



It is part XXIII of an ensemble, and this ensemble is no longer necessarily ceremonial

House van Wassenhove, residency August-September 2021  
Bas van den Hurk & Jochem van Laarhoven

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*In an attempt to radically open themselves and the material to one another as well as to the influence of external visitors, ideas or theories, the process-based quality of forging connections, of relationships, becomes the basis for a continuously moving, organic gesamtkunstwerk (in the broadest sense of the word). – Noortje de Leij*

During our residency we worked on the production of a film. The making of this film also involves theatre director Suze Milius, other cast members, and features textile props that we produced at the Frans Masereel Centrum in Kasterlee.

The final film will be the outcome of improvisation-sessions loosely based on Viewpoints, a theatrical composition technique that studies 'Being' in space. Alongside the film we organized a series of online conversations with international curators and writers to start a dialogue about theoretical notions that support our practice.

The film will be publicly screened at Museum Dhondt-Dhaenens and at De Pont Museum in Tilburg in April 2022 accompanied by live conversations with the artists.

Since two years we collaboratively work on a research about the relation between fine art and theatre, in which modernist quests play an important role and for which inspiration often comes from reading and discussing (theoretical) texts. The urgency of this research lies in its 'left-handedness' - a notion of Walter Benjamin. We use his idea on the one hand to define an artistic attitude in which we consciously search for innovation by diving into the unknown. On the other hand left-handedness also has a political implication for us in which new ways of living and being together can be researched without knowing the formal structure of it beforehand.

Besides our ongoing collaboration we also work in non-permanent collaborations with a still expanding group of other artists, performers, directors, theoreticians, etc., in a way that Okwui Enwezor describes as 'a network collective: a flexible, non-permanent course of affiliation, privileging collaboration on project basis rather than on a permanent alliance'. A way of collaborating that according to Enwezor connects to our contemporary network-society.





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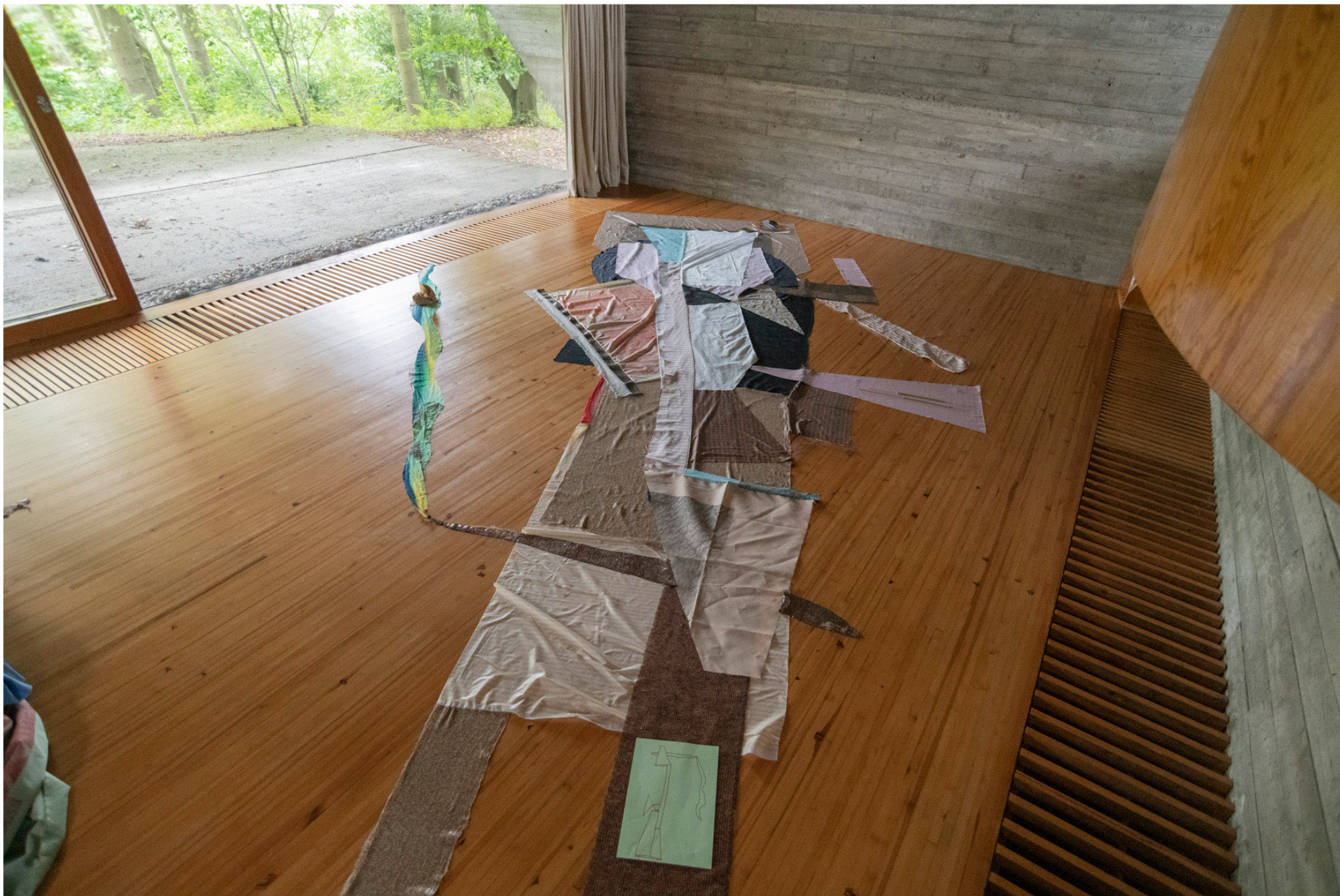
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THE COMING being is whatever<sup>1</sup> being. In the Scholastic enumeration of transcendentals (*quodlibet ens est unum, verum, bonum seu perfectum*—whatever entity is one, true, good, or perfect), the term that, remaining unthought in each, conditions the meaning of all the others is the adjective *quodlibet*. The common translation of this term as “whatever” in the sense of “it does not matter which, indifferently” is certainly correct, but in its form the Latin says exactly the opposite: *Quodlibet ens* is not “being, it does not matter which,” but rather “being such that it always matters.” The Latin always already contains, that is, a reference to the will (*libet*). Whatever being has an original relation to desire.

The Whatever in question here relates to singularity not in its indifference with respect to a common property (to a concept, for example: being red, being French, being Muslim), but only in its being *such as it is*. Singularity is thus freed from the false dilemma that obliges knowledge to choose between the ineffability of the individual and the intelligibility of the universal. The intelligible, according to a beautiful expression of Levi ben Gershon (Gersonides), is neither a universal nor an individual included in a series, but rather “singularity insofar as it is whatever singularity.” In this conception, such-and-such being is reclaimed from its having this or that property, which identifies it as belonging to this or that set, to this or that class (the reds, the French, the Muslims)—and it is reclaimed

not for another class nor for the simple generic absence of any belonging, but for its being-*such*, for belonging itself. Thus being-*such*, which remains constantly hidden in the condition of belonging (“there is an *x* *such that* it belongs to *y*”) and which is in no way a real predicate, comes to light itself: The singularity exposed as such is whatever you *want*, that is, lovable.

Love is never directed toward this or that property of the loved one (being blond, being small, being tender, being lame), but neither does it neglect the properties in favor of an insipid generality (universal love): The lover wants the loved one *with all of its predicates*, its being such as it is. The lover desires the *as* only insofar as it is *such*—this is the lover’s particular fetishism. Thus, whatever singularity (the Lovable) is never the intelligence of some thing, of this or that quality or essence, but only the intelligence of an intelligibility. The movement Plato describes as erotic anamnesis is the movement that transports the object not toward another thing or another place, but toward its own taking-place—toward the Idea.

colophon

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During our four weeks residency at House van Wassenhove in Sint-Martens-Latem we researched, read, filmed and made a few installations.

August - September 2021

*collaborated with:*

Sanne Jansen  
Suze Milius  
Naomi van der Horst  
Marcia Liu  
Reinout Scholten van Aschat  
Chrys Amaya Michailidis  
Toine van den Hurk  
Roel Swanenberg  
Rob van Kranenburg

*conversations with:*

Noortje de Leij  
Mohammad Salemy

*text:*

Giorgio Agamben  
first text of *The Coming Community* (1993)

*photography:*

Jochem van Laarhoven

*thanks to:*

Nihan Tuglu  
Anthony Hudek  
Laurens Otto  
Jimmy Soetaert  
Lisa Gambey  
team Museum Dhondt-Dhaenens

*made possible by:*



**Stichting  
Gerbrandy  
Cultuurfonds**

