

1 Apr – 3 Apr 2022 / Exhibition@Nest
One Nest Stand #31

Tommie Bangma
Dario Fernández
Juliette Hengst
Frans van Hoek
Maria Ilieva
Jemima de Jonge
Yan-Zhi Kang
Emir Karyo & Jan Wojda
Alexander Koch
Dora Szilvasi-Lehy

Colophon

An Idle Escape
One Nest Stand #31

1 Apr – 3 Apr 2022 / Exhibition@Nest

Artists

Tommie Bangma
Dario Fernández
Juliette Hengst
Frans van Hoek
Maria Ilieva
Jemima de Jonge
Yan-Zhi Kang
Emir Karyo & Jan Wojda
Alexander Koch
Dora Szilvasi-Lehy

Exhibition architecture

Remco Osório Lobato

Graphic Design flyer

Dayna Casey

Coaches

Richtje Reinsma
Remco Osório Lobato
Lieneke Hulshof

With gratitude to

Royal Academy of Arts
Regina Möller
Collette Rayner

Special thanks to

Máté Kohout

One Nest Stand is a concept
and production of Nest

Students of the Royal Academy of Art The Hague respond to the exhibition *How Rest the Brave*, a group exhibition about the necessity of sleep and rest, as a form of resistance in an ongoing twenty-four-hour economy. What does it mean to do nothing? How do you deal with the need for rest?

The participating students -who were selected through an open call- present aspects of what resting, sleeping, and (day)dreaming can mean. Through their works, they propose ways of wondering, musing, and dreaming as means to reshape everyday routines and obligations. Offering double-folded narratives on idleness and diligence they invite the visitor to contemplate on how to escape the capitalist culture of productivity.

In this process, they are guided by Lieneke Hulshof (editor-in-chief *Mister Motley*, curator), Richtje Reinsma (artist, writer), Remco Osorio Lobato (artist, architect), and team Nest.

One Nest Stands are annual one-night exhibitions, hosted and organized by Nest in collaboration with the Royal Academy of Art in The Hague.

Tommie Bangma

A soft bite

“It’s 2007 on a mid-summer day, in the leafy district of the London Borough of Lewisham in Southeast London. The weather forecast for this particular day was very pleasant, temperatures averaging 25C. Clanky Gates all across the neighborhood swing open; a sea of blue and white checkered summer dresses and cotton shorts ascend down the paved roads. One kid with scuffed knees and pigtails follows the bus lane 185 home. The flat is empty, mum’s not home yet from her 9-5, so the kid goes to her bedroom and opens the window. Her nose fills with the smell of sticky sweet grass, a garden filled with rotten fruit from the trees and pimento. She watches the thick smoke billowing out of the neighbor’s jerk drum and waits for mum to come home with a special treat.”

A soft bite is part of Bangma’s ongoing exploration of the narrative of the fragility of the human mind. She plays with the dimensionality of text, contrasting the obscure with tender transparency.

Dario Fernández

i.c.w. Antonia Valentina
Mind Wandering

A compilation of faces in reverie.
Music was played live.
Improvisation during reverie.



Juliette Hengst

Horse 1 & Horse 2

In a society centered around work the old philosophical view of a split body and mind have become a literal practice. Our body is the functional carrier of 'us', i.e. the mind, and both parts are separated, over rationalized and pushed to their limits for the sake of productivity.

Juliette Hengst' artistic practice centers around the body in this dichotomy. How do we listen to our bodies? How do we feel for the bodies around us? Hengst wants to invade our intuitive feelings and empathic reactions to other bodies, with active works featuring sound and electrical parts, breaking the barrier between art pieces and our instinct for empathy.

Frans van Hoek

Shrine to the Unknown Stromatolite,
Moving to and fro (over the surface of the
waters), Scattering Light and Once more unto
which breach for rest everlasting?

A constellation of works exploring rest through deep and shallow time.

In evolutionary biology, The Red Queen Hypothesis describes the phenomenon that a species must constantly adapt to merely survive. Ceasing this process brings extinction – the fate of 99.9% of species that have ever lived.

Yet somehow the world we see rests on this great absence. These infinite ‘failures’. Is this kind of afterlife noble? Can we memorialize this vast unknown? — And where does our species wage our lives?

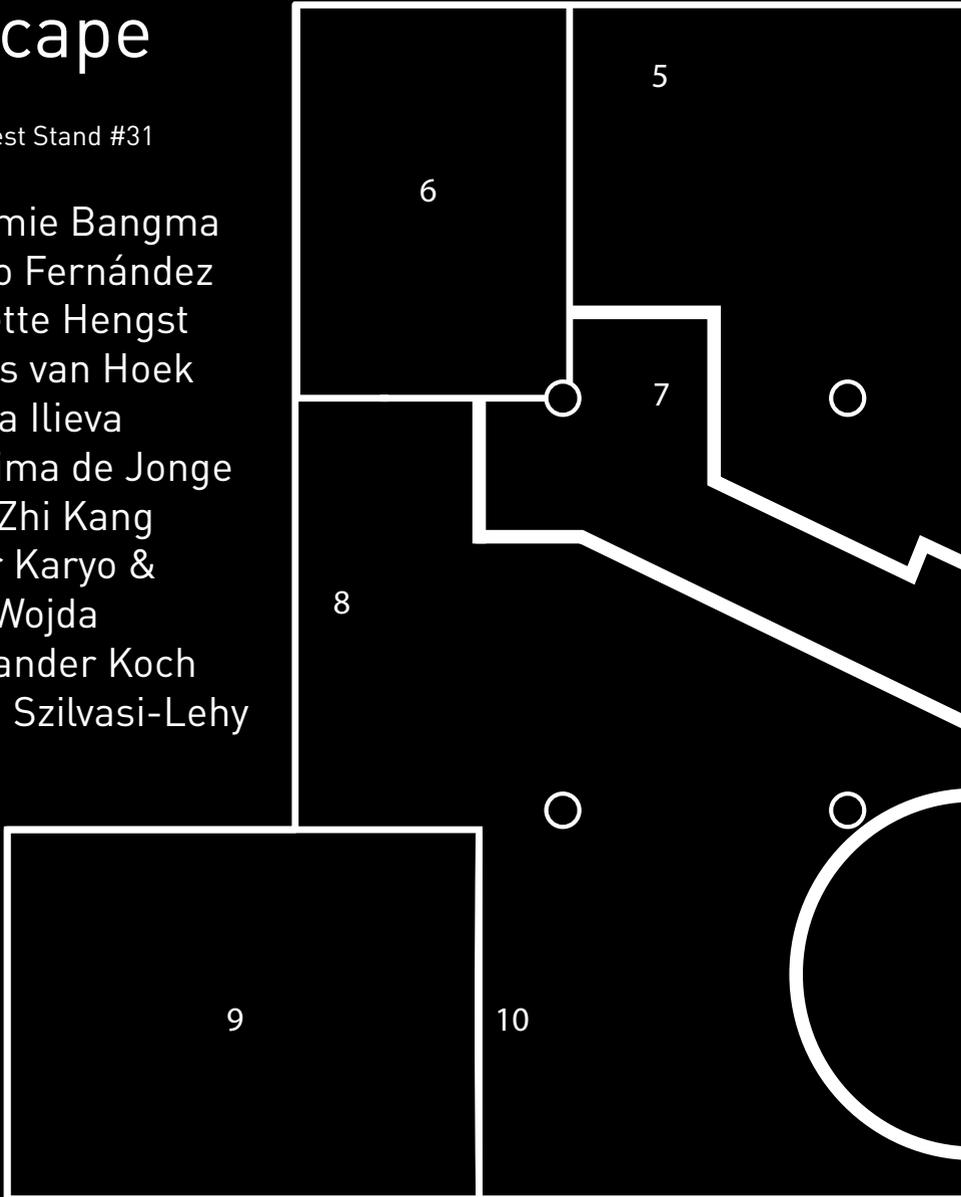
Our cognitive architecture emerged from this need for adaptation. Mass data-collection, argues Piaget, is the central driving mechanism of the human infant. A never-ending process of information gathering, constructing, and adjusting working models of the world. Ceaseless, from birth to death. Even sleep becomes a site for data consolidation. So, how can we rest when the systems are within ourselves?

Frans van Hoek examines this in his work if unrest is built into our culture, our neural architecture, the evolutionary systems which govern the earth. What exactly are we escaping? And if inactivity is impossible, what actions can be restorative? Can rest give a new way of being in the world?

An Idle Escape

One Nest Stand #31

Tommie Bangma
Dario Fernández
Juliette Hengst
Frans van Hoek
Maria Ilieva
Jemima de Jonge
Yan-Zhi Kang
Emir Karyo &
Jan Wojda
Alexander Koch
Dora Szilvasi-Lehy



1. Frans van Hoek
Shrine to the Unknown Stromatolite

2. Juliette Hengst
Horse 1 & Horse 2

3. Maria Ilieva
forgive me for I am sleepwalking

4. Emir Karyo & Jan Wojda
Subaru Imprisoned WRX-STI 2006

5. Frans van Hoek
Moving to and fro (over the surface of the
waters) & Scattering Light

6. Yan-Zhi Kang
Li-Li Lak-Lak

7. Dora Szilvasi-Lehy
Covered by two hundred and seventy lullabies

8. Alexander Koch
Extracts from Thesis

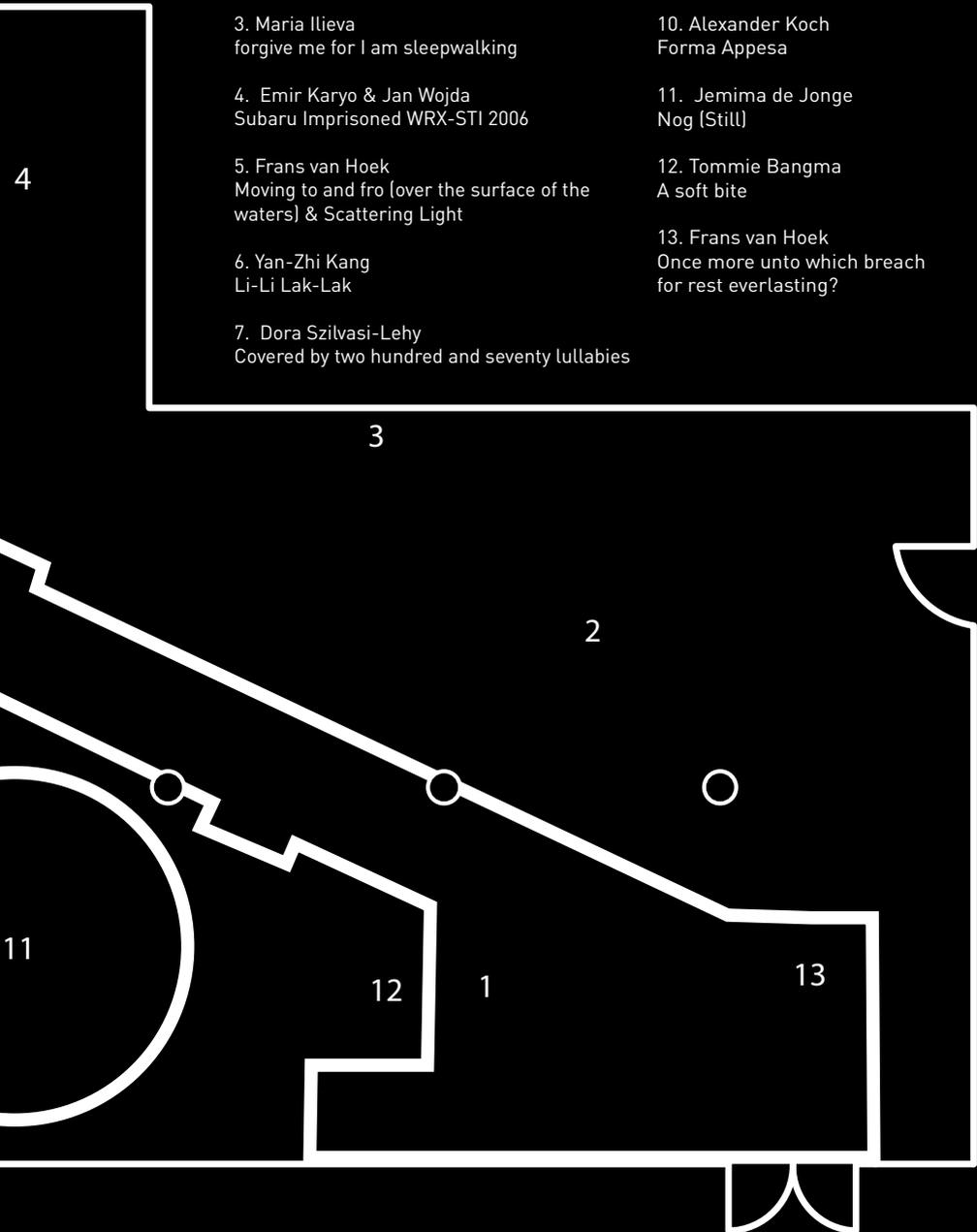
9. Dario Fernández
Mind Wandering

10. Alexander Koch
Forma Appesa

11. Jemima de Jonge
Nog (Still)

12. Tommie Bangma
A soft bite

13. Frans van Hoek
Once more unto which breach
for rest everlasting?



4

3

2

11

12

1

13

Maria Ilieva

forgive me for I am sleepwalking

22.03.22

'Yesterday I slept okay, but my dreams were frighteningly vivid. I carried on with my day, hauling the mental and emotional freight of the night, until I realized none of it actually happened.

How could I have mistaken the two, when there's such a clear distinction? I try to remember my dream – the landscape, the actors – and was I playing myself? Or was I watching myself from above?'

As this lightweight rest dawns into a new day, Maria Ilieva is left to ponder: which reality is she is actually living and how much do these two realities stay separate?

With her work Ilieva invites you to ask: how vivid was your dream last night? Can you remember if you were actually dreaming? And when the curtain falls (calls), can you discern what you genuinely lived through?

We tend to live our lives separating night and day, just as we separate and detach ourselves from our nightly dreaming. It's all stemming from one individual – in the same brain. In the end, dreaming is as much reality, as reality is a dream.

Can less time to rest lead to a blurred border between these states?

Jemima de Jonge

Nog (Still)

'Time is never on my side. When I was six, my teacher set me aside in the hallway with a kitchen timer, hoping I would finally finish my assignments.' A lifelong struggle with time became one of the main drivers in Jemima de Jonge's work. She experiences a constant tension between the need for control and a longing for surrender.

De Jonge's work is characterized by her body as a transmitter for ideas, emotions, stories, and other mental states of being. Sometimes it's a dance with her inner figures and sometimes a response to her surroundings. Slowing down has become counterintuitive as we all keep adapting to constant acceleration, creating feelings of uncontrollability. Both exciting and uncertain.

Yan-Zhi Kang

Li-Li Lak-Lak

In the context of the East Asian workplace, confusion, bewilderment and anxiety seems to be an invisible epidemic among young people who are facing career changes. Under the daily repetition of exhaustion, the tension and contradiction between pressure coming from family of origin, social expectation, peer pressure and self-identity are constantly played out in life. These anxieties and self-doubts are difficult to share with friends and family members, resulting in constant self-repression, and as time goes by in a gradual loss of motivation and possibility to explore changes.

An office employee living in Japan, a game designer who just changed his career from a band vocalist, and a ship cadet arriving back home after 13 months at sea. These are all friends who Yan-Zhi Kang grew up with and are experiencing the so-called “quarter-life crisis” in different degrees. By recording and stacking his daily conversations with his friends, Kang attempts to induce a process of emotional healing, presenting in prose form our mental state in a generation full of uncertainty and anxiety, and trying to answer the question of whether there are mechanisms for self-healing other than distraction through external entertainment, without crumbling.

Emir Karyo & Jan Wojda

Subaru Imprisoned WRX-STI 2006

'Our childhood deeply relates to being restless, while trying to rest and build up sleeping habits; we explore the most intense experiences while doing the least physical work. Childhood is the time when the unidentified visions in dreams start to overlap with the appearance of familiar notions. This appearance may result as the end of the lucid and enjoyable journey, as a trap that is hardly possible to escape; just like being on a highway inside a super-fast vehicle with doors locked.'

Emir Karyo and Jan Wojda's installation showcases two states of the sleeping process. The first side is based on the transitional state that one goes through while merging with the bed. The process of losing consciousness develops to a further state on the other side, where consciousness strikes back while still in the deep dream. This strike results in visuals that are recognizable from the real world. The characters and objects start to contextualize in situations of destruction and alteration. The container of the paintings becomes a transportation vehicle for a child's dream, traveling in between these two realms.

Alexander Koch

Forma Appesa

Extracts from Thesis

Alexander Koch's work from an old wooden structure he found in the street. The structure, that seemed to be a couch once, had an interesting shape to stretch canvas on, which also gave direction to the content of this work. The round sides reminded the artist of the shapes of the Italian fresco and architecture, similar to Fra Angelico and his frescos in the Convento of San Marco (1438-50).

The prints are part of Alexander Koch's thesis research on acceleration. They inform his writing through direct interpretations of different chapters. The prints reflect on our social, technological, and economical acceleration as a society. Human biology has been evolving through the ages and adapting to newly found standards, but the speed at which technology around us has been evolving is far bigger than our attempt to keep up with this acceleration. It's notable how we try to compromise to keep up with such speed, and it won't be long before aspects of human nature might change and disappear. This acceleration isn't inherently bad, but it is important to address it responsibly and remain connected to each other outside the realms of social media. Resonance may be key.

Dora Szilvasi-Lehy

Sleep Monologues (researchbooklet)

Covered by two hundred and seventy lullabies

Sleep is a prism of anxieties of contemporary living
in a darkness-deprived era.

In an 0-24 society

we prolong the efficiency of
working, productive wakefulness,
on the other hand

we try to resolve sleep deprivation
in laboratories through monitoring, tracing controlling
sleep patterns.

A sound montage of sleepers
from different segments of society
who tell about their own sleep
in their own mother tongue
as a code of intimacy

Hummed voice of lullabies
turns into yarn
that runs throughout
the white sheet as a looped element.

A one-month-long process of repetitive movement of the
hand,

the needle and yarn following
the rhythm of inhaling then exhaling.

Covered by two hundred and seventy lullabies.

