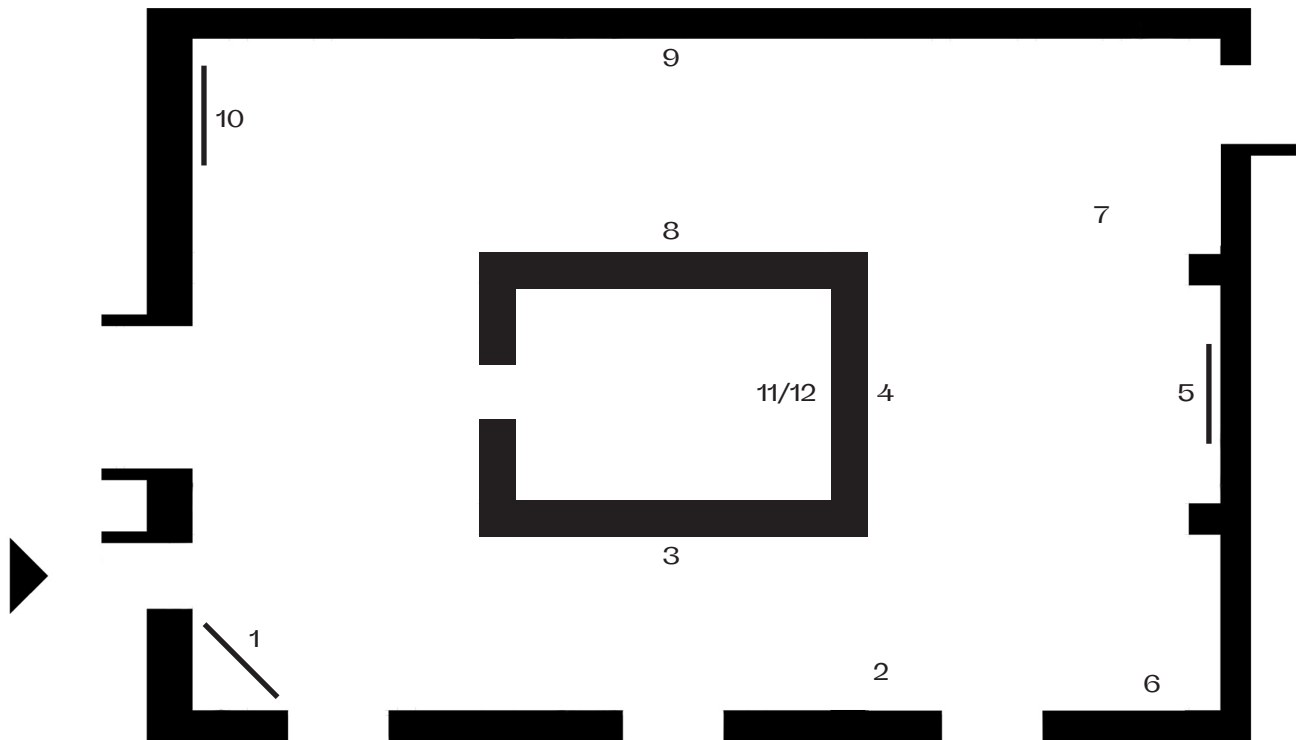


# Sírás nevetésig Crying until laughing



1. Ghita Skali: *Törekedni arra, hogy a legjobbak legyünk / Ambition for the best*, 2020 (videó / video, 2'38'')

2. Afra Eisma: *Miként a mi örömünk, lágyságunk és szeretetünk / So are our joy, softness and love*, 2022 (kerámia, textil, fém, fa, akvarell / ceramics, textile, metal, wood, watercolor)

3. Marnix van Uum: *És aztán másnap reggel / And then the next morning*, 2022 (színes ceruza, papír / color pencil, paper)

4. Marnix van Uum: *Cím nélkül / Untitled*, 2022 (színes ceruza, vászon / color pencil, canvas)

5. Marnix van Uum: *Beep (Bip) Beep (Bip) Buzz (Zzz) Beep (Bip) Buzz (Zzz)*, 2022 (videó / video, 19'28'')

6. Marnix van Uum: *21 éves fej / Head at age 21*, 2022 (gipsz, levegőn száradó gyurma, hungarocell, műanyag, akril / plaster, self-hardening clay, styrofoam, plastic, acrylic paint)

7. Marnix van Uum: *Hüvelyklabdák / Thumb balls*, 2022 (gipsz, műanyag, fém, akril / plaster, plastic, metal, acrylic paint)

8. Marnix van Uum: *És az egyensúly határán / And on the threshold of balance*, 2022 (színes ceruza, papír / color pencil, paper)

9. Afra Eisma: *Miként a mi örömünk, lágyságunk és szeretetünk / So are our joy, softness and love*, 2022 (fonal, textil háttal, latex / yarn, backing, latex)

10. Carmen Roca Igual: *Regény / Novel*, 2020 (videó / video, 20')

11. Shana Moulton: *ElmeTér GondolatFolyam / MindPlace ThoughtStream*, 2014 (videó / video, 23'08'')

12. Pauline Curnier Jardin: *Tisztátalan vér / Qu'un Sang Impur (Bled Out)*, 2019 (videó / video, 16'05'')

Szereplők / Cast: Bridge Markland, Eva Maria Kurz, Helga Seebacher, Medusa Gühne, Rita Stausberg, Nina Rueter, Laura Merrit & Maxi Awel, Stefanie Heinrich, Mario Stahn, Valentin Braun, Bráulio Bandeira, Nelly, Vampirina, Volkmar Günther • Első asszisztens / First Assistant: Paula Alamillo Rodríguez Operatőr / Image: Imogen Heath • Vágó / Editing: Angela Anderson, Judy Landkammer • Hangmérnök / Sound: Toni V Monge • Jelmez és díszlet / Costumes & Props: Anna Reutinger, Carmen Roca Igual, Pauline Curnier Jardin • Producer: Paula Alamillo Rodríguez & Sonja Klümper / AMARD BIRD Films Co-produced by Freunde der Nationalgalerie / Nationalgalerie – Staatliche Museen zu Berlin, Bergen Assembly and If I Can't Dance, I Don't Want To Be Part Of Your Revolution • A következők jóvoltából / Courtesy of: the artist and Ellen de Bruijne Projects, Amsterdam and Chert Luedde, Berlin

Art Space Gallery; Fresno City College; Gregor Stagier Gallery, Zurich; New Museum, New York; Palais de Tokyo, Paris. Recent group exhibitions include *Cosmos Emma Kunz* at Aargauer Kunsthhaus; *Meditations in an Emergency* at UCCA Center for Contemporary Art, Beijing; *Brain-washed* at Haus der Kunst, Munich; *The Penumbra Age. Art in the Time of Planetary Change* at Museum of Modern Art, Warsaw. Recent performances include *Closing Performance and Poetry Reading* at Art Space Gallery; Fresno City College; *Past x Present x Future = Spirit* at Zab-ludowicz Collection, London; *This organ wants this, that organ wants that* at Athens Biennial. Moulton had a solo exhibition at 1646 in 2014.

**Carmen Roca Igual** (b. 1998, Spain) is a lens-based artist living and working in The Hague. Roca Igual graduated from the Royal Academy of Art The Hague in 2020, with a BA in Interactive/Media/Design. Roca Igual's work was officially selected for the #AmLatino Film Festival and was nominated for the Young Talent Award during Dutch Design Week. She had a solo exhibition at 1646, The Hague; and her work was shown at Reneenee, Amsterdam; Empatheatre, Copenhagen; Filodrammatica, Rijeka; Dutch Design Week, Eindhoven.

**Ghita Skali** (b. 1992, Morocco) is an artist based in Amsterdam. Skali studied in France, first at Villa Arson, Nice then at the post-graduate program of the Fine Arts School in Lyon. Skali was a

De Ateliers (Amsterdam) participant between 2018 and 2020. Some of Skali's ongoing and upcoming events will occur at Beursschouwburg, Brussel; Ter Dilt, Bornem; Garage, Rotterdam; Felix Meritis, Amsterdam; Wesleyan University, Connecticut; and on E-flux Online. Skali notably exhibited recently at Kunsthal extra City, Antwerp; Palais de Tokyo, Paris; Het Nieuwe Instituut and the Van Nelle Factory, Rotterdam; and at the Stedelijk Museum, Amsterdam. Skali was nominated for the Aware Prize for Women in 2020. Skali will also have a solo exhibition at 1646, The Hague in 2023.

**Marnix van Uum** (b. 1991, the Netherlands) is an artist working and living in The Hague. Van Uum obtained his BA in Media Studies from the Universiteit van Amsterdam in 2015, and a BFA from the Gerrit Rietveld Academie in 2015. Some selected exhibitions from the past two years are RAAM MAAR, Kiosk Books, Rotterdam; Art au Centre Liège #10; Limburg Biennale #2, Marres Huis voor Hedendaagse Kunst, Maastricht; Billytown, The Hague; Bermuda Open, The Hague; Hgtomi Rosa, ...ism projects, The Hague; ALC VideoArt Festival, MACA Museo de Arte Contemporáneo de Alicante; Nice Flaps Session 12; Fest I Nova, 11th International Festival of Contemporary Art, Art Villa Garikula, Tbilisi; and Reykjavik International Film Festival; No Man's Art Gallery, Amsterdam; The Balcony, The Hague; Prospects Art Rotterdam; The Wrong Biennale (online platform).

Accompanying events:

12/01/2023

Roe Rosen: *Kafka for Kids, 2022 (A Musical Comedy, 111 min.)* | Screening

13/01/2023

Kasia Fudakowski | Lecture-performance

Special thanks to:

László Ordasi, László Remkó, Daniëlle de Hoog, Honey Kraiwee, Sarah Klevan, Arthur Cordier, Fatemeh Heidari, Camille Van Meenen, Stanley Stree

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# Crying until laughing

On view: 17/12/2022 – 12/02/2023

Opening: 16/12/2022 (FRI) 19:00

Exhibiting artists: **Afra Eisma, Ghita Skali, Marnix van Uum, Shana Moulton, Pauline Curnier Jardin, Carmen Roca Igual**

Curated by: **Johan Gustavsson, Clara Pallí Monguilod** | 1646, The Hague

In our fascinating but unfortunately harsh and unfair world, it can be difficult to cope with situations or conditions that force us to confront our own and other's vulnerability. Such situations can be overwhelming or leave us feeling powerless.

*Crying until laughing* brings together artists for whom humour is a catalyst to push beyond normative limitations and our perceived realities. These artists work with topics going from the everyday humdrum to geopolitics, from the simple embarrassment of blushing to the corporate imposed interests in our body and well-being, from the overwhelming pressures of social media to the burdens of what it means to "succeed" in life. They touch upon complex matters that most of us deal with.

The artists gain back a sense of control by using humour not only as a coping mechanism but also as a tool to engage with the viewer. In a playful way, they seduce us to enter a mental space where known daily references become blurred, exposed or surreal. As we try to reorient ourselves, humour inebriates our perception and suddenly we find ourselves caught off guard, open to new possibilities.

While humour is a common thread throughout the exhibition, the presentation unfolds its complex nuances and social potential to deal with our contemporaneity. The exhibition design mimics a quality that is inherent in several of these artworks, the feeling that what you are looking at is both jolly and anguishing at the same time. Drawing inspiration from colour therapy, hospital architecture and fun houses, the viewer is immersed into a colourful environment. Centred around a cinema space, the audience is invited to walk in circles, either mad-dening or meditative circles, while the walls offer visitors beverages for relief.

The exhibition *Crying until laughing* is a collaboration between 1646 experimental art space in The Hague and Trafó Gallery. 1646 is an art space that wants to contribute to an increasingly complex society by challenging existing systems and traditional views, to reflect on the questions

that live among us all. Its program presents artists that use strategies such as fictioning, complicating and humour in their work to generate dialogue or to propose alternative points of view. Our notion is that fiction is an essential instrument to help imagine the world differently. In the same light, embracing and celebrating complexity, contradiction and paradox – as inherent qualities of human existence – are essential to weigh up against the predominance of rationality and logic. Finally, using playfulness and humour as tools is needed to maintain an open attitude. The project showcases artists connected to 1646's program, focusing on works that share similar artistic strategies.

**Afra Eisma:**

*So are our joy, softness and love, 2022*

In Eisma's installation, we see ceramic plates in the shape of blushing delicate faces or rather, meditative moons. They surround the remains of what looks like a ceremonial ritual.

We find a garment on the wall containing an inscription referring to oppression, next to a heart shaped javelin that makes us think of transformation and empowerment. Beauty and serenity are emanating from this ritualistic constellation, with objects used to empower the artist in her fight against injustice and obstacles in life.

On the opposite wall, a colourful tufted tapestry complements the scene. It is as if the fairy tale continues, where we see creatures preparing potions in big pots, moving, in action. There are beasts that have to be fought, as well as loving references. There is a forceful drive, an explosion of emotions, a soothing energy, happening all at once.

Afra Eisma's work can be described as both autobiographical and energetic. She constructs worlds where stories are being told through visual narratives, textures, colour and play. Using craft techniques in novel ways, she expresses personal stories that result in immersive and intimate installations of textiles, sculptures and ceramics. The explosion of works function as

imaginary friends or characters, inviting the imagination to infuse sensuality and passion with whimsy and lightheartedness.

For the artist it is very important to open up and to create an inviting and welcoming experience, especially in a world tarnished by alienation, exclusion and fear. Alongside her artistic practice, the artist is involved in various activist initiatives in The Netherlands.

**Ghita Skali:**  
*Ambition for the best, 2020*

In her video work, Ghita Skali uses an advertisement for a fast food chain that is praised for their “shawarmas” as a starting point. The animated video shows a chicken and rooster who explain the process which their daughter goes through until she becomes shawarma meat, her ultimate dream. The video is presented on top of Ambition oyster cans, a brand that was commercialized in The Netherlands. Skali appropriates this gastronomic-social metaphor to satirically criticize patriarchal and neoliberal societies. In the work she also draws a parallel between the ‘food production chain’ that appears in the advertisement and the young female artist career’s evolution and desire to integrate into the art market. As a starting point in her work, Skali conducts research into anecdotes from the media, which are later forgotten or erased. These stories leave only fleeting traces, but reveal power relations based on mythology and the reification of fictions and assumptions. The truth of the anecdote is not important to her humorous approach, it is about mapping out all possible consequences. It is about the contradictions and dead ends of the rumors that led to the anecdotes.

**Marnix van Uum:**  
*Beep (Bip) Beep (Bip) Buzz (Zzz)*  
*Beep (Bip) Buzz (Zzz), 2022;*  
*Untitled, 2022;*  
*And then the next morning, 2022;*  
*And on the threshold of balance, 2022;*  
*Head at age 21, 2022;*  
*Thumb balls, 2022*

*Beep (Bip) Beep (Bip) Buzz (Zzz) Beep (Bip) Buzz (Zzz)* is a long-term project where the artist explores both the desire for knowledge and the urge to maintain ignorance. Marnix van Uum applies media unfamiliar to him and which he has little to no theoretical knowledge of. In addition, he investigates nonsensical skills (in relation to being an artist) that he has learned over the years. In this way he not only questions the meaning of skilfulness, but also creates a balance between the intuitiveness of the body and its ability to learn actions.

It is a constant doubt of his own artistry, while questioning the dialogue between personal development and historical notions of artistic traditions.

Through his drawings and sculptures in the exhibition, Marxin van Uum presents tragicomic self-portraits and thumb ball sculptures that indiscriminately gives everyone and everything a thumbs up.

Van Uum’s video works often invite the viewer into a delirious journey. Diaristic journeys about the ins and out of daily life and of being an artist. The audience steps into highly crafted worlds where the connection between the different parts seems to follow the rules of association and the subconscious. These are combined with direct references to the systems that sustain social structures, making the viewer aware of the absurdity of it all.

**Carmen Roca Igual:**  
*Novel, 2020*

*Novel* is a humorous daydream on the external and internal masks we choose to put on. Historically, masks have been a common tool to cope in different situations. Worn as a form of disguise, as well as to amuse or frighten others.

The video takes place at the beginning of the lockdown in Spain. The characters (Lola, Rosa, Carmen and her Mother) are stuck at home, struggling with their inner dramas. They question their own self-image out loud as they begin to talk and gossip with their selfies and inanimate objects. The girls go through an introspective journey, in a quarantine, accompanied by their phones and devices. The devices invent new gestures that affect our natural movements and behaviors – like the flickering of a Face Filter when the head is slightly tilted to put our masks back on.

Carmen Roca Igual is a lens-based artist researching human behavior and the social make-up we apply in relation to new media. Her work combines identity, technology, empowerment and the role of new media, but also the essential pursuit of communication, spirituality and connection that most humans are in search of. She researches and explores experiences through fictional characters as a proxy to hers and society’s dilemmas. The characters live through contemporary narratives as they discover how to utilize the content they create in this attention economy.

**Shana Moulton:**  
*MindPlace ThoughtStream, 2014*

*MindPlace ThoughtStream*, commissioned by 1646 in 2014, features Shana Moulton’s alter ego Cynthia. The video starts with Cynthia plugging herself into the *MindPlace ThoughtStream Bio-feedback System*, a real product that measures stress level increases in our body through skin responses. In that moment, she embarks on an introspective journey where she makes objects wiggle with the help of magic gloves and performs a dance routine to a humorously adapted Activia yogurt commercial.

In a spiritual and hopeful search through the internet’s web of advertised commercials, TedX talks and ASMR videos, Cynthia is trying to find a solution to her irritable bowel syndrome. A sincere search for relief is confronted by the large health-care industry of products and commercials.

Through her performances, videos and multidimensional installations, Shana Moulton creates worlds at the threshold of absurdity and truth, catharsis and cliché, the material and the spiritual. The artist positions herself in the role of her alter ego, Cynthia, who moves with worry and wonderment through environments based on autobiographical experiences, subconscious associations and fantasy. Ascribing healing properties to the banal trappings of everyday life, Moulton’s works elicit a potent empathy on the part of the viewer that allows these narratives to continue beyond the immediate experience of an artwork.

**Pauline Curnier Jardin:**  
*Qu’un Sang Impur (Bled Out), 2019*

*Qu’un Sang Impur* is inspired on Jean Genet’s film *Un Chant d’Amour* (1950), but instead of revolving around a homoerotic love story and a sadistic prison guard who watches inmates closely, Curnier Jardin bases her story on post-menopausal women. By substituting the male bodies by female bodies in this phase in life, Curnier Jardin wants to celebrate their eroticism and the power they embody once freed from their reproductive role in society, and are no longer burdened by being a patriarchal object of desire.

Pauline Curnier Jardin relates to her practice through personas, through the embodiment and animation of concepts and feelings, and through the Rabelaisian spectacle that lets myths come to life and facts melt to forms. In her work, she often creates a universe that blurs and confuses the seemingly logical divisions between human and nonhuman, rationality and emotion, sacred and profane, ally and enemy, masculine and feminine. She instead shows how each part

of these equations is capable of interacting and combining, how each has alternatives, possibilities, and the freedom to do wonderful things. Her so-called baroque, grotesque and at times dark aesthetics mix influences from B-movies, folklore, dance, anarchy and epic poetry, catholic and pagan ritual, and the realness of street and village parties. It draws inspiration from earlier experimental and contemporary filmmakers but also from the countless, nameless creators of popular culture and also nature itself.

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**Pauline Curnier Jardin** (b. 1980, France) is a Berlin-Rome based artist working across installation, performance, film and drawing. Curnier Jardin has shown work at: Hamburger Bahnhof, Berlin; INDEX – The Swedish Contemporary Art Foundation, Stockholm; Trafó Gallery, Budapest; Haus der Kulturen der Welt, Berlin; Palais de Tokyo, Paris; Den Frie Centre of Contemporary Art, Copenhagen; 57th Venice Biennale; Tate Modern, London; International Film Festival, Rotterdam; Futura, Prague; Performa 15, New York; The Fondation Cartier pour l’Art Contemporain, Paris; Migros Museum of Contemporary Art, Zurich; University of São Paulo; MIT List Visual Arts Center, Cambridge; Centre George Pompidou, Paris; Musée d’Art Moderne, Paris. Curnier Jardin had a solo exhibition at 1646, The Hague in 2019. Curnier Jardin won the Preis der Nationalgalerie, NN Award and was laureate of the Prix Fondation d’Entreprise Ricard, and completed residencies at the Rijksakademie Van Beeldende Kunsten (Amsterdam) and Villa Medici Residency (Rome).

**Afra Eisma** (b. 1993, Netherlands) studied Fine Arts at the Royal Academy of Arts, The Hague and Central Saint Martin’s, London. Currently, Eisma has an exhibition at Kunstinstituut Melly, Rotterdam. Further, Eisma has been part of numerous exhibitions, among which a solo exhibition at the Vleeshal, Middelburg; a solo exhibition at 1646, The Hague; No Man’s Art Gallery, Amsterdam; ABC Clubhuis, Antwerp; José de Guimarães International Arts Center, Guimarães, Portugal; numerous group exhibitions at Billytown, The Hague. Eisma was also nominated for the Royal Award for Modern Painting in 2018, and the Scheffer Prize in 2022.

**Shana Moulton** (b. 1976, USA) studied at the University of California, Berkeley and Carnegie Mellon University, Pittsburgh where she received her MFA. Moulton has also attended the Skowhegan School of Painting and Sculpture, Skowhegan, Maine and studied at De Ateliers in Amsterdam. Notable solo exhibitions include Museum of Contemporary Art, Santa Barbara;