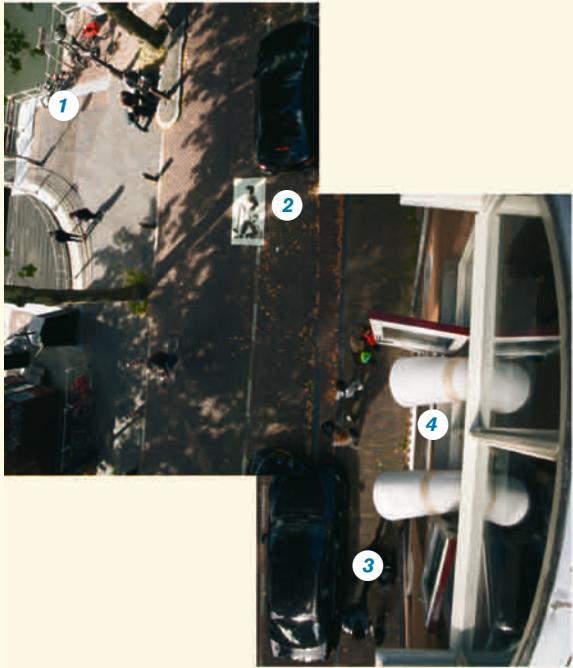


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Production assistance
Sofia Evans, Suzanne Timmermans
Construction
Thomas de Kroon, Michael Klimkenberg
Director and Curator
Bina Choi
Exhibition design
Ruth Buchanan & Andreas Müller
Communication and PR support
Julia Born & Laurens Brunner
Akabe
Exhibition map and signage
EXHIBITION TEAM
Printing: Caffè & Meischoke
Photo: Emilio Moreno
Maiko Tanaka
Proofreading: Bina Choi, Sven Lüticken,
Coppieding: Marnie Slater
Maiko Tanaka, Volande van der Heide
Karte: Katiyoun Arian, Bina Choi,
Volande van der Heide
Editors: Akabe, Bina Choi, Maiko Tanaka,
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Design: Akabe with Janna Ulrich
6 November 2011 through 26 February 2012
THE GRAND DOMESTIC REVOLUTION—USER'S MANUAL taking place from
This map is published on the occasion of the project exhibition
GDR ORIENTATION MAP



WELCOME TO GDR HEADQUARTERS

'Revolution' is no longer just a notion from a bygone era that is periodically resuscitated as a fashion buzzword or in celebration of some technological innovation. The current crisis makes it abundantly clear that the triumph of neo-liberalism has not guaranteed a better life for the majority of citizens and non-citizens. Living means struggling with perpetually rising housing rents and mortgage pressure, with the consequences of having work or no work, and anxieties arising from exploitation and self-exploitation. Living is flailing under the constant demand for individualised performance. Living means being locked up in our homes and workplaces, connected mainly through the Internet. Our lives have been distanced from families, friends, colleagues, neighbours and strangers. We want to change this—and that change has to be more than cosmetic.

THE GRAND DOMESTIC REVOLUTION—USER'S MANUAL (GDR) is our proposal for taking action and amending our precarious living conditions right here and now, starting from our homes, neighbourhoods and work places, to our towns, cities and beyond. After two years of 'living research' residencies, home productions, town meetings and affinity actions, GDR culminates in an exhibition that aims to share proposals for a grand domestic revolution today. We ask you to join us in our investigation of the conditions and status of the contemporary domestic sphere and in exploring ways of transforming it—building new forms of living and working in common.

Long Live The Grand Domestic Revolution!

THE GRAND DOMESTIC REVOLUTION ORIENTATION MAP



insight into GDR headquarters,
timeline and comprehensive index
of the works in the exhibition

This map offers you a view of GDR headquarters, an apartment we rented in the neighbourhood of Casco, Bemurde Weerd street, as a symbolic and functional base for the project from its onset. We invited artists, designers, theorists, neighbours and activists from the city and abroad to build up an evolving and collaborative process of 'living research'. From here, we proceeded out into the city of Utrecht and beyond, connecting to current social and political dynamics of the private and the public, and sharpening our collaborative approaches in terms of collectivity, alliances, affinity and even conflictual processes. After two years of inhabitation we have left the premises, as yet with further ambitions to continue its life more closely through Casco as well as with anyone who takes this seriously.

Every object in the apartment evokes works and activities that were made, developed from, or brought in as references there. They are numbered and captioned in the plan view below. A selection is presented in the exhibition (see reverse side of this map).

- notice board
CENTRE FOR COOPERATIVE
LIVING 2010
Sepake Angliama, Sam Causer
& Doris Denekamp
- reverse graffiti stencil
WHY WE WORK TOGETHER
AND RESPECT AND
RECOGNITION FOR
DOMESTIC WORK 2011
Ask! in collaboration with
Andreas Siekmann
- storefront window
RUE DAGUERRE IN 2005
Agnès Varda
- recycled plant containers
and lamp stands
SPEAKING TRUMPETS 2011
Valerie Tevere & Angel Nevarez
- engraved maps
WE WERE HERE 2010
Paul Elliman
- paper money
OTHER ISSUES 2010-2011
Emilio Moreno
- hand loom
COTTAGE INDUSTRY
(MAKING ACCOMMODATIONS) 2010
Travis Meinolf
- blanket and loom
COTTAGE INDUSTRY
(MAKING ACCOMMODATIONS) 2010-2011
TRAVIS MEINOLF
- paper cut-outs
HOME IS WHERE THE HOME IS
HKU students 2010
- agenda board
GDR TOWN MEETINGS,
January to September 2011
- DVD
PROYECTO MUTIRÃO 2010
Graziela Kunsch
- miniature household
IF YOU LIVED HERE STILL...
open forum audio recording 2010
- keywords paddles
KEYWORDS COOKING
KITCHEN CALENDAR 2011-2012
Xu Tan
- event poster
RADIO 188 2010-2011
Patricia Sousa
- books
READ-IN 2010-ONGOING
- garden model
ASSEMBLY (THE GRAND
DOMESTIC REVOLUTION) 1992-
Agency
- map
IN AFFINITY 2011
Sumire Kobayashi, Chris Lee,
Elsa-Louise Manceaux and
Maiko Tanaka
- floorplan sketch
GDR SPATIAL DESIGN 2011
Ruth Buchanan &
Andreas Müller
- laptop
KAMERA LAUFT 2011
Kleines postfordistisches Drama
- monitor and books
HOUSE WORK 2010
Chris Lee
- library
RESEARCH AND ORGANIZE:
A COUNTER-TYPOLOGY OF
REVOLUTIONARY PRACTICES 2010
Maírcida Dámaso
- library
SPOKEN AND PRINTED: SEEING
STUDIES 2011
Natascha Sadr Haghighian
& Ashkan Sepahvand
- magazine
WERKER #3: A POLITICAL
KITCHEN CALENDAR 2011-ONGOING
Werker Magazine
- archive boxes
DUTCH ART INSTITUTE (DAI)
PROJECT GROUP 2010/11
- event poster
CHICAGO BOYS, WHILE
WE WERE SINGING,
THEY WERE DREAMING 2011
Hiwa K. & Chicago Boys
- library
LIBRARY QUESTIONNAIRE 2010-ONGOING
Graziela Kunsch
- more furniture—red book
shelf & yellow stool 2010
Graziela Kunsch
- empty spot on floor
THERE'S NOTHING THERE 2010
Katerina Sedá
- booklet
FOR POTATOES WE'VE
GOT POTATOES 2010
Jort van der Laan
- kitchen sink
CHARMING FOR THE
REVOLUTION 2010
Pauline Boudry and
Renate Lorenz
- bottled honey
EXPERIMENTAL KITCHEN
PHARMACY 2010-2011
Wietse Maas
- clock
TIME/BANK WORKSHOP 2011
GDR & Stroom Den Haag
- posters
A-HEZ DESIGN CRITIQUE
GROUP 2010
- empty wall space
FAMILY PORTRAIT 2010
Shiu Jin
- wooden panels
TWO PART DOOR 2010
Mirjam Thomann
- grocery list
WOMEN AND WORK:
A DOCUMENT ON THE DIVISION
OF LABOUR IN INDUSTRY 2011
Mary Kelly with Margaret
Harrison and Kelly Hunt
- bedsheet and lamp
I WILL NOT ASK ANYTHING
ABOUT YOU, YOU WILL NOT ASK
ANYTHING ABOUT ME 2011
Domestic Workers Netherlands
(part of FNV Bondgenoten) with
Matthijs de Bruijne
- picture
HOW DO WE KNOW WHAT
HOME LOOKS LIKE? THE UNITÉ
D'HABITATION DE LE CORBUSIER
AT FIRMINY, FRANCE 1993
Martha Rosler
- map
THE EXTENDED FAMILY 2011
Casco-NKU-Creative Lab
- wood and string structure
ARCHITECTURE IS A
POOR PERFORMER 2010
Gonçalo Sená
- map
RUANGRUPA HUIS—
JAKARTA 320° 2011
Ade Darmawan & Reza Afisina
- book
THE GRAND DOMESTIC
REVOLUTION 1991
Dolores Hayden, MIT Press
- book
GDR GOES ON MIDTERM
MANUAL 2010
Bina Choi & Maiko Tanaka,
Casco / Bedford Press
- bench
MANY FURNITURE 2010
Ifau & Jesko Fezer
- barricaded door
OUR AUTONOMOUS LIFE? 2011-2012
Maria Pask, Nazima Kadir and
evolving cooperative cast
- door handle
TURN-KEY HOME/
TWO IN ONE 2010
Katerina Sedá
- bathtub
ZERO EUROHOUSEBOAT 2011
Kyohji Sakaguchi
- laundry machine
NON-INDELIABLE, AZURE 2010
Haegeue Yang
- book
GDR PLANTS MANUAL 2010
Sumire Kobayashi,
Elsa-Louise Manceaux
& Constança Saraiva
- play space
GDR PAD PUZZLE 2011
Andrea Francke in collaboration
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IRON DRAWINGS 1999
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MANIFESTO FOR MAINTENANCE
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Mierle Laderman Ukeles
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- bicycle wheels and wire
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LIVING 2010
Sepake Angliama, Sam Causer
& Doris Denekamp
- spider web
HOMEMAKING 2011
Germaine Koh
- neighbour's ladder
BEMUURDE WEERD OZ
188 LADDER 2011
Graziela Kunsch &
Vincent Wittenburg
- unused space
REALITY PROPERTIES: FAKE
ESTATES, 'JAMAICA CURB',
BLOCK 10142, LOT 15 1978
Gordon Matta-Clark
- construction site
NR. 1—AUS BERICHTEN DER
WACH—UND PATROUILLEN
DIENSTE FROM THE REPORTS
OF SECURITY GUARDS &
PETROL SERVICES NR. 1] 1988
Helke Sander
- wireless
GDR WIKI 2011-2010/2011
Scott Pask & van Monroy Lopez
www.cascoprojects.org/gdr

GDR TIMELINE



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A

► **ASSEMBLY (THE GRAND DOMESTIC REVOLUTION), 1992–various materials**
Agency 16 ▲▲

Over the course of the GDR project, Agency presented a series of **ASSEMBLIES** relating to copyright cases involving Things typically situated in the domestic sphere or contextualised as a domestic activity, including a cake recipe, children's costumes and a demolished community garden. Agency, the generic name of a Brussels-based agency founded in 1992 by artist Kobe Matthys, constitutes an ongoing list of things that cause hesitation 'in the bifurcation of nature's classifications of 'nature' and 'culture'. This ongoing list of Things is based on controversies, affairs, lawsuits and cases around intellectual property, all of which problematise this conceptual bifurcation. Agency's three 'domestic' cases for GDR are dispersed throughout the venues of the exhibition, prompting us to think about the very peculiar status of domestic 'things' in terms of property and authorship. Could their status in-between 'private' and 'productive', as performed by Agency, be activated towards new 'subjects' beyond rationalist and legal definitions of function and originality? For the closing of the exhibition in February 2012, join us for the final **ASSEMBLY** in the GDR series, in which a diverse group of concerned guests will respond to the convening of Thing 001359 (Chico Mendez Mural Garden).

B

► **BATTLE POETICS AND OTHER ISSUES, 2010–2011 text, adhesives**
Emilio Moreno 6 ■

During his residency at the GDR apartment as part of the Dutch Art Institute/ARTEZ project group, Emilio Moreno visited the local Geldmuseum (museum of money) in Utrecht and researched historical cases of alternative currencies. From coins minted from pages of books in Holland, the validation of poker cards as the national currency in Suriname, the use of circles of cardboard with postage stamps stuck to them in Spain, to the use of pieces of paper backed by a wax seal in Franco, Emilio found these re-tooled local and 'domestic' currencies to be formal precedents for creative ways communities can face the fact that money is nothing more than an idea waiting to be redesigned and utilised according to circumstances. In the Rooie Rat bookshop, Emilio provides a material connection to this history, staging the reproductions as artificial objects in the space to be taken up for circulation, and activates them further through the addition of fictional texts.

► **BEMUURDE WEERD 1880z LADDER, 2011 photographic sketches**
Graziela Kunsch & Vincent Wittenburg 57 ▲▲

The relationship with the GDR apartment neighbours was always ambiguous, if not contentious. Although we invited them to attend our various public events, connections seemed to only come when our activities territorially overlapped, such as a very thorough complaint letter criticising the 'publicness' of our project, sent after a late-night impromptu dance party at GDR. Rather than trying to 'solve' this matter of 'disconnection', Eindhoven-based designer Vincent Wittenberg collaborated with GDR resident Graziela Kunsch to observe the latent objects existing at the intersection of the back balcony spaces and experiment with other possible channels of connection through spatial intervention. Their resulting project, **BEMUURDE WEERD 1880Z LADDER**, was a proposal to move an unused ladder connecting our downstairs and next-door neighbours' balconies, to connect the GDR apartment building with the former.

C

► **CENTRE FOR COOPERATIVE LIVING, 2010 activities and device**
Sepake Angliama with Sam Causser and Doris Denekamp 1 & 55 ▲

What can you achieve by getting to know your neighbour? This question, central to **CENTRE FOR COOPERATIVE LIVING**, is an open one in the sense that it does not take for granted the value of neighbourliness. It is a response to the neighbourhood of the GDR apartment where we failed to find any sign or site of community. To get things moving, catalyst Sepake Angliama organised a 'Meet Your Neighbour' day. During the event a few participating neighbours mentioned one example of such a communal space in Utrecht: the public vegetable gardens, or 'moestuinen' in Dutch, in the centre of a large housing complex. According to our neighbours, this was where community cooperation takes place, with the specific, in-between architecture of the 'Moestuinen' creating conditions that perhaps break down the barrier between the public, the private and the domestic. In response, Sepake decided to create a 'gender neutral' garden on the GDR apartment balcony, designing it with support from architect Sam Causser who developed a structure to be operated by more than one tenant: to rotate plants and water through the chains on wheels. However, the built structure did not find tenants to use it and carried with it intrinsic technical problems. It remains as a provocative proposal.

► **CHARMING FOR THE REVOLUTION, 2009 film, 11 min**
Pauline Boudry / Renate Lorenz courtesy Ellen de Bruijne Projects 30 ▲

As we follow a lively recitation of a housewives' manifesto, this film echoes another in the GDR programme, Helke Sander's **NR. 1—AUS BERICHTEN DER WACH—UND PATROUILLENDIENSTE**. In **CHARMING FOR THE REVOLUTION** a solitary person stands in an empty field and reads out a memorandum, in which she demands a divorce from a straight white guy called 'the economy', crying out:

Instead of liberating us, it is the money they have liberated... we need to think everything over now!

Often revisiting past feminist and queer moments in text and image, Boudry and Lorenz's film stages an outrageous but urgent critique, calling for a labour that engages 'in demanding what should already be ours.' From disgruntled housewife in a leather jacket turned Beau-dolairéan dandy, the drag king protagonist transforms a third-dandy wife form, ruffling the feathers of gender stereotypes further and asking for new forms of subjectivity. Could these be subjectivities that come after the 'revolution'?

► **COTTAGE INDUSTRY (MAKING ACCOMMODATIONS), 2010–2011 loom and blankets**
Travis Meinolf 788 ▲▲

This full-sized loom by self-proclaimed 'action weaver' Travis Meinolf was built during his GDR apartment residency in February 2010, when he facilitated several public weaving workshops. By doing so, he led us to rethink the potential of home as a production site and basis for an alternative economic system built on gift exchange. The small textiles produced from **COTTAGE INDUSTRY (MAKING ACCOMMODATIONS)** become affective tools for social exchange and the large blankets, patterned by marks denoting each hour spent weaving, offer space for discussion. Might we suggest that one topic of conversation could be the economic relationships between labour, efficiency and remuneration. Or can the economy be about warmth? Try weaving yourself and discover its value!

E

► **EXPERIMENTAL KITCHEN PHARMACY, 2010–2011 audio field guide, bottled honey brew**
Wietse Maas 31 ■

Amsterdam-based urban food researcher Wietse Maas initiated **EXPERIMENTAL KITCHEN PHARMACY** in June 2010 to transform ingredients collected from the neighbourhoods of Utrecht into treatments for common illnesses. Gathering knowledge from our former Chinese herbalist neighbour, an epidemiologist, pharmacists and others, Wietse mapped out the edible geography of the city. The hygiene, toxicity, medicinal qualities, urban food supply routes and politics of her collection are recorded in an audio field guide. Her project asks: How can we use our neighbourhood and city as a remedy against our ever-increasing dependency on the pharmaceutical industry? To what extent can we make its unofficial knowledge collective and resist its privatisation? What new relations might emerge when users of these 'fruits' benefit more than the agents of biotech industries? The honey ferment brewing in the Casco is a practical feminist experiment in the combination of knowledge. Join us for a communal toast at the end of its fermentation!

► **THE EXTENDED FAMILY, 2011 video, audio, photographs, archival**
Casco—HKU Creative lab 39 ▲

From September to December 2011, a group of HKU (Hogeschool voor de Kunsten Utrecht) students conduct field research on the development of student life in the Wijk C area, where Casco and the Volksbuurt Museums are situated. Departing from the question, 'What can we achieve by getting to know our neighbours?', **THE EXTENDED FAMILY** project investigates how networks embedded in a neighbourhood act as potentially enabling structures for people to make temporary alliances and overcome certain challenges together. Through various meetings and interview with the Wijk C inhabitants, the group came to recognise the rising gap between the old inhabitants and the newcomers. The latter, mainly consisting of students and nuclear families, tend to be uncommitted to the neighbourhood community and history, causing conflicts with the old guard. By re-enacting historical events of cooperation and resistance in the area found through the Volksbuurt Museum archive, the group now embarks on inventing a strategy of mobilizing different generations together and reactivating Wijk C.

F

► **FAMILY PORTRAIT, 2005 framed digital print**
Shiu Jin 34 ■

This photographic piece is an early work by Shiu Jin, a Korean artist currently in residence at the Rijksakademie, Amsterdam. A 'family portrait' composed of people who are not related to each other, the work may be read as a subtle critique of the traditional nuclear family unit, but the muted and awkward unfamiliarity of the sitters also resists any idealisation of alternative structures. The work captures the fragility within the desired social form of 'family-nees' that stimulates a reflexive moment for the GDR project team's collaborative working mode, and questions what kind of social relation(s) can be formed through a project with a number of collaborators, contributors and even audiences. Perhaps the artist's involvement as an active member of the project, Ok-In offers a clue. The collective's collaborative work stems from their eviction from an apartment complex called OkIn in Seoul exploring relationships between gentrification, hospitality and memory.

► **FOR POTATOES WE'VE GOT POTATOES, 2010 film, 10 min**
Jort van der Laan 29 ▲

A number of works have been developed out of a year-long seminar with a group of artists at the Dutch Art Institute/ARTEZ, including this booklet made by Jort van der Laan for the GDR apartment library. The booklet contains a collection of seven stories taken, translated, cut and rearranged by Jort from the book 'Een lief, verlegen vrouwtje' (A sweet, shy little lady) by Dutch writer Maarten Biesheuvel. According to the artist, a key to reading the booklet is that,

In a Dutch context the potato refers to two things: Poverty, potatoes as the working-class dinner, and domestic work, the peeling of potatoes. A third thing could be revolution (the throwing of potatoes as a traditional weapon of protest), but in this story no revolution has started or has been announced.'

Jort also added that the stories are a gentle, ironic illustration of the encounters he experienced through the seminars, but it's up to our readers to determine what they illustrate! In his practice, Jort explores the artistic twist of literary potential and the act of translation.

G

► **GDR PAD PUZZLE, 2011 object and poster**
Andrea Francke in collaboration with Katayoun Arian 50 ■

Based on the earlier interview we had with SOP, an Utrecht-based cooperative daycare centre ('In Affinity' interview series: see GDR website), we asked London-based artist Andrea Francke to develop a place for children and parents in the GDR exhibition, which also functions as a tool for further engagement with SOP and other like initiatives now under the threat of subsidy cuts. The GDR PAD PUZZLE is Andrea's response: a sculpture built from foam cushions that can be activated to become a gigantic children's toy, which they can use to occupy

the space—be it by building their own space inside the 'domestic revolution' or by spreading and invading all areas and making the foam sculpture into a metaphorical home construction. Or, alternatively, it could simply rest sleepily in a corner while waiting for its next interaction. The GDR PAD PUZZLE furthers the question of how staking a claim on private, domestic space can create potential for new engagements and perspectives on socialisation and care provision by creating singular objects and structures designed to support them.

H

► **HOMEMAKING, 2011 string webs**
Germaine Koh 56 outdoor venues

In a gesture of making a city more 'homelike', and to contend with ways in which 'invisible' urban spaces are inhabited, we invited Vancouver-based artist Germaine Koh to fabricate human-scale webs in situ as a makeshift ongoing project in the GDR apartment. The delicate spider web structures spun from string are 'installed' in what the artist imaginatively identifies as possible spaces for occupation. On one level, the vulnerability of these web structures suggest the precarious existence of people living in difficult urban situations, set against the backdrop of changes in social housing and conditions of temporary living. On another, the open-ended future of these webs creates a nuanced understanding of user-oriented dwelling practices, denaturalising the situation into a political claim towards the occupation of space, while avoiding a romanticisation of nomadic lifestyles. Can we find ways to rethink the subtle nature of structures that affect urban planning and the ways in which spaces are (not) being used?

► **HOW DO WE KNOW WHAT HOME LOOKS LIKE? The Unité d'Habitation de Le Corbusier at Firminy, France, 1993 video, 31 min**
Martha Rosler courtesy Electronic Arts Intermix 38 ■

Although modernist architecture and interior design were not the main focus of our research, they were important points of reference for the GDR's exploration of how residential architecture embodies or circumvents the ideal of alternative forms of living. Here, Martha Rosler's piece **HOW DO WE KNOW WHAT HOME LOOKS LIKE?** provides a quintessential point of reflection. Shot in a housing project, Firminy-Vert, in south-central France, this documentary video offers a view on the life of a residential building complex since 1965 with and against the idealism of its architect Le Corbusier. The film is narrated by a number of the project's residents, with the occasional view of the trace of former residents in the unused part of the building. It asks how an architect, a single author, can know what home should look like.

I

► **IF YOU LIVED HERE STILL, 2010 open forum audio recording** (edited), ca.2hrs
Forum participants: Binna Choi, Graziela Kunsch, Andreas Muller, Martha Rosler, Lukasz Stanek, Wendelien van Oldenborgh, Anton Vidokle 12 ■

'If You Lived Here...' was a seminal project that artist Martha Rosler organised and exhibited at the Dia Art Foundation in New York City between 1989 and 1991. The exhibition addressed the issues of housing and homelessness and their underlying systems and conditions such as gentrification, bureaucratic complicity and the increasing privatisation of the public sector. The project brought together diverse groups of concerned people beyond the usual art public: artists, advocacy groups, activists, homeless people, community groups, school children, architects, urban planners and journalists. In defiance of the territorial distinction between art versus non-art, a number of visual materials, ranging from painting, photography, videos, newspapers, advertisements and data graphs to architectural models, temporary offices and library spaces, filled the exhibition hall. In terms of the working methods and the subject of the project, 'If You Lived Here...' is an inspiring reference for the GDR project that led us to create an occasion where we reviewed the exhibition through archival material gathered in early 2010. Next to this, we also held an open forum with contemporary and local stakeholders, including Martha Rosler. The audio recording of the forum is presented here in its edited form.

► **IRON DRAWINGS, 1999 bed sheets**
Katerina Sedá 51 ▲

IRON DRAWINGS is one of a series of 'small works' made by Katerina Sedá when she was a student that tease out different domestic and neighbourly objects and structures. Made using a bed sheet and a hot iron (a domestic burning act) and turned into an artwork, this process appears empowering to anyone who has engaged in the ritual of ironing.

► **I WILL NOT ASK ANYTHING ABOUT YOU, YOU WILL NOT ASK ANYTHING ABOUT ME, 2011 film, 29 min**
Domestic Workers Netherlands (part of FNV Bondgenoten) with Matthijs de Bruijne 37 ▲

A visual narrative about invisible labour unfolds in four theatrical parts: forms of labour such as cleaning, cooking and care work that take place behind closed doors. The protagonists are part of a union of domestic workers fighting for recognition, changes in working conditions and social protection for their work. The title refers to the informal and often undocumented status of many domestic workers, alluding to further layers of their invisibility—as members of a society that is not willing to acknowledge the work that sustains their vital work force, while their presence in public space is highly insecure. The film includes segments of a reflexive dialogue on each scene, closing with a collective song that emphasises less the formation of a union around predefined subject positions, but more on imagining unifying but fluid structures designed to work for you. Developed for the GDR (exhibition), the film is the result of collaboration between Domestic Workers Netherlands and Amsterdam-based artist Matthijs de Bruijne.

K

► **KAMERA LÄUFT!, 2004 video, 32 min**
kleines postfordistisches Drama 19 ■

In the pseudo-reality tv video project **KAMERA LÄUFT!** [Camera is rolling!], kleines postfordistisches Drama (kpD) is a film that combines the aesthetic of reality television of precarious workers in a 'work/life' drama. Employing the methods of 'militant research', kpD based the project on fifteen interviews with cultural producers living in

Berlin, who were then interpreted by a team of actors who played out the problematic small dramas occurring for flexible workers in creative contexts today. What will happen to these precarious workers? Will they win their autonomy amidst neoliberal self-entrepreneurship? How will their immediate working conditions be affected, and what is their potential to transform the conditions of a work/life paradigm for and beyond their field of work? kpD (Berlin) comprises Brigitta Kuster, Isabell Lorey, Marion von Osten and Kat Ja Reichard. The group's collaborative work method is also an inspiration for the production of GDR's cooperative sitcom **OUR AUTONOMOUS LIFE?**

► **KEYWORDS COOKING SCHOOL, 2011–2012 publication**
Xu Tan 13 ■

In July 2011, Xu Tan undertook a GDR residency in which he interviewed workers of Chinese restaurants in Utrecht and other Dutch cities to explore the question: What is the relationship between popular food culture and politics? From these interviews, the Shenzhen-based artist developed a key-wording syllabus from which cooking workshops with local Chinese chefs were based, engaging participants in questions about food in relation to histories of migration, domestic and foreign perspectives of health and food safety, invisible layers of social and family networks, and the gaps in generational knowledge. Participants were invited to discuss, offer speculation, and taste the resulting food. The syllabus for public use, the results of this **KEYWORDS COOKING SCHOOL**, will be launched at the closing of the GDR exhibition in February 2012. Available at the GDR library are past Keywords publications, including one with the employees of a cart manufacturing company in China, whose keywords reflect lines between their work, family and home life.

L

► **LIBRARY, 2009–GDR team**
26 ■

The GDR apartment library was the backbone of our 'living research' and thus grew over time. In its 'public' capacity, the library offered ongoing points of interaction whereby the different research materials were made available and open for further engagement.

► **LIBRARY QUESTIONNAIRE, 2010–Graziela Kunsch**
26 ■

Sao Paulo-based artist Graziela Kunsch who, in 2001, experimented with the notion of private collections by opening up her own personal library for public use, continues another gesture to expand the GDR library beyond the bounds of its shelves. Now located at Casco, the library includes the artist's questionnaire asking visitors to tell us about how they organise their own private libraries and requesting to loan relevant books or texts for the GDR collection. Graziela's intervention into the library asks: What happens when interpersonal relations with subjective histories are made visible in a collection of research? You can fill out your questionnaire on-site at the Casco space, or link to the questionnaire online at: <http://www.cascoprojects.org/gdr>.

M

► **MANIFESTO FOR MAINTENANCE ART 1969! Proposal for an Exhibition 'CARE' four typed pages (enlarged version), framed**
Mierle Laderman Ukeles courtesy Ronald Feldman Fine Arts 52 ▲

Marina Vishmidt's GDR seminar on artistic and domestic labour took cues from this work by the American artist Mierle Laderman Ukeles. The **MANIFESTO FOR MAINTENANCE ART** 1969 was written more than forty years ago as a review of layers of class and circumstance that led the artist to conceptualise the relation between art, life and culture, posing maintenance as a key value in conjunction with industrial or financial development. The formal written document consists of two parts: 'Ideas' and 'The maintenance art exhibition: Care. The artist's mixing and merging of the oppositional designations of maintenance work and development stimulate a wider reconsideration of institutional systems that reproduce gender divisions in the public and artistic realms while animating the popular slogan: the personal is political. Presenting this work in the GDR exhibition builds upon our discussion around the specificity of what is arguably still seen as feminised labour, calling us to reassess its relation to the contemporary social and economic system that support this work today.

► **MEAL MACHINE, 2010–2011 mechanised greenhouse**
Doris Denekamp & Arend Groosman 53 ▲

Responding to the problem of the work required to keep up a garden at one's home, Rotterdam-based artist and Dutch Art Institute graduate Doris Denekamp and Rotterdam-based artist and architect Arend Groosman constructed the **MEAL MACHINE**, a hi-tech greenhouse designed to automate care, optimise plant growth and minimise waste. Situated between the bedroom and the balcony, the machine parasitised off of the economy of the GDR apartment, and the growth stimulated by LED lights and watered by a drip emitting system. The multi-shelf device grows crops for different parts of a meal (roots, herbs, salads), coordinating new social rituals around its harvest cycles. The machine works in other ways too: as a fireproof safe, a safe for the life of the plant, and as a means of urban farming movements and increasing work pressures, whilst also triggering discussions around contemporary food production and the deterministic rhetoric of the 'sustainability' canon.

► **NON-INDEPLIABLE, AZURE, 2009 drying racks, fabric**
Haegue Yang courtesy Wien Lukatsch 48 ▲

A visual narrative about invisible labour unfolds in four theatrical parts: forms of labour such as cleaning, cooking and care work that take place behind closed doors. The protagonists are part of a union of domestic workers fighting for recognition, changes in working conditions and social protection for their work. The title refers to the informal and often undocumented status of many domestic workers, alluding to further layers of their invisibility—as members of a society that is not willing to acknowledge the work that sustains their vital work force, while their presence in public space is highly insecure. The film includes segments of a reflexive dialogue on each scene, closing with a collective song that emphasises less the formation of a union around predefined subject positions, but more on imagining unifying but fluid structures designed to work for you. Developed for the GDR (exhibition), the film is the result of collaboration between Domestic Workers Netherlands and Amsterdam-based artist Matthijs de Bruijne.

► **NON-INDEPLIABLE, AZURÉ, (translated from French as Non-Unfoldable) is a work by the Berlin-based Korean artist Haegue Yang, who screened the film Marguerite, A Reflection of Herself (2003) at the GDR apartment and explored Duras' intellectual and political life as intertwined with home and hospitality. For NON-INDEPLIABLE, AZURÉ, Haegue has modelled a laundry drying rack into a playful sculptural piece covered in fabric. The work can be considered paradoxical when relating it to the GDR research as, instead of instrumentalising a domestic object, the piece hints to a rebellion against the role of conventional walls at home, adding a different layer to the aim of 'finding solutions' for key issues within the domestic realm. For an artist, private space and political space are equally pertinent; in both spaces, the self can be cared for and shared in a different way. The disruption of domestic conventions**

gives space for thought about attaining housework as art and vice versa.

► **NR. 1—AUS BERICHTEN DER WACH—UND PATROUILLENDIENSTE, 1985 film, 11 min**
Helke Sander courtesy Deutsche Kinemathek Museum für Film und Fernsehen 59 ■

The black and white film **NR. 1—AUS BERICHTEN DER WACH—UND PATROUILLENDIENSTE** [From the Reports of Security Guards & Petrol Services N°.1] by the renowned German filmmaker Helke Sander was presented in 2010by Marina Vishmidt during her lecture in one of our dinner screenings at the GDR apartment. The film recounts the following true story with her two small children: a mother climbs onto the arm of a construction crane and threatens to jump if no affordable housing is found for her before that evening. In its self-restrained visual simplicity and extremely dense treatment of duration, the film resonates a sense of urgency and articulates a desperate struggle for the most basic rights: housing and care. Although it was enacted individually, it becomes collective by means of the cinematic.

O

► **OUR AUTONOMOUS LIFE?, 2011–2012 sitcom**
Maria Pask, Nazima Kadir, and an evolving cast and scriptwriters including: Katayoun Arian, Priscilla Desert, Anja Groten, Wart Kamps, Klaar van der Lippe, Ruchama Noora, Lisette Olshoorn, Karien Schilder, Bart Stuart, Malko Tanaka and Mariska Versantvoort 45 ■

OUR AUTONOMOUS LIFE? is a new 'cooperative sitcom' that offers a behind-the-scenes glimpse into the life of a fictional living group, and was co-written with people who have a stake in the practices of communal living. Based on research collected on the Dutch squatting movement and the social housing situation in the Netherlands, the sitcom is an experiment in workshoping new narratives and spatial constructions for 'living together' in confrontational, humorous and creative ways. The sitcom is filmed in a 'domestic set' designed by artist Ruth Buchanan and architect Andreas Müller. Situated in the Casco space, the sitcom is a site that encourages a playful undoing and reinvention of relations and affects with one another. Produced by Casco in partnership with SKOR, and conceived in collaboration with artist Maria Pask and cultural anthropologist Nazima Kadir, **OUR AUTONOMOUS LIFE?** will manifest with episodes broadcast on RTV Utrecht and live screenings at Casco.

R

► **READ-IN MANUAL and TEACH-INS, 2011 print and occasions**
15 ■

READ-IN is a self-organised and open collective researching the political implications of reading by relocating and communalising the typically private and solitary activity. Initiated in February 2010 by Annette Krauss and Hilde Tuinstra as on ongoing GDR residency, the practice involves going door-to-door, requesting neighbours to host a collective reading, calling attention to the relationship between the content of a book and a reading of a space. **READ-IN** asks, what new spaces might open up when grappling with the material, affective and political dimensions of 'reading together'? After more than a year of monthly actions, members formed a sub-research team to contextualize the practice and expand it towards other ends. For the GDR exhibition, the group contributes a **MANUAL** providing insight into their practice, and facilitates a monthly series of seminars and 'guest' **TEACH-INS** relating to their research. Visit www.read-in.info for future dates and other information.

► **REALITY PROPERTIES: FAKE ESTATES, 'JAMAICA CURB', BLOCK 10142, LOT 15, 1978 exhibition facsimile of collected gelatin silver prints, deed and three maps**
Gordon Matta-Clark courtesy David Zwirner and Estate of Gordon Matta-Clark 58 ■

GDR resident Sepake Angliama explored the possibilities of claiming the non-functional space that exists between buildings as a communal place, raising the question: Who draws the boundaries in the first place? Calling attention to how our conception of property in urban environments is influenced by a conventional understanding of 'usability', Gordon Matta-Clark subverted the logic of land demarcation with **REALITY PROPERTIES: FAKE ESTATES**. The artist purchased fifteen 'unusable' lots that were auctioned off as odd leftovers of property deals: tiny and narrow pieces of land. Presented here are documents of this project. As the physical land remained 'unused' by the artist, the images here lead us with questions about the speculation of land for building value by owners, and asks what the actual functionality of these voids and shadows of space generate beyond ownership. Could this indeed be a communal space?

► **RUE DAGUERRE IN 2005 film, 29 min**
Agnès Varda courtesy CINÉ TAMARIS 3 ▲

We immediately thought of our own neighbours when viewing the DVD extra **RUE DAGUERRE IN 2005**, in which French filmmaker Agnès Varda revisits the street where she grew up and had, thirty years earlier, made the subject of her documentary film *Daguerrotypes*. Recounting the history of the Parisian street that once provided any kind of service one needed within a few blocks, Varda assembles a collage of shopkeepers past and present of which only a few, such as the grocer, remain. An interesting detail is that the film features Varda recites to her hairdresser an old complaint letter about the film written by members of the same neighbourhood. In this one reflexive scene, the subjects of representation, objectification and homage come together. We also see how quirky the filmmaker herself is and imagine how she, herself, may have blended in with the charms of the street she was filming. Could the GDR have been that strange 'shop' in your district that you watched with a distanced affection?

S

► **SOUND SOUVENIR EXCHANGE, 2011–2012 sound installation**
Patricia Sousa 14 ■

'What makes up the soundscape of your neighbourhood?' was the investigative question posed by Rotterdam-based artist and Dutch Art Institute graduate, Patricia Sousa on the occasion of GDR Town Meeting April: Are you

bothered by noise from your neighbour? Here, she hosted multiple sonic performances from a Queen's Day audience at a booth that generated a neighbourhood collective soundscape. It was composed of recordings of newly purchased items, which were exchanged for recordings from the domestic sphere made by Patricia in the context of her residency Radio 18b. On the occasion of this exhibition, Patricia presents the cuts and copies produced around the Queen's Day event along with a recording station to welcome new contributions for the collective. Feel free to record a sound from your pocket from the Casco living room, kitchen, anywhere in the exhibition space; or perhaps even a rendition of a tool from your own private sphere.

► **SPEAKING TRUMPETS, 2011 recycled plant containers and lamp stands**
Valerie Tevere & Angel Nevarez 44 ▲▲

A set of 'apartment megaphones' protruded from the GDR apartment's façade and served as mediators of sound by interrupting outside noises on the street with acoustics from the interior of the HOMEspace. For their GDR residency, New York-based artists Angel Nevarez and Valerie Tevere designed these lo-fi and lo-tech amplification infrastructures, which were inaugurated with a broadcast on the politics of 'listening in' complete with anecdotes, recipes and interviews about neighbourhood noise. In their new installed situation, **SPEAKING TRUMPETS**, a discursive space was created that encourages a playful undoing of interior space to the neighbours, creating a potential site of 'the commons' that exists somewhere between domestic sounds and noise pollution. The 18B inaugural broadcast, from GDR Town Meeting April, is available for 'listening in' at the GDR Library.

T

► **THERE'S NOTHING THERE, 2003 video and exhibition facsimile of drawings**
Katerina Sedá 28 ▲

THERE'S NOTHING THERE is a social game conceived by Katerina Sedá in which all the participants are inhabitants of Ponětovice, a Czech village, who often tell others of their town, 'there's nothing there'. Katerina created a universal 'Regime for a Day' based on observations she made of an ordinary Saturday in Ponětovice. After juggling her following commitments for some time, she was able, on Saturday, to get them to synchronise all their activities according to the regime she devised for the day, doing all the same things at the same time. The work evokes what can be collectively achieved by getting to know your neighbours, a notion shared by one of the other GDR projects, **CENTRE FOR COOPERATIVE LIVING**. For more information on Katerina Sedá's contribution to GDR, please see **TURN-KEY HOME/TWO IN ONE**.

► **TURN-KEY HOME/TWO IN ONE, 2010–drawings, text**
Katerina Sedá 46 ■

In her practice, Czech Artist Katerina Sedá works in collaborations with groups of local residents, often from the post-socialist town in which she lives, to create rules for games or sets of instructions through which new forms of collective agency are realised. Although seemingly authoritative and absurd, the rules are developed in a process of conversation with the residents/participants and mutually constituted as a device to act together. For GDR, Katerina engages with a newly built senior housing complex, as part of a new quarter, 'Neighbourhood of Your Life', in Puttershoek (a Dutch town 10 kilometres south of Rotterdam). Like any new place, it still needs to be inhabited and lived. However, the architectural condition of the new complex obstructs the sense of communality previously enjoyed by the senior residents, making them nostalgic for their older home. In order to stimulate them to become agents of change, Katerina has been working closely with the elderly residents as well as staff members. The idea for the proposal is to reintroduce the old building as remembered by its abasce in the new building through a series of choreographed actions. As yet this proposal is still under discussion with the city council and awaits realisation. In collaboration with SKOR | Foundation for Art and Public Domain.

► **Two Part Door, 2010 wooden panels**
Mirjam Thomann 35 ▲

Over the course of the project, GDR apartment inhabitants grappled with the sharing of communal space by arranging and modifying different furniture pieces according to their own needs and circumstances. During Berlin-based artist Mirjam Thomann's residency she added a special device, **TWO PART DOOR**, as a proposal for more dynamic possibilities of sharing space. The work consists of two wooden panels, adjustable up to 180 degrees and partially painted in 'raspberry red', a colour denoting the 'artist' in the Many Furniture colour scheme by Ifau and de Jasko Fok. The door was geometrically applied to one side of the panel to create a spatial perspective that alludes to an outside, playfully allowing the panels to function as both door and window between the living room and the entrance-hall of the apartment.

W

► **WE WERE HERE, 2010 engraved maps**
Paul Elliman 5 ▲

These information panels map out all the visible plant matter from the front and rear balcony views of the former GDR apartment, including the flowers and domestic trees on our neighbours' patios. Removed from place and time, the maps recall their original gesture of activating the surrounding environment into the interior scope of the apartment whilst simultaneously extending the GDR balcony garden to its surrounding communities through the act of seeing. Over time, some of the identified plants were torn up to be replaced with a new housing block. In this way, the work also becomes a modest monument to the changing urban surroundings of Utrecht. **WE WERE HERE** was conceived by London-based artist and researcher, Paul Elliman in collaboration with Amelie daas and Kim. The goal is to collect Kim, artist and gardener Hans van Lunteren and ecologist and gardener Rob van de Steen.

► **WERKER 3: A POLITICAL KITCHEN CALENDAR, 2011–2012 posters, website, calendar prototype**
Wetlik Magazine 23 ■ and various venues

For its third edition, Werker Magazine calls for contributions to a political kitchen calendar in collaboration with GDR, to produce new photographic research into domestic labour today, by and for the people who do it. The goal is to collect Kim, artist and gardener Hans van Lunteren and ecologist and gardener Rob van de Steen.

and husbands and anyone interested in making visual and textual representations of home-based labour are invited. In this collective knowledge sharing, the project asks: what is domestic labour, who does it, in what conditions does it take place, what kind of relations and affects generate from this labour, and how can we rethink the framework of values around it? **WERKER MAGAZINE**, edited and designed by Marc Roig Bleisa and Rogier Delfos, is a publication on photography and labour that appropriates its name from the worker photographer movement: the first group of amateur photographers to use the camera as a tool for class struggle. For more information and to contribute, visit <http://werkermagazine.org>.

► **WHY WE WORK TOGETHER AND RESPECT AND RECOGNITION FOR DOMESTIC WORK, 2011 video, flyers, shirts, aprons, stencils**
Mary Kelly with Margaret Harrison Kay Hunt and Andreas Siekmann 2 ■ outdoor venues

Ask! is a group of cultural workers making alliances with (migrant) domestic workers in the Netherlands to research and address the conditions and demands of domestic work today. Ask! stands for Ask! about the work of Kunter, a punning name using the traditional Dutch term for 'fine arts', which can also be read as 'clean arts'. The group formed after the GDR Town Meetings on the status of domestic labour in the Netherlands. By organising public actions and experimenting with forms of visual representation and rhetorical strategies, Ask! challenges the way we argue about domestic labour and the political, questioning