



A research exhibition of the Jan Van Eyck 'Moving Images of Speculation' Inlab Hedah Contemporary Art Space and Jan van Eyck, Maastricht, Jan 17 - Feb 23

If cinema's legacies can tell us something about the present, it is because with the transformation to post-Fordism, fictional powers are increasingly central to value creation and accumulation. The moving image bundles time and toys with negativity to create virtual goods dependent on transactional fantasies in the present. With the shift from commodity money to credit money, to derivative forms and securitization, the financial system breaks from a transcendental signifier. *Some Profound Misunderstanding at the Heart of What Is* emerges from the Jan Van Eyck *Moving Image of Speculation* research Inlab of 2013-14. The exhibition constructs a shared space of argumentation between artists who sense, stage and diagram local-global aspects of late capitalism's speculative production processes across performative installation formats, all of which toy with the etymological and formal bleed between thought and money, cognition and economics. The works of the exhibition are especially invested in performing aspects of financialized systems that take place 'behind the back' of human thought, and the role of artists in bringing inchoate knowledges, potentiality and critique into dialogue with the pathologies of the present. The exhibition opening on January 17 will be accompanied by a performance by Jan Hoeft. The exhibition roundtable on January 18 with Sven Luticken and Vlidi Jeric brings artists and critics together to unpack the project's artistic research.

Exhibition curated by Cathleen Schuster, Marcel Dickhage and Rachel O'Reilly. Collaborative research, roundtable and performance workshop curated by Rachel O'Reilly, featuring Sven Luticken (NL), Vladimir Jeric (SER) and Jeremiah Day (NL/GER/USA). Thijs Witty (NL). Additional curatorial consultation, Jelena Vesic. Artistic advisors: Bik van der Pol. Inlab Participants: Oliver Bulas, Marcel Dickhage, Filip Van Dingenen, Stefano Faoro, Jan Hoeft, Julia Kul, Sonja Lau, Catherine Lomme, Valle Medina, Rachel O'Reilly, Vijai Patchineelam, Benjamin Reynolds, Alessandra Saviotti, Cathleen Schuster, Jelena Vesic. Culminating in a Labin imprint publication edited by Rachel O'Reilly, designed by DongYoung Lee at JVE. Artistic advisors: Bik van der Pol.

Screening Session Film works (selection)

by Aleksander Komarov  
January 15, JVE Basement  
Aleksander Komarov, is a Belarusian artist and filmmaker and graduate of the Academy of Fine Arts in Poznan, Poland, attending the Rijksakademie from 1998-2000. Since 2005 he has produced nuanced essay films that coalesce around a singular thematic (political transparency, memory, voice, labour value, capital). In each work, the spectator is situated within a timeline, on the premise of deconstructing a conclusive documentary statement and instead offering up multiple possible routes towards meaning. His work is exhibited internationally, most recently in *The Way of the Shovel* at the Museum of Contemporary Art Chicago, US, 2013. Komarov is also founder of ABA (Artist in Residence Berlin Alexanderplatz) in Berlin, Germany.

Exhibition Opening

*Some Profound Misunderstanding at the Heart of What Is*  
Hedah Contemporary Art Space, Maastricht, Friday  
January 17, 6pm onwards.  
Featuring a performance by Jan Van Eyck artist Jan Hoeft.

Exhibition Roundtable

Saturday January 18, 2-5pm, Hedah Contemporary Art Space, Maastricht.  
2.00pm - Welcome/introduction 'What we talk about when we talk about Moving Images of Speculation: Curating artistic research' - Rachel O'Reilly  
2.20pm - Opening Plenary, Sven Luticken 'Filming Speculative Capital'  
2.50pm - Contribution/response, Vladimir Jeric 'Speculative Mining Company' break  
3.30pm - Artist talk, Julia Kul 'Performing the Fear Index' on KUL VIX INDEX.  
3.45pm - Screening (rough cut) *Money and Trade Considered*. Marcel Dickhage and Cathleen Schuster discuss their 2013 film production at JVE.  
4.00pm Group roundtable discussion.

Pre-readings: Intro, Ch1 and 4, Sven Luticken, *History in Motion: Time in the Age of the Moving Image*, Sternberg Press, 2013. Anonymous, *Speculate This!* Duke Uni Press 2003. <http://speculatethis.pressbooks.com/> To register for the roundtable and readings, email [movingimagesofspeculation@gmail.com](mailto:movingimagesofspeculation@gmail.com)

Workshop/Public lecture

*The Speculative Body* with Jeremiah Day Monday, January 20, Workshop 10am-5pm, Public Lecture 6pm, JVE  
Jeremiah Day's conceptual art practice is shot through with mediation, memory and technics. His invitation to the Inlab considers Day's treatment of bodily perception in Bergsonian terms, as already-cinematographic. A one-day workshop introduces Day's improvisation and composition practice in movement and words, drawing strongly on the work and teaching methods of Simone Forti and her practice of Logomotion. We will focus on scores or structured improvisation as a way to develop and explore, with both group and solo work, performance modes that center around working with movement and speech simultaneously. An evening lecture open to the public will elaborate Forti's influence, amidst the unique intersection between art forms that marked the New York scene of the early 1960's. The workshop (attendance limited) can be of particular interest to those in performance and movement, but also to visual artists, poets and others. To RSVP for the workshop email: [movingimagesofspeculation@gmail.com](mailto:movingimagesofspeculation@gmail.com)

Cathleen Schuster & Marcel Dickhage, *POI* 2011 and *Gesten einer Arbeit/Gestures of a work* 2012  
Projection, 4 min loop, colour [video transfer, 3 x 16mm film loops, 2 mins, colour.  
*POI* shows the circumnavigation of the Nokia plant in Jucu/Cluj, Romania. In 2011, the artists followed the roads and paths of globalization of the company Nokia from North Rhine-Westphalian Bochum to the Transylvanian city Cluj. The Cluj factory, in use during filming, was later closed in favour of a new factory in Hanoi after only 3 years of production in Romania.  
*POI* relates dialogically to Brecht's statement that a picture of a factory's outside doesn't say anything about its working conditions. The artists were not allowed to film or take photographs inside the factory, and workers could lose their jobs for talking for example to journalists or artists.

*Gesten einer Arbeit/Gestures of a work* is based on an interview with a former employee of a mobile phone factory (Nokia) who the artists asked to show the repetitious movements she performed during her 20-year-long employment. Her dismissal from Nokia and three years of time lapsed since was enough to require her to think for some moments in order to remember these specific movements inscribed into bodily memory. This work is normally projected with three 16mm film projectors, mimicking the mechanical factory, as the film fades in time from its overuse. *POI* and *Gestures of a Work*, screen in proximity for the first time at Hedah. This configuration points to transformations of labour and profit that have become more virtual.

Zachary Formwalt, *In Place of Capital*, 2009  
single-channel video installation, sound  
*'I'm not sure you're ever going to capture the 'movement' of capital markets, because there's not much to see...'* - Bank Officer (unnamed hedge fund)  
In the spring of 1845, William Henry Fox Talbot made four photographs of the Royal Exchange in London. What appears in these photographs is not only the nineteenth century edifice of a financial institution, but also an early limitation of the technology of photography itself: its inability to capture and clearly represent objects in movement. Beginning with this image of finance and the limitations of photography, *In Place of Capital* unfolds in the strange place between economic movements and the realm of pictorial representation after the invention of photography. Based in Amsterdam, Formwalt was invited to participate in this JVE project due to the ongoing conceptual investments of his practice.

Jan Hoeft, *Exit Strategy #1 - Exercise* 2013  
Performance 15 min and sculpture, wood, alarms, video transfer  
In the center of the gallery, a sculptural bricolage containing two fake doors is erected. On each door the handle is secured by alarms used on the emergency exits of buildings of large companies. During the exhibition opening, a well-dressed person approaches the sculpture, inspects it and starts to train their movements to open the doors. Becoming more efficient in escaping, becoming invested in your profession, doing a buyout, navigating a market crash, becoming rich, selling your stocks, avoiding catastrophe, Samsung vs. Apple, sweatshops in Bangladesh, getting up for work, dreaming about the weekend, hating your boss, liking your boss, subjectivity, global think. Exits. The performance plays back on a mini-screen nailed to the sculpture in the space.

Julia Kul, *KUL VIX INDEX* 2014  
Wall drawing with black paint  
*KUL VIX INDEX* investigates the presence of fear, uncertainty and anxiety in the daily life of individuals of western, economically developed communities. The artist's interest in neoliberal ideology began not with abstract theoretical ponderings but with the recurring, irrational anxiety that accompanies her in daily activities. To detect the sources of this pre-occupying panic - caused by the sensation of being not productive, successful or creative enough - she looked to the most popular analytical hypotheses for tracking globalized behaviour, especially the VIX Index (the Chicago Board Options Exchange Market Volatility Index), which measures the market's expectation of stock market volatility over the 30-day period. Often referred to as the 'fear index,' VIX is an indicator of market psychology. Accounting for connections between stock market fluctuations and the daily fluctuation of the individual, Kul submitted her self to trials and observations using a customized personal index system, financial ratios, indicators, scales and algorithms. This meticulous charting of data is transformed into index pools. After 30 days, the artist shares a prognosis of her individualized futures for the year 2014.

Vijai Patchineelam, *Negligência de Hemispatial / Hemispatial Neglect* 2013  
HD video, continuous colour, mono, 26min 49sec  
Filmed over a period of three years, *Hemispatial Neglect* shows everyday scenes of an undisclosed South American city - a bus station, a bar, the barbershop, a stray dog - amidst the banality of the everyday life. Images of three collapsed and demolished buildings attempt to portray the silent violence that the city has been undergoing as it prepares itself for two major international events. Like a photobook imbued with duration, the work consists mostly of street scenes, of activities and infrastructures that are slowly being pushed out. A single opening paragraph focalizes this argument in time-images, around three typologies of urban destruction: 'chance, negligence and negation.'  
The work title refers to conditions of disordered 'hemi-spatial' cognition that sometimes occur after a stroke, where the left side of the brain is reduced of its capacity for perception. While the past and future lie within the unfolding time-image, the artist is aware of neglecting one side, noticing only disappearing layers of past. The connotation is that this focus is not freely decided, given our incapacity for orientation amidst rapid change, and the invention of new class divisions between people to whom the city belongs.

Rachel O'Reilly, *The Gas Imaginary* with Pa.La.C.E, Valle Medina and Benjamin Reynolds 2013-14  
3d images on paper with text  
*The Gas Imaginary* is an artistic research project exploring the mechanical ideology, linguistic creativity, and technological patterning surrounding the large-scale speculative installation of unconventional gas extraction, through conceptual writing and installation formats. 'Unconventional' gas extraction (aka 'fracking') is taken as a new rhizomatic territorial formation and corporate land art, which manifests a conceptual cut in the political imagination of mining and citizenship. Through this technology and industry, indebted governments expose disenfranchised rural but increasingly urban populations to speculate on their own health and futures: through compensatory leasing arrangements, temporary industry employment and privatized infrastructure delivery aimed at the social licensing of environmental injustice. This series of the project is a collaboration with Pa.La.C.E, an architectural design collaborative founded by Valle Medina and Benjamin Reynolds whose work explores contemporary cultural/economic contexts through the creation of architectural matter using digital processes and building technologies. Using drafting software to diagram 'unconventional' political alliances and emotions within complex settler ecologies of labour and material inheritance, eccentric pseudo-scientific drawings and writings destabilize cartographic composure to present the challenges that 'unconventional' extraction poses - at the level of the imaginary - to late liberal conceptions of place and territory, property and governance.

Jelena Vesic and Vijai Patchineelam, *Artists at work* (Restaged) 2014  
Durational photography collaboration  
As a reflexive invocation of Maden Stilinović's *Artist At Work* (1978), this series of JVE artists captured with permission sleeping and resting in their studios asks how the sign of artist's sleep may have changed under post-fordism. The images arguably conjure a symbolic community, as sleep makes room for the extra-systemic potential of something else happening, or not. The sign of the artist's sleep aims too at an audience and at exchange, and the studio itself became a communicative environment, which clearly demands a response. The restaging of the work in this historical present raises questions about what social dynamics are indicated by laziness' sign in the neoliberalized post-academic context.

*Moving Images of Speculation* is an artistic research InLab of the Jan Van Eyck Academie exploring contemporary links between post-cinematic form and finance - incorporating readings, screenings, talks, research tours and a research exhibition and roundtable. In 2013-14, the InLab has been taking stock of artists' approaches to forms and technics of speculative and essayistic practice, in the context of fictional economy. With this focus, the InLab proposes that to track (post-)cinema's specific comprehension of the speculative at the level of production is to offer up conceptual resources for tarrying quite differently with capital's logics and affects. The artists and researchers of *Moving Images of Speculation* aim to think the historicity of contemporary enthusiasms for materiality in much stronger reflexive terms than is often done inside of today's fine art industries.

Speculation #1: Film <> Form <> Finance  
*'The subject overshoots its empirical status and all finite relations that weigh it down.'* - Wilfried Dickhoff & Marcus Steinweg  
'Speculation' comes from a series of Latin verbs, which all stem from a Greek root, deriving from Sanskrit 'spàs': to spy, see, or observe - to perform an act of mastery over an object observed. Spàs lies at the root of many words that connote the observation or ascertainment of something not readily evident, but also the reach towards clarity in view of obstructions, through touch, feeling and affect (spàrsa). In the C17th, financial speculation became fully global, and the Latin species (linking to specère, outward appearance and form) came to signify coins, money, or bullion. This etymological linking of speculation, spectacle and species encapsulates the formal imbrication of thought and money, cognition and economics - especially in their way of putting claims on time and the future. To speculate is also to be open to loss - of value and of identity; it is to risk the transfer of finitude to infinity, and matter both to immateriality and nothingness. If film was born in the work of illusion, and late capital persists with the powers of the false, does not this contemporary age of crisis ordinariness ask of the moving image another function?

Speculation #2: Essaying from the Black Box to the White Cube  
*'The essay is the strictest form attainable in an area where one cannot work precisely.'* - Robert Musil  
From the early work of Chris Marker, himself drawing on Godard and Kluge, to more recent practices of the Otolith Group and Hito Steyerl, the machinic aspect of cinematic thought gives us models to reticulate subjectivity anew, and capitalist virtue otherwise. Cinema's long relationship with the essay form now spreads out across multiple screens and installation spaces. To spatialize the critical essay film is to reconfigure conventional single-screen technics, as well as artists' legacy approaches to montage, images of thought, and genres of responsivity and publicity. Artists negotiate this new terrain for the 'essay/argument' through expanded fields of affect, alternate strategies of visual argumentation and placement, and differently configured interpolations of spectators. We wish to take stock of this speculative dimension of newly 'installed' relationships between screened material, embodied thought and 'mattering'.

Speculation #3: Time-imaging Accumulations and Dispossessions  
Among Inlab practitioners there is particular interest in speculative bubbles - especially surrounding land and non-renewables; in the patterned, pseudo-cyclical thinking that goes into imagining and scoping 'new' tradable natures; and also in the mechanisms of these processes of accumulation that work (and impact on labour) by *dispossession* - speculations on an other's losses that diminish populations' and non-humans' chances to adjust and survive *other-wise*. Judith Butler's recent work considers dispossessive experience aside from conventional logics of liberal capitalist sovereignty, in terms of its possibility to open up 'bodies in public' that refuse to become disposable, demanding regard for non-sovereign selves and others. We are interested here in the value of speculative knowledges for negotiating attachments and detachments from histories of creative destruction.

Lecture/Discussion | Thijs Witty, 'Whither the Essay? Learning how to live without speculation', Saturday Feb 22, JVE Open studios.  
As the Essay text shuttles from print to electronic media and from words to images, it runs the risk of losing some of its founding investments. The relative lack of reflexivity (c.f. reflexivity) in post-textual and spatialized essayistic works must be questioned and amended if the Essay as form wants to retain a suppleness that can resist today's pervasive economization of the speculative. In dialogue with the JVE Inlab Exhibition *Some Profound Misunderstanding at the Heart of What Is*, Amsterdam-based theorist Thijs Witty discusses some recent art works that make a claim on the Essay, and measures these against Michel de Montaigne's all-too timely dictum that 'it is a thorny undertaking, and more so than it seems, to follow a movement so wandering as that of our mind, to penetrate the opaque depths of its innermost folds, to pick out and immobilize the innumerable flutterings that agitate it.'

Lecture/Discussion | Joseph Vogl, 'Debts from the future. On The Spectre of Capital' Auditorium, JVE, Maastricht, March 28, 2014.  
Moving Images of Speculation In-Lab participant, Sonja Lau, invites German philosopher Joseph Vogl for a lecture and public discussion of his recent work *The Spectre of Capital* (first published in German in 2010 and to be released in Dutch in 2014) - a ghost story set in the fiscal system of tomorrow. To Vogl, the difference between this and other uncanny encounters that have nurtured art, literature and politicized relations to time, is that the Spectre - the 'ghost' - of Capital (Original title: *Das Gespenst des Kapitals*) does not dwell in the past, but in the future. Its 'sin,' or, to use a term that links the fiscal and the psychological contingency of the term, its 'debt,' is a product from the future, a future that has already occurred, thus calling the phantoms to return. Contrary to Slavoj Žižek's figuration of the Capitalist system as a vampire, which rises again once it has been killed, Vogl takes three refined steps. Moving from the ghost that was introduced in Marx's *Das Kapital*, to an understanding of Capitalism as an overtly haunted system in the sense of Adam Smith, to the final shrinking of Capitalism to (abstract) Capital only, Vogl detects a form of undeadness within its immaterial and speculative matter: currency without objecthood or body - a literally uncontrollable zone. As the sovereign's power 'dissolves into the air,' Vogl evokes a system that can no longer be defined by 'self-regulation,' but that will ultimately claim what it has been promised. Curated by Sonja Lau.

Lecture/Discussion | Marina Vishmidt and Anthony Iles, 'On Art and Economics as Speculative Practices,' April 1-7, 2014.  
With additional contributions by Rachel O'Reilly, 'Who has Purchase on the Speculative?': Neoliberalization and Dispossessive Thought' and Jelena Vesic 'The Administration of Aesthetics, or, Undercurrents of Negotiating Artistic Jobs: Between Love and Money, Money and Love ...'  
Curated by: Jelena Vesic and BikVanDerPol.  
Supported by: JVE, Piet Zwart and School of Missing Studies.

About the 'moving images of speculation' inlab

Upcoming events

