

1989

MEGAPLEX
WORLDWIDE
EXHIBITION

AARHUS, 2019

“I THINK WE ARE MOVING TOWARDS SOMETHING THAT HAS NEVER BEEN SEEN BEFORE. THAT IS TO SAY, WE’VE SEEN TRANSITIONS FROM AUTHORITARIAN RIGHTWING REGIMES TO LIBERAL DEMOCRACIES, WE’VE NEVER SEEN SUCH A TRANSITION TAKE PLACE IN A COMMUNIST SYSTEM. (...) I THINK THAT THIS HAS TO BE SEEN AS A CRISIS OF THE WHOLE COMMUNIST WORLD.”

— Antony Polonsky, 1989



Artists scattered in several cities will give a synopsis of what happened, what remained and how they see our world after 1989. Their work will be exhibited at different locations around the world and the respective openings will be streamed live and projected simultaneously at a world vernissage in Brussels.

The 1989 MEGAPLEX WORLDWIDE EXHIBITION AARHUS by IMMART and M'BARAKA has been selected to represent Denmark.





FOR THE LAST 13 YEARS, M'BARAKÁ HAS BEEN CREATING CRITICAL NARRATIVE EXHIBITIONS, ALIGNING ACADEMIC RESEARCH WITH CONTEMPORARY ART, DESIGN, ARCHITECTURE, LITERATURE AND MUSIC. THE STUDIO IS KNOWN FOR ITS POPULAR AND PROVOCATIVE APPROACH TO EXHIBITION EXPERIENCE, PUTTING TOGETHER DIFFERENT LANGUAGES AND CULTURAL BACKGROUNDS IN ORDER TO BRING A DIVERSE AUDIENCE TO MUSEUMS.

More than 10 exhibitions, music and circus festivals, and a Multiplatform project for historical communication (Rolé Carioca), brought many artists from around the world to different cultural venues and territories in the city of Rio.

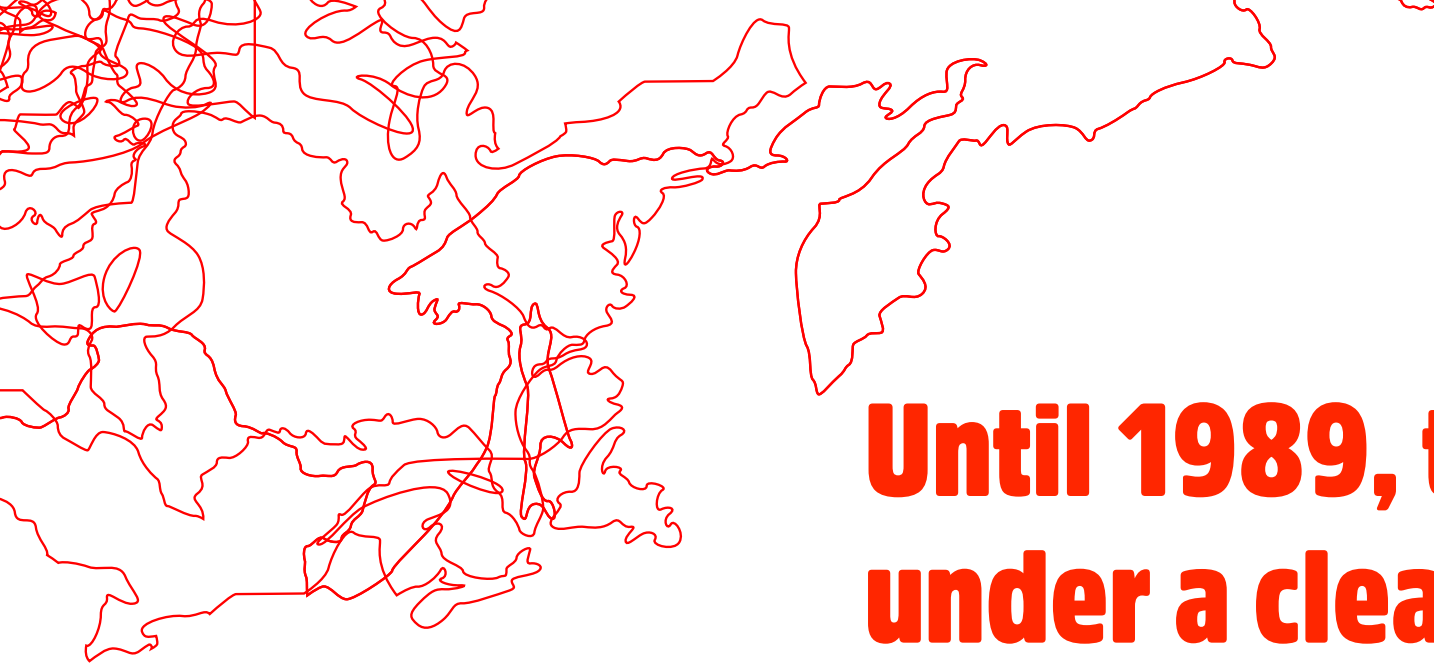
With great media and audience feedback, studio M'Baraká curated and produced exhibitions at venues such as CCBB (Centro Cultural Banco do Brasil), Museum of Tomorrow, CRAB (Center for Design And Crafts Sebrae), Gallery of The National Bank of Social Development and Museu Nacional (Natural History Museum of Rio).

IMMART IS A COPENHAGEN-BASED ARTS ORGANISATION AND NETWORK. WITH A FOCUS ON FOREIGN-BORN ARTIST AND CULTURAL WORKERS. WE HAVE WORKED FOR THE PAST THREE YEARS TO INCREASE AND IMPROVE ARTISTS ACCESS TO GLOCAL OPPORTUNITIES.

As well as creating projects across artistic disciplines using the public space, IMMART has collaborated on exhibitions and events with institutions such as The Workers Museum, anti-trafficking NGO Hopenow, The National Film Institute and Johan Borups Højskole as well as local galleries and libraries, with local artists of around 20 different nationalities

We also work internationally with partners in the Nordic region and Canada sharing best practices and expert knowledge in order to impact arts and cultural policy in the Nordic region and beyond.





Until 1989, the world had lived under a clear order, an unstable but somehow organized equilibrium between blocks.

There were the good guys and the bad guys, and everybody knew that the bad guy was the other.

30 years later...

Our ideas of democracy and justice are in question and our capitalist approach to building society is resulting in deep rooted corrupt practices, human rights abuses, the destruction of the planet and issues of sustainability.

EDWINA GOLDSTONE (UK/FI)

GIUSEPPE DE BELLIS (IT/DK)

JOHAN DECKMANN (DK)

ANGELIQUE SANOSSIAN (SY/DK)

JUPITER CHILD (MOZ/DK)

PETER ZELEI (HU)

KIKA NICOLELA (BR/BL)

SELECTED ARTISTS

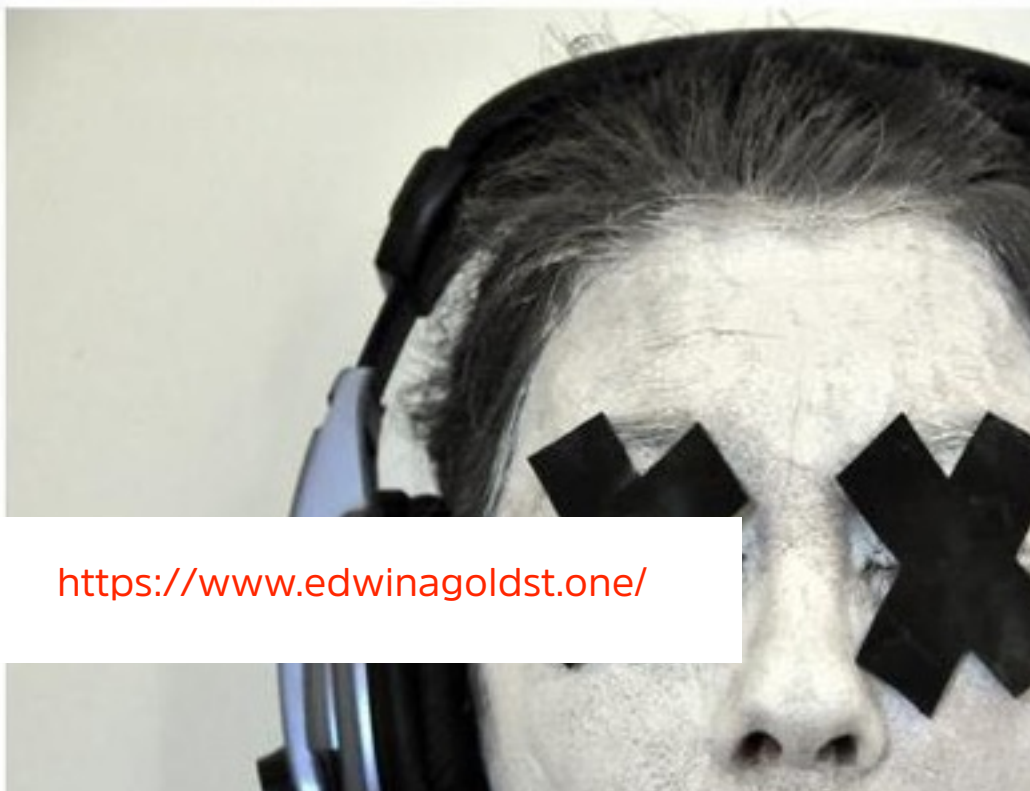


EDWINA GOLDSTONE

ANARCHY OF SILENCE was conceived as a site-specific work for a military fort where Edwina explored the notions of civil protection and defence. Analysing the Geneva Conventions - the rules to seek and protect people in times of armed conflict - led Edwina to trace a parallel with the history of the building and the reviews that occurred in the Conventions, throughout the years. In common they had constant changes and adaptations.

The fierce message carried in Anarchy of Silence is that our blindness to history makes us repeat our mistakes over and over again. Our silence which is merely disguised as stupidity, makes us accomplices, because we are doing nothing.

<https://www.edwinagoldst.one/>





ANGELIQUE SANOSSIAN

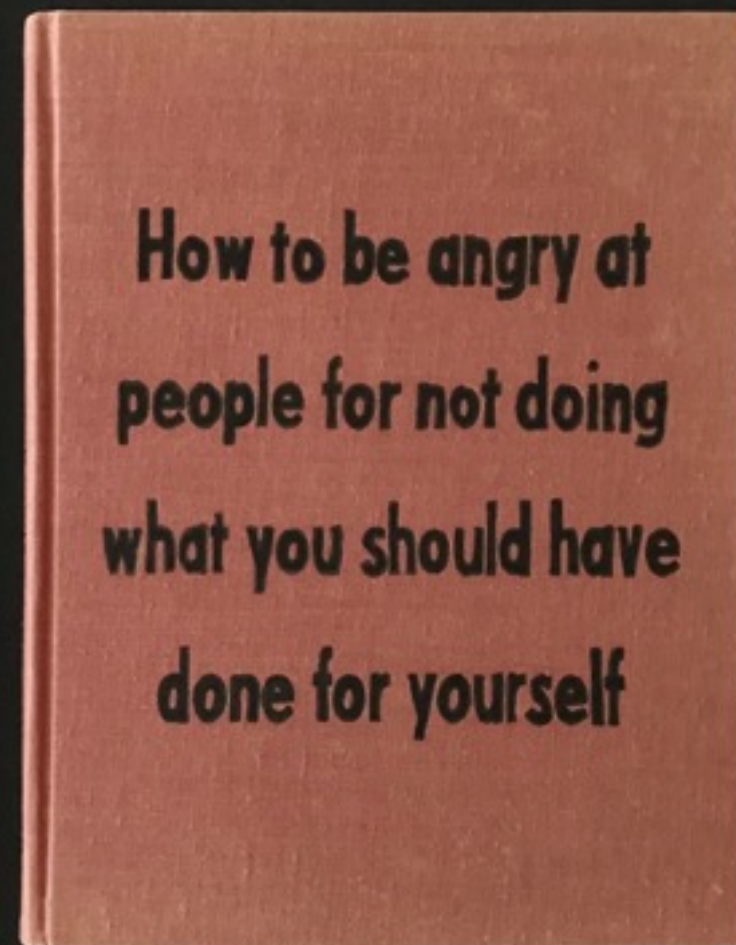
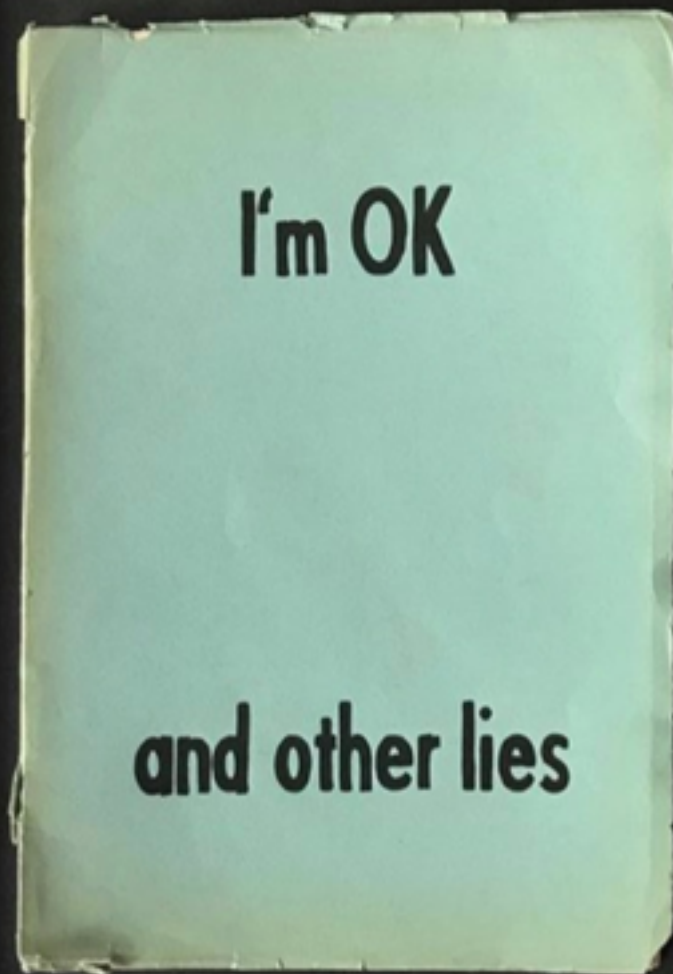
HUMANS ARE FRAGILE is Angelique's answer to the humanitarian crisis, in form of an installation consisting of a photo shooting of chairs in different locations, from Syria to Denmark.

Urgently and poetically the work addresses the subjectivity of migration, displaying human frailty exposed in the context of war, climate change and failed economies.



<https://www.angeliquesanossian.dk/my-work/>





JOHAN DECKMANN

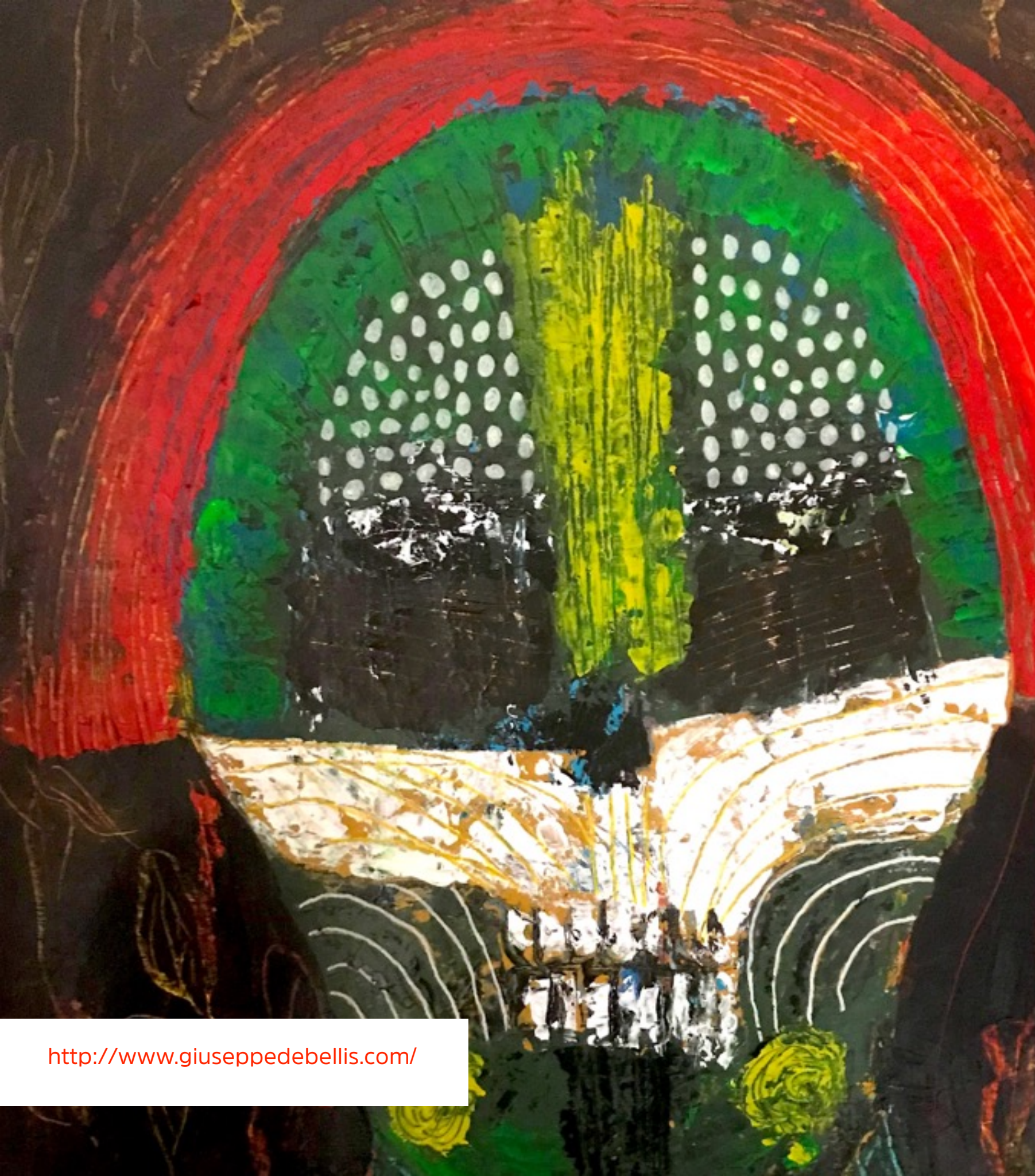
In BOOK COVERS Deckmann successfully forms simple phrases that compress information, feelings or fantasies into an essence, and a truth that has an effect that is very similar to therapy. The artist explains that his psychological practice has great influence on his art, not only by serving as a tremendous inspiration for the content of his works, but also as a constant reminder of personal responsibility.

“I meet many people who suffer from a circumstance that they themselves have created but they choose not to take action,” he explains. “I think it’s tragicomic that underneath our frustration and self-slavery lies this beautiful opportunity.”

<https://www.instagram.com/johandeckmann/>

**How to run from
the mess you made**





GIUSEPPE DE BELLIS

EVOLUTION IS A MONSTER confronts us with the ugly greed in capitalist power, our war over land, the neglect for cultural heritage, history and tradition. "The colours represent the reflection of that specific energy I see in a face. Freedom is not a free space. Freedom is participation. But most work today hold people clamped down: We may think we are free, but the routine, the constant restraint, make me think we do not have the freedom we think we have. What our daily life consists of, every day, what society makes us do with what seems to be an invisible force."

It is not the mask we wear everyday to make everyone else happy, it is about all the tribes that disappear because of the greed of the multinationals.



JUPITER CHILD

SECRET MEMORIES is the expression of resistance. A power to dismantle with bare hands the foundations of white built History, making way to an inner perspective reflecting ancestry, African Womanism, queer experiences, empowerment and migration.

Jupiter Child seeks out the past 500 years of her life story in a musical autobiographical performance on colonial heritage and self-acquired freedom in Mozambique and Denmark.





PETER ZELEI

Two photographs from the series WE ARE ALL GOD'S TOYS will be exhibited along with the masterpiece COLUMBARIUM HONIMUN. Together they present an intuitive and personal approach to our presence in the world today.

'From his use of colour and surreality, Peter Zelei creates a reality found only in his imagination, but with an emotion that is undeniably human. He explores the divide between darkness and light, unafraid to explore themes that others may find uncomfortable.' -Tina Lorien.







KIKA NICOLELA

BLINDLY was made specially for an art auction in São Paulo that occupied a federal art space and tried to raise money for art activism. It addresses Brazil's political chaos, exposing the aberration of the speeches of congressmen at the parliament session that voted for president Dilma Rousseff's impeachment in 2015, installing a coup d'Etat.

Kika Nicolela is interested in the encounter with the other, mediated by the camera – mostly, the video camera. The camera is a tool for her, not of recording, documenting or enacting, but of triggering a situation, relationships and behaviours. Often she ends up doing a type of human archive, a collection of people reacting to a certain proposition.



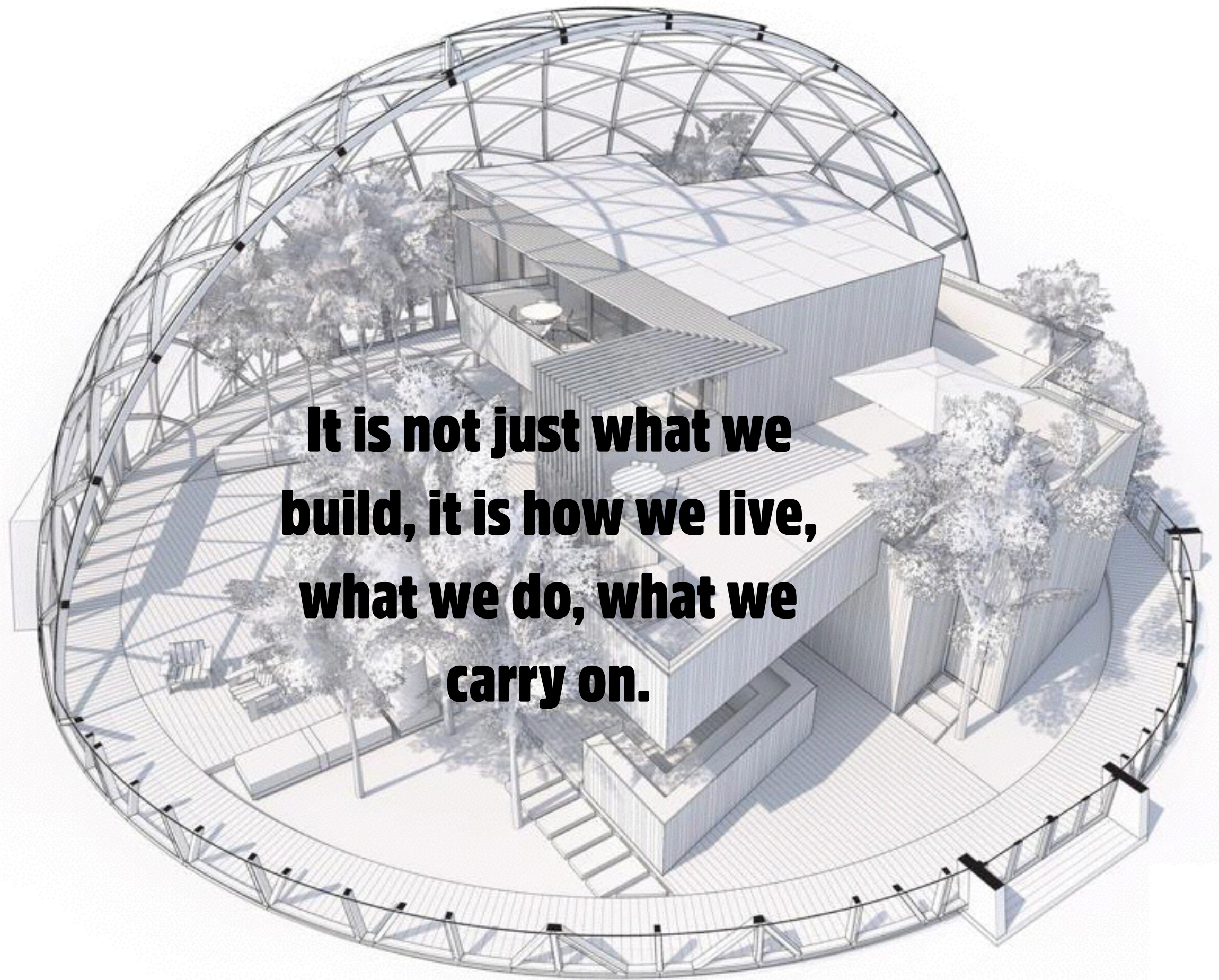


THE 1989
MEGAPLEX
WORLDWIDE
EXHIBITION AARHUS
WILL TAKE PLACE AT

THE DOME
NOVEMBER 14 -
NOVEMBER 17, 2019.

The Domes are “third spaces” that address how we are present and together in the world. It is a space between indoors and outdoors, a space that insists that some of the most interesting things happen outside categories, in the unknown.

The Dome's sustainable and energy-optimized concept, a challenge to the construction industry, in our view, represents architecture's answer to the alternatives claimed by the works exhibited. It is an opting out of the ongoing polarized positions of in or out, right or left, yes or no, into a possible world for more, rather than an impossible world for any.



**It is not just what we
build, it is how we live,
what we do, what we
carry on.**

FULL PROGRAM

EXHIBITION

NOVEMBER 14 - NOVEMBER 17

KIDS WORKSHOP

NOVEMBER 15

Two four-hour workshops will result in completed works that will become part of the 1989 Megaplex Exhibition at The Dome. Visual artists Edwina Goldstone (UK/FI) will run a Comic Art Workshop with 10-15 children, and Kika Nicolela will run a Self-Portrait workshop with 20-30 children. The workshop participants will be aged 13 -15 and come from a range of social and ethnic backgrounds.

ROUNDTABLE DEBATE

NOVEMBER 16

Four to six experts from academia and the field of human rights will be invited to discuss questions such as: What sort of democratic ideal was behind the social movements of 1989 and what were its blind spots? Are the emerging forms of new nationalisms, the “refugee crisis” and the environmental disaster of not addressing global warming the result of nonsensical euphoria about the creation of the best of all possible worlds?

**All texts and images have been
either extracted or adapted
from the artists' homepages or
supplied by the artist
themselves. The Dome's image
is by Jonathan Grevsen.**

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