

The first work Laura Colmenares Guerra brought to n0dine was Land/scape N.4; a volcanic rock intervened by a neon light frame.

She put this in the space as a starting point, *The strategy of framing material reality transforms the environment into standing in for her take on the landscape. a mental structure through which the subject in the West establishes its relationship with the cosmos. The notion of landscape cannot be reduced to its physical reality, or to the natural sceneries it represents; it is actually extra – natural, it conveys the particular relationship between society and the landscape itself. Currently, she is focusing its environment. (Laura Colmenares Guerra)* on the Amazon basin in Latin-America; and in

her project RÍOS TRILOGY, Laura Colmenares Guerra proposes a lecture of Amazonia in three separate chapters, exploring the relationship between language and the construction and definitions of

'territory' (from the western perspective).



Land/scape N.4, Laura Colmenares Guerra, Volcanic rock / Neon light

Dannie.D

Dannie.D traces the collective creation process, conversations and shared material of the artists into a magazine.

The longer I think about the notion of 'landscape', the more abstract it becomes. Especially when I am sitting at a desk, trying to write, thinking about concepts or experiences that once seemed quite alive, yet have now become obsolete, or even boring. It's like trying to remember a dream; or trying to describe a given landscape, saying: "you should have been there". Except for a few words, sentences, or vague memories that are left over, the whole dynamic of the direct experience is gone, or forgotten.

I think about the word 'landscape' and cut it up in pieces, associatively: A LAND. A SCALE. A SHAPE. ESCAPE. A landscape can be all-at-once, or just a small piece, a fragment; something completely imaginary, or something natural; a sense of place, or a displacement. Such shifts between states also relate to ourselves, as we travel, or try to map the life of plants and animals, the use of the environment, traffic, or simply when choosing a place to live. This complex relation to the landscape carries doubt, as well as possible enjoyment, I learned.

What needs to be visible?
What needs to be translated?
What needs to be moved?
What needs to be improvised?

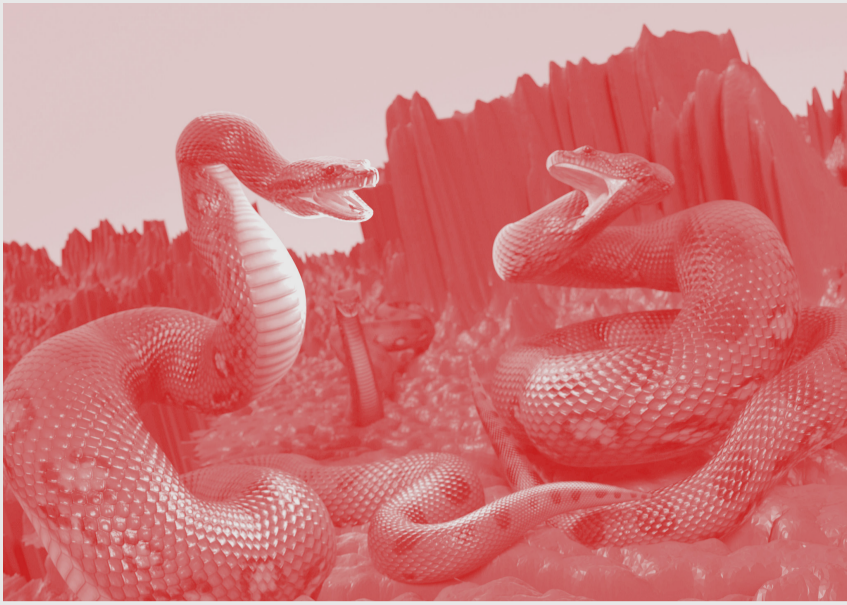
From my curiosity about landscape in its many aspects, and how it connects with our living bodies, I invited three artists who work as erstwhile 'archivists', though they are not looking for facts or proofs of concepts, but – through new readings of 'landscape' – prefer to explore the margins, and, as such, the limits of our own imagination. And all this in the most porous ways: thinking, feeling, wandering are things you cannot separate in practice. So their works open up to new interpretations, offering new dimensions of meaning, depending on who is reading them, under what conditions and where.

Phyllis Dierick

During a first meeting I asked Christian what type of landscape he was interested in, in the present context. Christian deals mainly with landscapes which form borders. These are known as 'corridors': buffer zones between two landscapes with a designated function. Besides serving as a *my take on the landscape. I work with landscape fragmentation, and buffer, they have a function of transportation. He would look how 'fragmentation' is a European or Western way of dealing with at these abandoned zones, these spaces between a parking nature. Especially this lack of conception of landscape as continuity, lot, an industrial area, a residential neighbourhood... He sees where actually corridors are very important to give this continuity to knowledge, 'in and around' it, when moving from point a to point b, passing through a landscape, or inhabiting a place. Such embodied knowledge cannot be theoretically deduced *connect the different environments. This creates a disconnection between the landscapes. (Laura Colmenares Guerra)* or empirically described. Yet he is also interested in the use of corridors (railways, air corridors, sea corridors) at a policy level, within the EU, and mentions TEN-T¹. Through interviews, he would explore such policies' use of 'utility language.' 'It's all about transportation, road networks, where does one connect?, where do we need bottlenecks?... But there is no conclusion yet, it's an open end.' Christian offers the example of the iron curtain – the distinction between the East and the West in Europe – which goes from the Black Sea all the way up to the Norwegian-Russian border. Part of the story is that this borderzone has been maintained, actively, as an open stretch of land, as a corridor of nature migration. Another story is that there is a new iron curtain being built for immigration, quite close to where these old borders were.*

¹ Trans-European Transport Network

When he arrived with his bike at nadine, Christian talked about an experience in Morocco. He had just discovered this Aphex Twin tracklist by user18081971, and wanted to listen to all the tracks, for hours and hours, while biking there. Sometimes, you have people who talk about experiences and you think, yeah, I am sure it was nice. But Christian's transmission of this subliminal state he seeks and discovers through sound, while biking around, really appealed to me. Through his ongoing recording practice and archive of observations, he explores the infrastructural nature of landscapes in a direct, empirical way. He doesn't make a distinction between natural landscapes or those constructed by humans, and sees the whole as an *That's also the case with interfaces. It's really fun to try out infrastructure. Christian brings in different interfaces different things and get different experiences from that. If you go out on a lake with a boat, you get one experience. If you go out on a lake with swimming fins, you get another experience. One thing new things that could work best at a given site. allows you to sit on the water, the other one allows you to go under the water... I like to play with this idea of a lake, or a sidewalk, or an escalator, seeing them as an infrastructure or a score, and then search for the right interface to play it. (Christian Hansen)*



The first chapter of *Ríos Trilogy* constitutes a linguistic software Laura has developed online², which maps information from social media (currently Twitter) via a set of hashtags that would relate to the Amazon rainforest. The results of this database analysis are then applied to the geo-reference marks of territories which undergo socio-environmental threats (d.i. zones of extraction of oil, gas and minerals). Then, she makes visual interventions into the actual topography of the territory. It would lead to chapter two: a series of 3D printed clay sculptures. 'These sculptures act as archaeological pieces, as containers, as archives of historical moments that register the semantic relations between hashtags related to the Amazons environmental and social problematics.' The third part of the project is a VR installation which relates to the sculpture series and examines the tensions between a local and global perspective. Laura Colmenares Guerra has been selected to participate in Labverde - Arts Immersion Program in the Amazon in September, where she will be working on 360° cinematic images for this ongoing VR project.

² Rivers // Amazonia geo-linguistics

I am also in full research about how the indigenous populations relate to this landscape. I had the opportunity to discuss different topics with a shaman in Peru and I sense that their logic is so different from ours, that it's almost impossible for us to grasp. The physical reality that we perceive is one level, but there are many other levels of reality to which they connect. The 'otherness' that we cannot explain with scientific or pragmatic knowledge, they explore it through the realm of 'magic', or their relationship with plants for example. The people who are living in the Amazonian forest are amazing botanists. The forest is like a drugstore from which they can make their own preparations or solutions, and through which they connect with this other world.
 (Laura Colmenares Guerra)

In the beginning, Laura Oriol was curious about the Surrealists' attempt to develop collective creative practices in which the unconscious mind could be revealed, experienced or enabled to speak. Her participatory project *The Archive We Live In*, departs from that curiosity. She tries to understand what it means to inhabit a neighbourhood and to monitor this archive that is the mind/body, in a continuous dialogue. Laura Oriol imagines an ongoing project for a month, since it needs the time to slowly grow. In the beginning, there is not so much... A first idea, some traces, a question... For her try-out at KASK - School of Arts, she prepared questions in advance that she placed in a wooden bowl.

As her family and partner also work with wood, she figured it is part of her own heritage. When she had more time on her hands during lockdown, she started carving, and decided to introduce the bowl into the project. She couldn't really explain why, but 'there is something about the history that this particular wood carries, in general'. She was able to harvest this walnut wood in France. It carries the memory of in the 60s when agriculture was reorganised into a more industrialised form. Previously, the land was divided into smaller fields, with hedges made of walnut trees. In order to redistribute the land, these trees were cut down.

The practice I try to develop is imprinted with this curiosity and I sense that the invisible knowledge I would like to make visible is the knowledge that we do not know we carry. Sven Lindqvist in Exterminate all the Brutes writes: "I would like to disappear into the desert, where no one can reach me, where I have all the time in the world, to disappear and not return until I have understood what I already know." He also says something akin to the idea that it is not the knowledge we lack but the courage to understand it. I think 'the archive we live in' attempts to collect what lies dormant inside us but also the labor that it is to acknowledge, take 'ownership' of that which we know but do not understand. This labor of articulating thoughts is what I'd love to make visible. This is a kind of dialogue that is 'identity at work' or 'in movement'. (Laura Oriol)



The questions were about not so much content, not really thematised, but to create a kind of discomfort, or they were abstract or specific enough that people wouldn't know how to respond and would have to improvise. A question I really enjoyed was: 'Speak about the others that live within you.' It was directed in a way to try to make visible that we are intersubjective beings, that visitors were not impermeable to others and the environment but they actually are already in a dialogue to make this come out of it. (Laura Oriol)

During a dinner we had in July, speaking from her own practise, Laura Oriol introduced another question

What needs to be made visible?

"What knowledge needs to be made visible?" This question appealed to us all, as a generous and open starting

What needs to be chased?

point for the exhibition; and became the trigger for its title; and would also function as a score for the artists while

What needs to be moved?

they would produce new work during the summer. Christian also mentioned the set-up of a jazz rehearsal, a quick

What needs to be translated?

sound check, channelling, connecting, checking in, featuring; providing space to offer a maximum of possibilities,

What needs to be improvised?

the exhibition as catalyst for lively experiences, first intimate, then public, then, eventually, gone.



As an inhabitant of a landscape from moving things, I would like to connect that landscape type to these notes of being on the move, jogging, biking, going from a to b. There is no real question, it more appears as a kind of mood, based on associations. Like what is the language that you have in common with this given landscape? I would like to chase the common characteristics, and I still don't know what I am chasing, it's just seeing something (an object or a stretch of land) and write it down in your notebook, and then you get back to it when there is a new idea.
 (Christian Hansen)

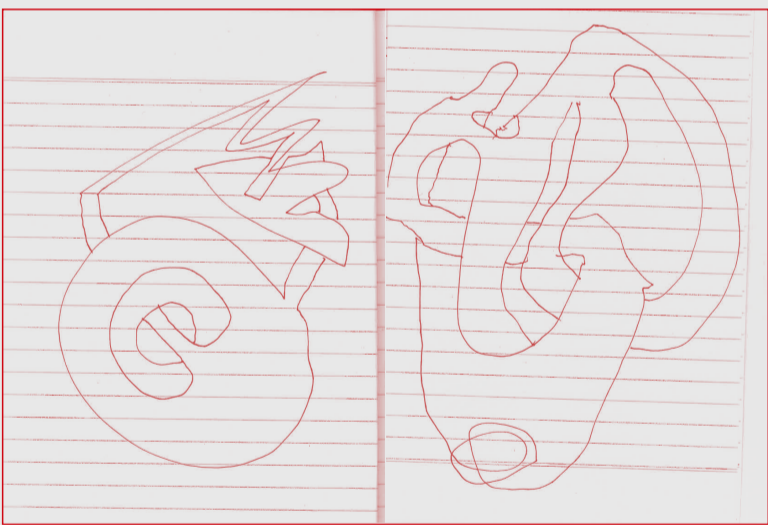
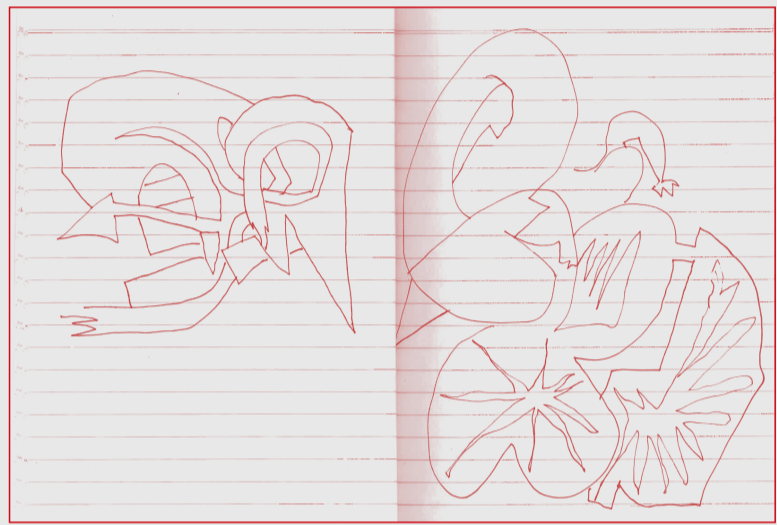
Dannie.n is a biannual art-zine about the artistic research, themes and discussion topics of artists involved with nadine and is partially printed with the risograph

Dannie.D was published on the occasion of the summer expo in n0dine in 2022 with Laura Colmenares Guerra, Christian Hansen and Laura Oriol

Dannie.D is curated by Phyllis Dierick
 Texts by Phyllis Dierick, participating artists

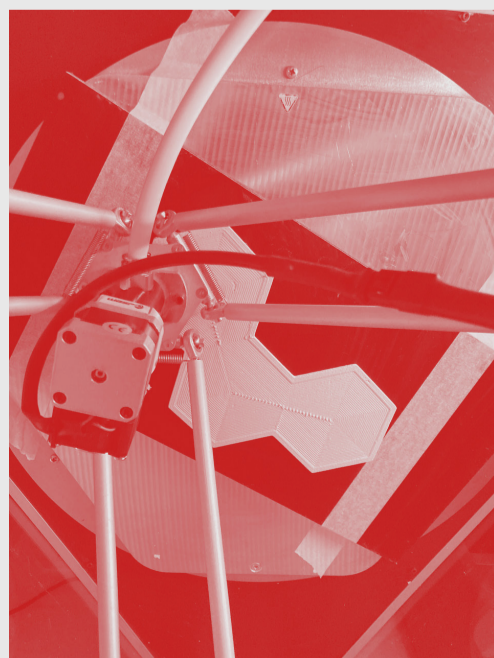
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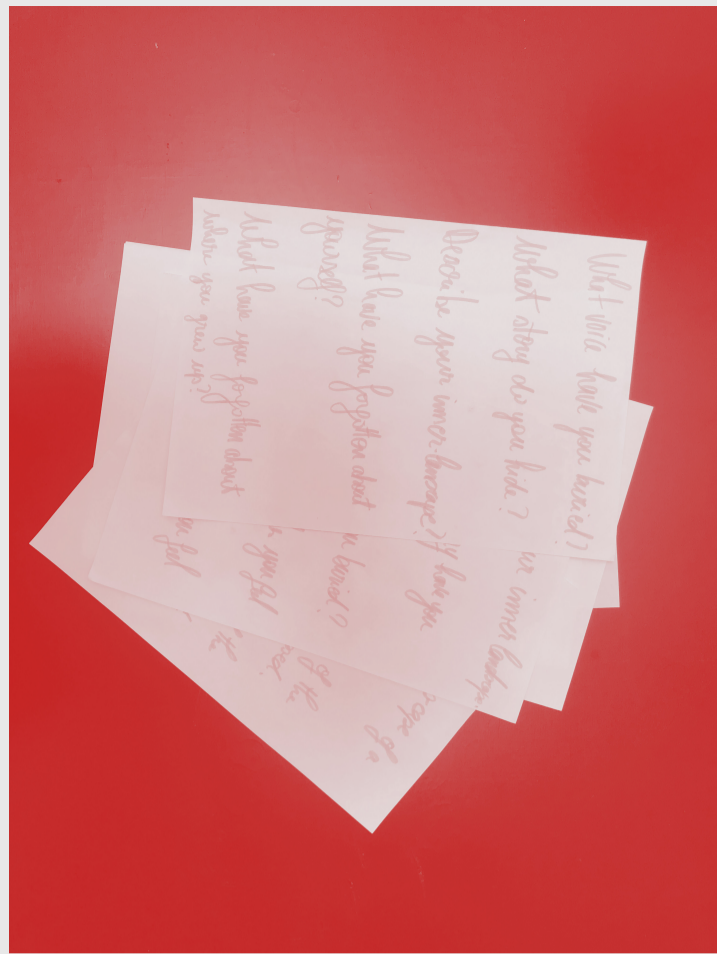


Christian Hansen thought about his notebooks, and the more general tools he uses in his practice. Currently he is reading *I Swear I Saw This* by Michael Taussig, who calls for new ways of seeing and using the notebook as form. The book provides insight into the imaginative, lively experiential logic of discovery, and the interfacing of inner and outer worlds. As well as taking memory as a central motif, Christian focuses on the small details and observations in his notebooks. Hereby, he also explores what drawing means for him when he's out in the field, as a kind of anthropologist. Christian's many notes, small drawings, sentences and single words are all made while moving; and he proposes to work with the shuffle between ideas in his head, and notes on paper. Phrases come to mind, while he is on the move, that could be used as song titles. These titles could, in turn, work as a score to produce a sculpture with sound, or an object.

Laura Colmenares Guerra used the time of this project to work on a new series of porcelain clay sculptures made with her 3D printer. Following an existing idea, focussing on abstractions of the landscape and a search for complex and yet basic structures in nature, she used a 3D software to make a model based on hexagonal shapes, structures that can be found a lot in nature. The process of making the sculptures combined the direct gestures and tactility of preparing the clay, with the control and layering of the 3D printer. Arranging these new pieces in the space, bringing them temporarily together with pieces of previous research projects, Laura explores different insights into the process and the exploration of her work, here, as well as the representation of the landscape.



Spending time in the space of n0dine, and thinking about the notion of 'landscape', new questions arose for **Laura Oriol**. Simultaneously connected to our inner landscape and the memories of place – these questions are proposed to an archive which is the mind/body, summoning a memory field through exercises that are deliberately vague. The audience can respond to the questions, by making a voice recording. The recordings are can be uploaded in a dropbox file titled Horizon Line, which is accessed through a QR-code in the space. For the duration of the exhibition, the archive will grow, and people can also react to other recordings in the same manner. The idea of a horizon line relates to an imaginary end of sight, the limits we encounter in our own thinking. With this project, Laura challenges our minds' properties; and explores the transient nature of 'becoming' in order to build an archive. The archive requires a human presence to give it a meaning, or re-discover a meaning...



PROPOSAL OF A SCORE - AN ENTANGLED BEGINNING (2022)



- 1. Pick one of the questions. You need not to really understand it.**
- 2. Speak for 10 min starting from this question, however clear or confused you may feel. Record yourself with your phone.**
- 3. Send the recording over the chat.**
- 4. After listening to one other recording. Record yourself speaking your thoughts activated by what you heard.**

<p>This way of thinking about the notebook seems to me all the more fitting and fruitful because of the peculiarities of <i>the knowing</i> that anthropological fieldwork produces. The notebook provides an apt vehicle for conserving this knowledge, not so much as an inert record, but as something quite different, something alive, which is why I have used the ongoing, present inflection of that word—<i>knowing</i>—as in a type of <i>knowing</i>.</p> <p>As regards the drawing, what am I doing? I really don't know. I am no art critic or historian and certainly not much of a drawer. All I can say in my defense is that the text pretty much wrote itself as a continuous reaction to that one image. Sometimes I tell people it's like lifting off the layers of an onion, one after the other—a familiar image, after all. But it is more accurate to say I was drawn along.</p> <p>At this point I cannot resist clues laid down in the English language. To draw is to apply pen to paper. But to draw is also to pull on some thread, pulling it out of its knotted tangle or skein, and we also speak of drawing water from a well. There is another meaning too, as when we say "I was drawn to him," or "I was drawn to her," or "He was drawn to the scene of the crime," like Raskolnikov in <i>Crime and Punishment</i>. Drawing is thus a depicting, a hauling, an unraveling, and being impelled toward something or somebody. I will be doing this twice over, first in my drawing and then, in what I have to say about it, drawing on my drawing.</p>	<p>This book is about drawings in anthropological fieldwork notebooks that I kept during my travels in Colombia over the past forty years. Well, that's how it started. But now that it's finished, I see that it's really about notebooks and one drawing.</p> <p>As regards notebooks, ever since the killers came riding into town in 2001 and I published an account of that in diary form, I have been thinking about fieldwork notebooks as a type of modernist literature that crosses over into the science of social investigation and serves as a means of witness—as in <i>I Swear I Saw This</i>. They say science has two phases: the imaginative logic of discovery, followed by the harsh discipline of proof. Yet proof is elusive when it comes to human affairs; a social nexus is not a laboratory, laws of cause and effect are trivial when it comes to the soul, and the meaning of events and actions is to be found elsewhere, as in the mix of emotion and reasoning that took the anthropologist on her or his travels in the first place. Thus I felt it was time to think a lot more about the first phase of inquiry—that of the imaginative logic of discovery—which, in the case of anthropologists and many writers and other creative types, such as architects, painters, and filmmakers, to name the obvious, lies in notebooks that mix raw material of observation with reverie and, in my own case at least, with drawings, watercolors, and cuttings from newspapers and other media. Not all notebooks are like this or do that. But the potential is always there, and the notebook offers you this invitation so long as you are prepared to kindle the mystique pertaining to documents that blend inner and outer worlds.</p>
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In the introduction of *I Swear I Saw This*, Michael Taussig refers to an ongoing, present 'inflection' of the word 'knowing', as a 'type of knowing', which relates to the third meaning introduced by Roland Barthes: "it is not really a meaning at all, but a gap or hole or hermeneutic trap that interpretation itself causes while refusing to give up the struggle."