (c) Florencia Viadana, poster for United Identities x ADE
- (d) Ewa Mos, poster for Future Female Sounds
- (e) Silje Sloth Aasmoe, poster for Future Female Sounds

#### Various designers

Rave has always been a space to express social and political dissatisfaction and instigate change. But it has in many senses become commercialized, exported to giant festivals and arenas. As you step into the tunnel of Het HEM, you encounter a poster installation of events by intersectional feminist DJ collectives such as Room 4 Resistance (Berlin) and United Identities (Utrecht), and Future Female Sounds. They are the underground and the avant-garde of rave today. R4R, FFS and United Identities — and their counterparts worldwide work to create safer spaces for femme and trans people and people of color in nightlife and rave culture through sex and body positive raves, sex and play parties, radio shows, activism and workshops. To these groups, the dancefloor is inherently political; electronic music is the soundtrack for radical resistance. With this installation we ask: Who is represented, who is safe, and how can social and political change take shape in rave?

# Vinca PetersenPhotographic prints on PVC





(c) Swiss View (1996)



(d) Girl and Rig (1996)



(e) Ali and Frisbee (1995) (f) Paula Sunrise (1997)



(g) *Bus and Rig* (1999)

# Vinca Petersen

Between 1994 and 2005, Vinca Petersen moved around Europe with nomadic sound systems, photographing the illegal free parties they put on all over the continent. Petersen's photographs capture the languorous yet decisive attitude with which groups of young raver-nomads rejected social conformity. Mountains and fields provide the perfect scenery for a world of their own making, reminiscent of the rural reveries of 19th century romanticists. At the same time, we can clearly see that this lifestyle was (and is) a political choice: the buildup and teardown of nightly *temporary autonomous zones* makes it possible to live an intentional and socially conscious life.



#### Juha van 't Zelfde & Karl Klomp

RoXY (2020) Video, 19:28 Commissioned by Het Nieuwe Instituut



Oskar Frere-Smith
Totem (2020)
Yamaha Club V Series S115V 1000W 15in
Passive Speaker, 1200w samson power
amplifiers, epoxy, metal



#### Juha van 't Zelfde & Karl Klomp

In 1938 the Dutch historian Johan Huizinga published his highly influential book *Homo Ludens*, in which he argues that all forms of human culture originate in play. In the 1960s this book became a primary inspiration for various cultural movements such as CoBrA, Provo, and punk, with Constant Nieuwenhuys' utopian design of the anti-capitalist entitled *New Babylon* (1959 — 74) and John and Yoko's *Bed-In* being some of its best-known results. Artist, DJ and organizer Juha van 't Zelfde sees the same spirit of Homo Ludens amplified in Amsterdam's RoXY (1987 — 99), a nightclub conceived as a *Gesamtkunstwerk* and aglow with collective resistance through radical imagination and play.

Various artists

R.A.R.O.X.Y-room (2022)

various materials

Curated by Joost van Bellen
and Inez Giele-de Jong

(see detailed signing + flyer in the exhibition room)

Maxim Meekes

RoXY (1990)

Framed print



(b) Erwin Olaf

Bodyparts (1992 / 2022)

Photographic reprint on dibond



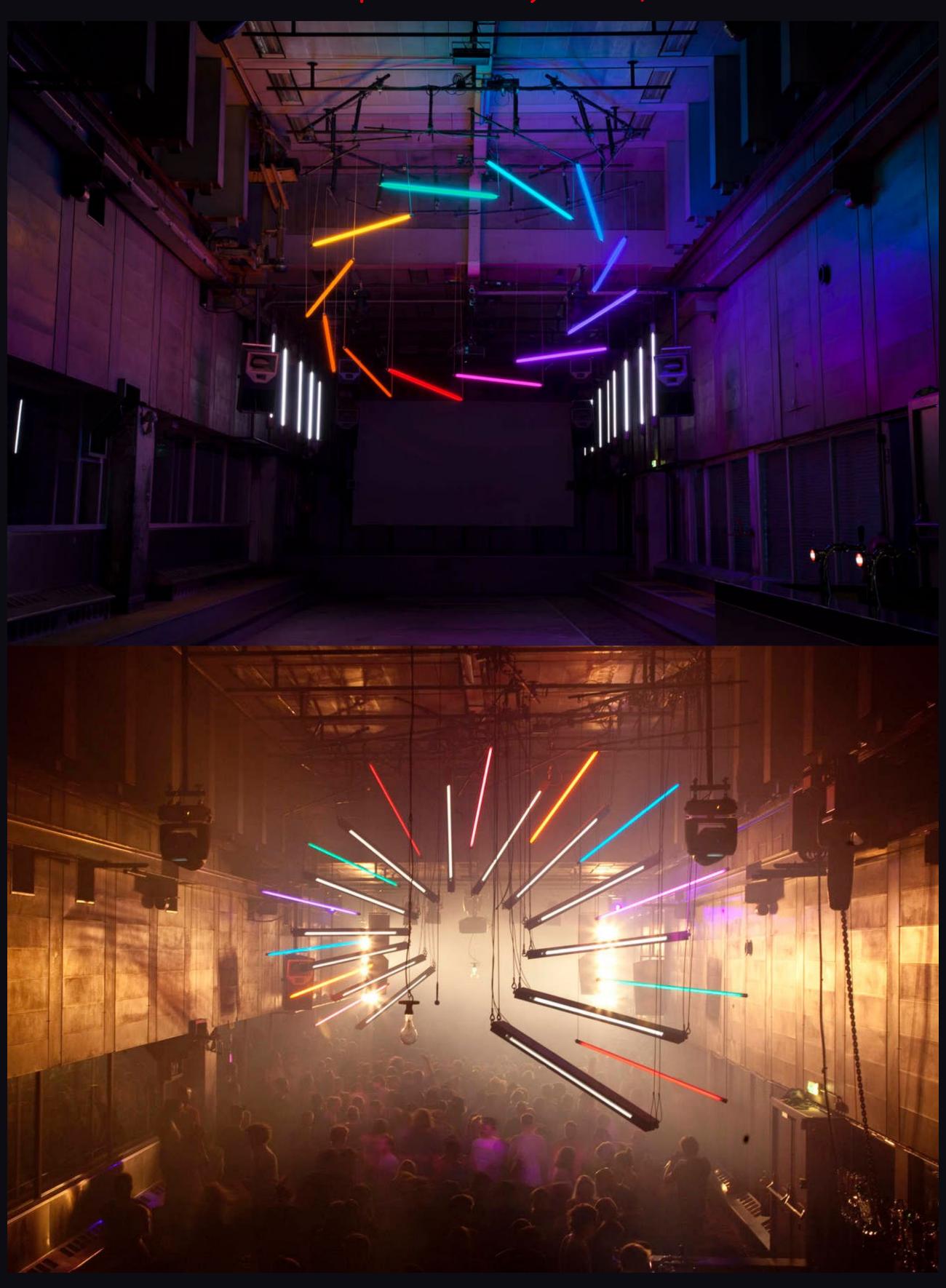
#### Various artists

(see detailed signing + flyer in the exhibition room)

Next door to Juha van 't Zelfde's installation Sweet Harmony, presents an exhibition within an exhibition: Reminiscing the Artwork of the Radical Outlet for the Xenomaniac in You (R.A.R.O.XY.), curated by Joost van Bellen and Inez Giele-de Jong. As core members of the Club RoXY Family, Van Bellen and De Jong have created a RoXY Wunderkammer, an overflowing ode to their home from yesteryear. They bring together many of the lewd and lascivious artworks and memorabilia that once inhabited this inner-city nightlife gem, which introduced house music to Europe and burned down in 1999. R.A.R.O.X.Y. is made possible with the support of the artists and RoXY Family who have donated their time and collections to bring RoXY roaring back to life.

Meeus van Dis

Bemerkungen über die Farben (2008) Fluorescent tube in steel casing, fluorescent tube in acrylic tube, steel suspension system, Lee Filters



# Meeus van Dis

Meeus van Dis designed *Bemerkungen über die Farben* (Remarks on Color) as a site-specific modular light installation for the Amsterdam nightclub Trouw (2009 — 2015), which was located in the former printing press of the eponymous newspaper. Consisting of 12 colored, free-floating fluorescent bulbs *(melody)* and 16 white bulbs encased in steel boxes *(rhythm)*, *Bemerkungen* was reconfigured at Trouw every 6 weeks. Here in the shooting range, you walk through a 25m-long installation that's on view for the first time since 2015. The animation of *Bemerkungen* brings the shooting range to life, creating rhythms of light that echo and resonate as you move through the space.



Thomas van Linge
Painted ceramics, painted plastics,
plexiglass, silicones, collected objects

(a) *Fountain (ANGST)* (2019)

b) Fountain (FEAR) (2019)

Fountain (LIES) (2019)



# The state of the s

#### Thomas van Linge

Bathrooms in a techno club are like the gut of a party. This is the place where everything comes together, and a separation is made between those substances and elements we can get rid of and those that give us energy. It is where one seeks private personal relief, but also finds social and physical gain in the form of jokes, drugs and intimacy. In the light of day, Thomas van Linge's *Fountains* become like an archeological site, a time capsule. What is lost and what is regained in a cathartic night of dancing?

Mark Leckey
LondonAtella (2002)
Video, 06:00
Courtesy of the artist
and Galerie Buchholz



# 10 Mark Leckey

With found objects and video footage artist Mark Leckey creates dioramas of working- and middle-class society in Great Britain. The surge of rave and underground dance and music culture in the 1980's and '90's plays a prominent role. LondonAtella tells the story of two dandies who are wandering through amateur- and disaster film footage of London, in search of something: the next party, perhaps, or a sense of purpose in life? The soundtrack, by Leckey and Ed Laliq's band DonAteller, is a cover of Human Resource's #1 techno single Dominator (1991). Leckey and Laliq remake the song as a sort of troubadour's ballad, which creates an uncomfortable and atemporal atmosphere.

Nokukhanya Langa
Christina's World (2018)

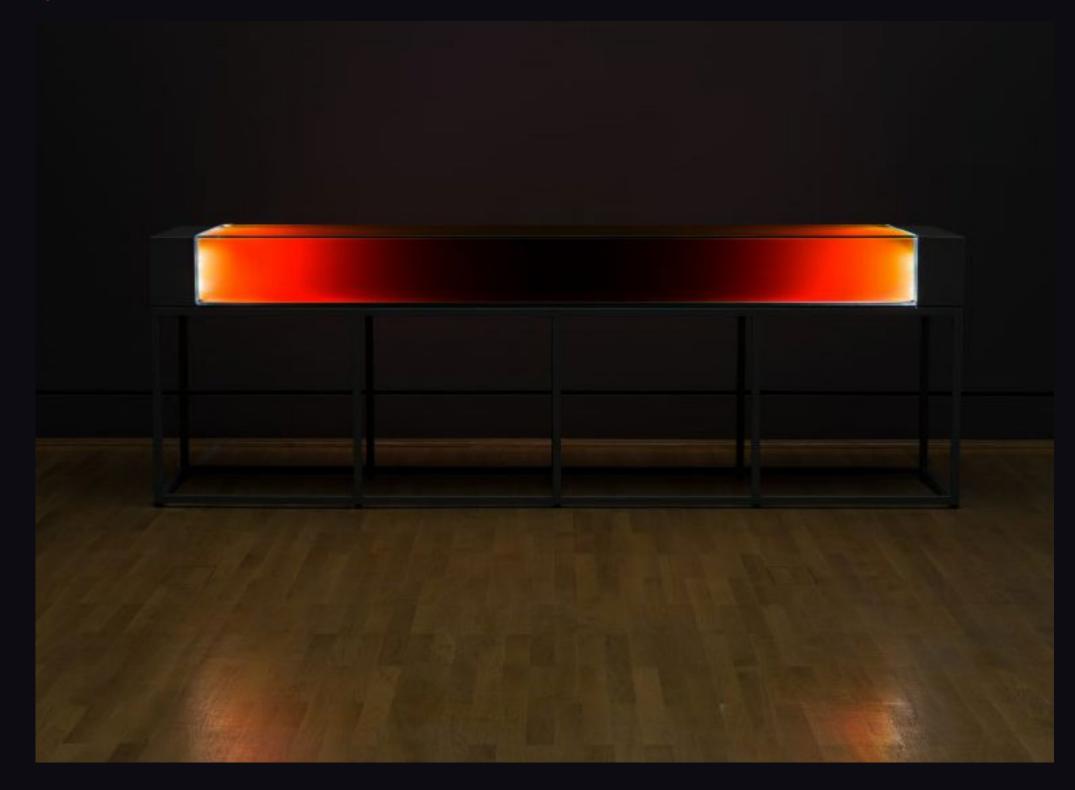
Mixed media / oil on canvas



Christina's World, a painting by Nokukhanya Langa, is arrestingly flat and two-dimensional, almost blending into the concrete architecture of the shooting range. But looking closer, we see that the canvas is narrative-driven and communicative. Is it the reverse side of a fogged-up mirror, with cryptic messages scribbled to the self? Christina's World feels like a nod to Alice in Wonderland somehow, but it also resonates with rave – with its almost hallucinatory depth reminiscent of the plateau achieved with psychoactive chemicals or dopamine and adrenaline from hours of dancing. Langa's paintings may feel distant at first glance, but the physical intimacy they invite opens a pathway for subliminal, subversive and political messages to come through. Wonderfully complex despite its seeming simplicity, Langa's work evokes humans' needs to see and be seen, to touch and be touched.

Sarah Schönfeld

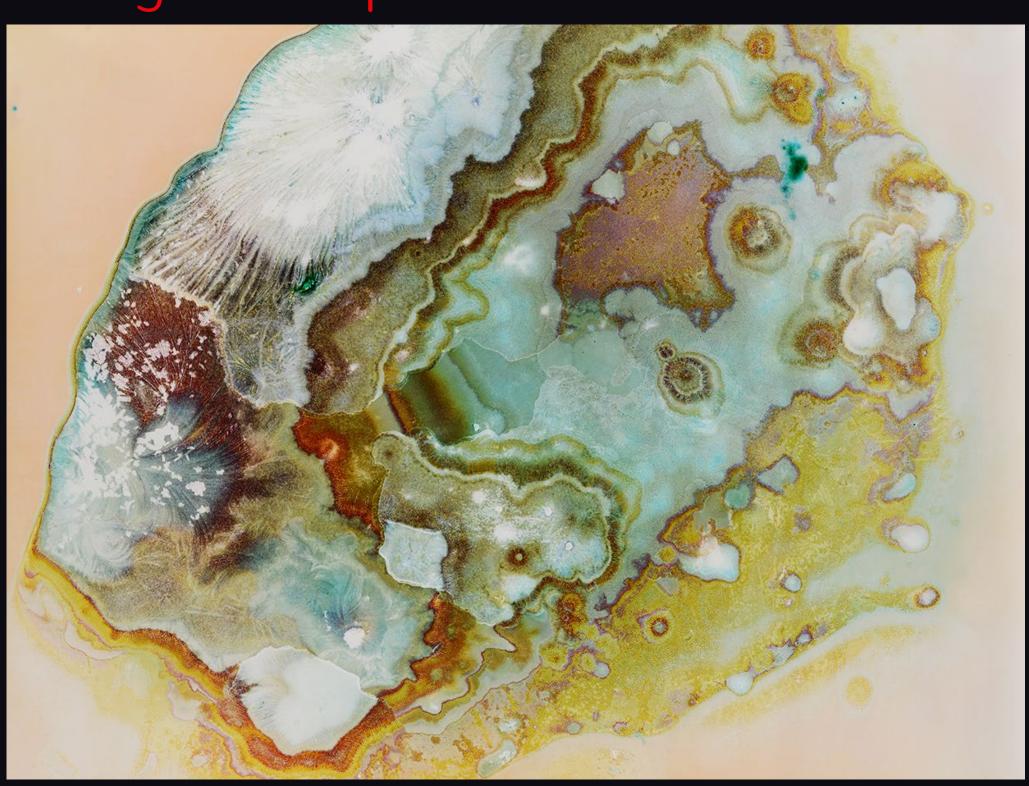
(a) Hero's Journey II (Vitrine) (2014 — 2017) Human urine, glass, steel, LED lights, plastic foam board



- (b) All you can feel, Explosion (Maps)
   (2013)
   Photo-pharmaceutical series; Methylon on photo-negative, enlarged as c-print
- (c) All you can feel, Fantasy & Ecstacy (Maps)
   (2013)
   Photo-pharmaceutical series;
   GHB and GBL on photo-negative,
   enlarged as c-print

### Sarah Schönfeld

(d)
All you can feel, MDMA (Maps)
(2013)
Photo-pharmaceutical series;
MDMA on photo-negative,
enlarged as c-print

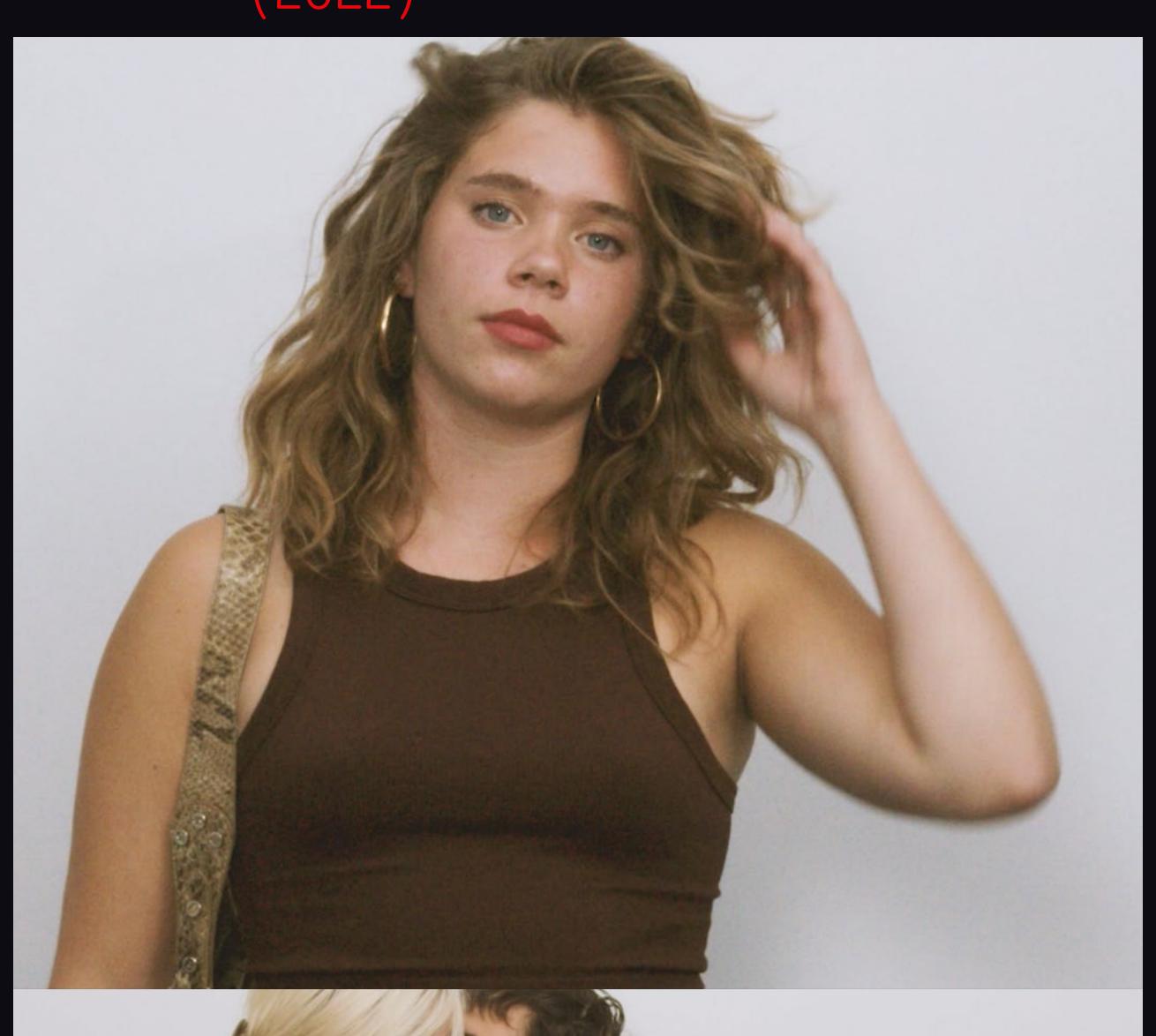


(e) All you can feel, Magic (Planets)
(2013)
Photo-pharmaceutical series;
mephedrone on photo-negative,
enlarged as c-print

Part of Sarah Schönfeld's artistic practice takes place at sites of communal transcendence – like Berghain and other underground rave spaces in Berlin, where between 2014 and 2017 she (consensually) collected over 2000L of urine from clubbers. The result, *Hero's Journey II*, is a treasured archive of roughly 750 L in a glowing vitrine. With its sheer volume and scale, it is an exercise in alchemy and archaeology. One can also sense its humming, electric connection with Thomas van Linge's *Fountains*. *Hero's Journey* invites us to worship and even to contribute our own chemical archive to the trove.

Schönfeld looks for ways to use drugs outside their moralized context. In her *All you can feel* series, she demonstrates that outside the body, these substances hold cultural and (al)chemical power. She dissolves drugs such as Ecstasy and MDMA on photonegatives and enlarges them to a monumental scale. The drugs have a chemical reaction with the photonegative, making each print unique, like a map of an alien world.

# Aukje Dekker & Gerald van der Kaap Buzzclub Sexyland 2022 (Screentest #9) (2022)





In the 1990's, artists Rineke Dijkstra and Gerald van der Kaap created a series of 'screentests' – reminiscent of Warhol's video-portraits — in which they removed young clubbers from their context (the dancefloor) and filmed them dancing in a neutral setting, creating an insightful portrait of youth life in that era. For Buzzclub Sexyland 2022 (Screentest #9), artist and Sexyland co-founder Aukje Dekker invited Van der Kaap to collaborate on a project that asks: what happens if we recreate the experiment in 2022? The clubs in which Van der Kaap and Dijkstra filmed – MysteryWorld in Zaandam, RoXY and Vrieshuis Amerika in Amsterdam, and Buzz Club in Liverpool – are all closed, but they create a ghostly veil over the projection screen as we watch Sexyland's clientele participate in the experiment. Dekker's method of commenting on existing artworks and exposing the processes that give them value emphasizes the awkwardness and self-consciousness that comes from shaking people out of their socialized relationship with a camera. Van der Kaap's soundtrack heightens the tension between artist and subject and makes us complicit in the almost shocking disembodiment that takes place when a clubber is isolated from the club.

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Alyson Sillon
Before / After (2022)

Concrete, plexiglass, chains, cloth, stela plates, sound installation, scented candles and room spray

Candles and spray: Shinichiro Oba, apprentice perfumer IFF. Scent creation supported by IFF Sound piece: sound Alec Mateo, text Alyson Sillon, vocals Natalia Ruhe



# Alyson Sillon

Alyson Sillon explores the contemporary world of techno, confronting its Black and queer origins through historical, embodied and ritual research. Her installation *Before/After* immerses us in a temple of rave that operates according to 12 'transitional moments'. This clock marks the shifting energies during a night of rave, from tranquility and meditation to symbiosis, rage and ego death. Partially drawn from kemetic yoga, a spiritual and meditation practice derived from Egyptian hieroglyphs that has informed Afrofuturism, Sillon's rites not only choreograph a cycle of individual transformation; they expose techno as a mode of communal alignment and resistance.

# Spyros Rennt Photographic prints on forex

(a) Austin on the bed (2017)



(b) *Reverso at Ficken3000* (2017)

(c) Topless at Buttons (2017)

(d) *Freckles (joy)* (2017)

(e) Hanging out at Ludo's (2020)



(f) The dancefloor at Heaven (2020)

(g) *MJ (an embrace)* (2018)

(h) *Festival's end* (2019)

(i) *Mika & Lucas* (2019)

(j) *Afterhours* (2019)

(k) Nayme at Heaven (2020)

(1) Omer at the Cosmic Hole (2019)

(m) Alexander and Aga (2019)



(n) Antonio (pink light) (2017)

(o) Dawn at Tuntenhaus (2018)

(p) Selin in the red dress (2017)

# Spyros Rennt

Spyros Rennt is a photographer who documents and participates in the night- and daylife of Berlin's queer and gay communities. Bodies both anonymous and intimately up-close populate his intensely tactile works. In Rennt's world, one gets the sense that sex parties and raves are continuously happening and quotidian. In this installation, sudden swoops of action – a kiss, a hip thrust in dance – are reflected in Rennt's camera. While some photographs blur in motion, even the moments of rest and stillness are full of energy and anticipation... it's as if Rennt's subjects are merely waiting for the signal to spring up and start the party again.

16 <u>Ari Versluis</u> *Dark Corners* (1994 – 2018 – 2022) Video, 09:00

Soundtrack: SSDJ Spacemaker

On Ioan from: Ari Versluis.

In collaboration with VPRO & Ellie Uyttenbroek



Dark Corners is an anxious and intense exploration of the role of the individual in a highly charged environment. We show two versions of the work along with a soundscape by SSDJ Spacemaker, which follow young men as they hype themselves into a state of gabber trance. You first encounter Versluis' observation of a gabber party at Rotterdam's infamous Energie Hal in 1994, following as he zeroes in on his subjects, who wait patiently until the beat sweeps them into a frenzy. Further into the installation, you encounter Silvain, a young gabber submerged in solitary dance. Cut off from the teeming crowd, his movements seem to reach new levels of intensity. Tilted, looped and shifted, Dark Corners teeters between ecstasy and anxiety and recalls Christian phenomena of exaltation and possession.

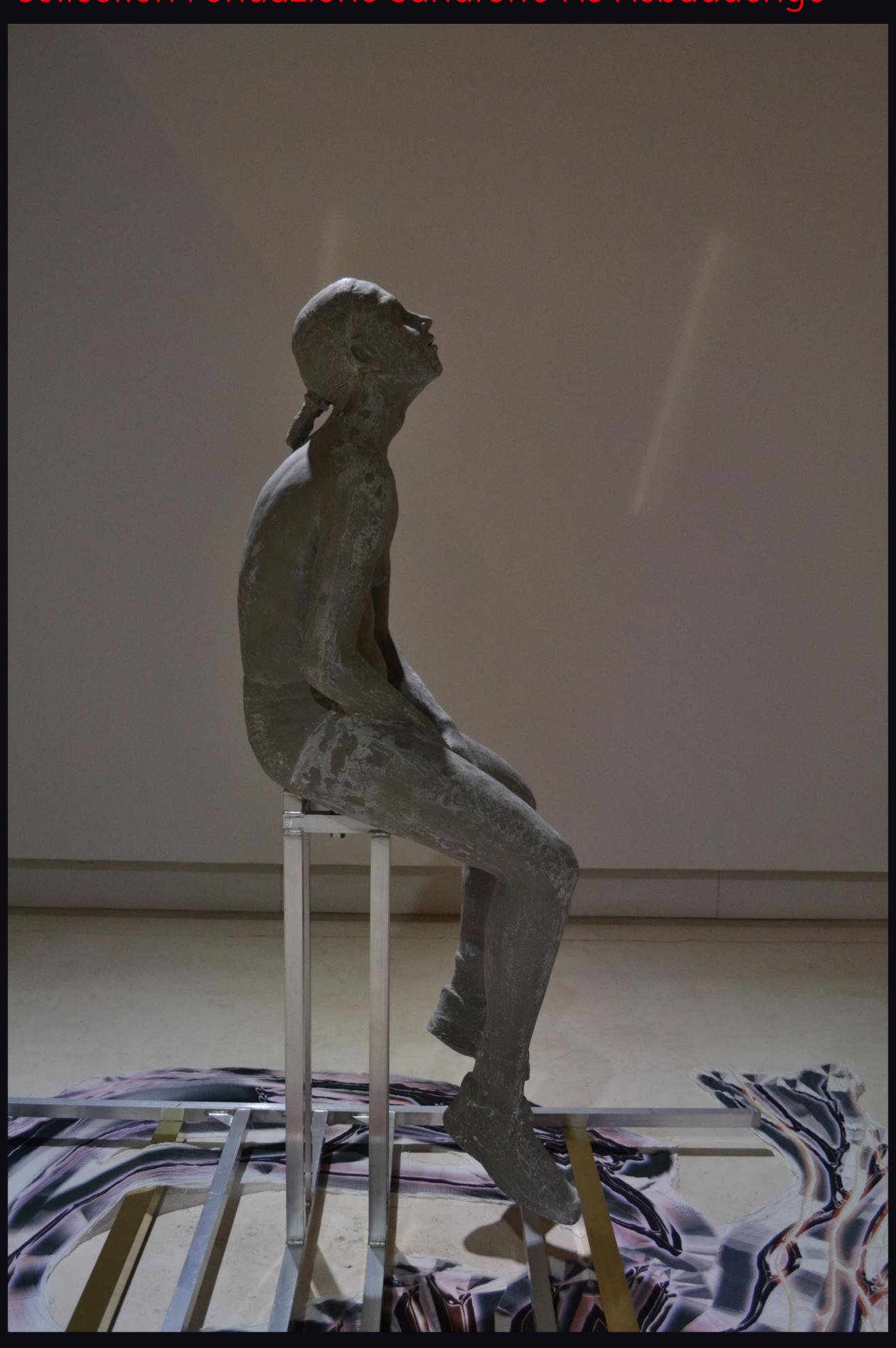
 $\frac{17}{Rest} \frac{Michele Rizzo}{2020}$ 

Terracotta, resin, aluminum, cotton

Soundtrack: Lamin Fofana

Textiles: Stefan Kartchev

Collection Fondazione Sandretto Re Rebaudengo



In *Rest* the celebration of the collective breath released after the rave appears as much valuable as it is the buildup of extreme energy and movement infused by the techno-alchemy of the club. In that suspended moment of self-reconciliation, fostered by stillness and quietness, the individual's orientation to the crowd shifts, proposing an opportunity for reflection.

Inspired by the iconography of Mediterranean catholic Easter rituals, the sculpture series *Rest* by Michele Rizzo presents a procession of tranquil figures leaning or laying on stretcher-like structures and suggests an action of carrying, or an invitation to take charge of the protection of others. *Rest* blurs the lines between the ecstatic and the sacral, between 'deviance' and spirituality.

#### COLOPHON

Sweet Harmony is curated by Maia Kenney, Kim Tuin & Rieke Vos

Texts: Maia Kenney & Rieke Vos

Production: Sarah de Jonge, Miguel Scholtens Moreira & Stefan Prokop Communication: Monserrat Alvarado, Charlene Austin & Alex Guern

Fundraising: Ada Harpole & Berber Meindertsma

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Light design: Theatermachine Audio-visual: Ultra Way System

Graphic design: So-Yeon Kim & Young Eun Park

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Initiating partner: Sweet Harmony Productions

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Sweet Harmony — Out of the Underground is supported by



