

zone 2 source

EXHIBITION

art
nature
technology
AVILIONS

September 8 – November 10, 2019

WAITING
ROOM

Amstelpark,
Amsterdam

het Glazen Huis

Terike Haapoja & Laura Gustafsson

WAITING ROOM

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Zone2Source is proud to present *Waiting Room*, a new work by Gustafsson & Haapoja in collaboration with sound designer Jaakko Autio. Gustafsson & Haapoja are invited to Zone2source to develop this project within our series of programs investigating the theme of inter-species relationships through a political and technological lens. *Waiting Room* investigates institutionalized violence and the ways in which it is normalized in society.

Waiting Room, specifically developed for our glass pavillion, is part of Gustafsson & Haapoja's ongoing pursuit to explore the value systems of institutions as well as paths to a world where not only humans but life itself is central. *Waiting Room* shows us the animal factory as the institution which is most symptomatic for the way our society relates to animals but renders them invisible in our living environments. Within this institution, there is a division of life between active life of humans and the passive, bare life of non human animals. In the Amstelpark, visitors have a completely different encounter with the park animals, as opposed to their experience with the animals they consume as food. The symbol of Amstelpark as a human-made park, proposing a peaceful relationship between humans and nonhumans, is integral to the development of this project. Gustafsson & Haapoja play with this contrast between the park and the animal industry in their exhibition.

Waiting Room is a sound installation that brings an immersive sound scape heard from 16 speakers into an otherwise empty room. The sound scape is an audio documentation of the room in which pigs are waiting overnight before being brought to slaughter. Otherwise invisible, the animals become ghosts that haunt the society that denies their death.

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het Glazen Huis
September 8 – November 10
2019

OPENING
Saturday September 7

DEBATE
2.30–5 PM

OPENINGS RECEPTION
5–7 PM

Terike Haapoja & Laura Gustafsson

www.gustafssonhaapoja.org

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The sound installation will be accompanied by a video work *Terror Archive*. The archive is built around the words terror and terrorism. The word terrorism is used by the status quo as a way to describe forces that challenge its premises: for example, animal rights activism has been called terrorism. The aim of terrorism is to cause terror, fear. Terror refers also to the fear experienced by those subjected to state sanctioned violence. *Terror Archive* consists of words and concepts through which Gustafsson & Haapoja map out the mechanics of state sanctioned violence and the ways of making beings—human beings included—'killable'.

In *Waiting Room* Gustafsson & Haapoja play with the double exposure of the park and the livestock industry, and the simultaneous invisibility and presence of the industrial factory farm, proposing that it is more representative of our relationships to other life forms than the ideology the park presents.

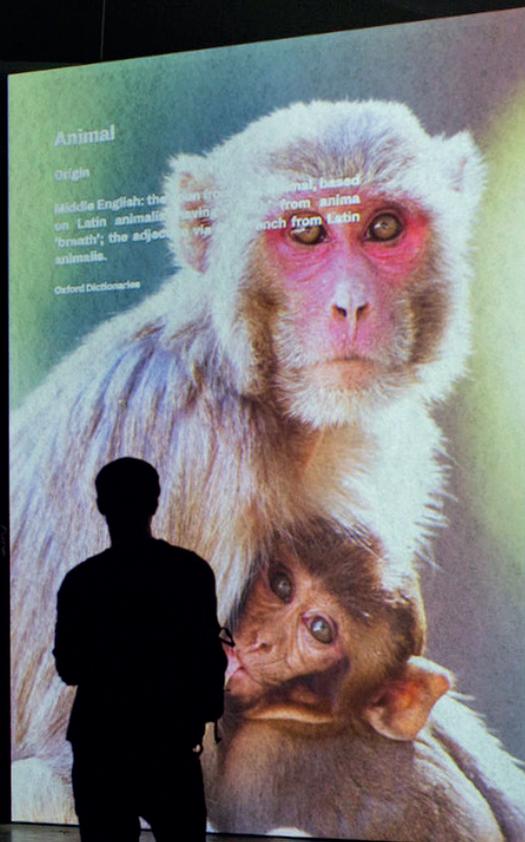
Expect to survive by Laura Gustafsson

The title, *Waiting Room*, is beautiful. Very poetic, dramatic in a wistful way. Yet it feels false, disloyal. It opens the door for symbolic interpretation, and distracts the audience from grasping the materiality of the work. The lives and deaths behind the voices.

The pigs are not symbols. They are not waiting. They may be terrified by the smells of the space, but they do not expect to have their lives brutally ended, or at least are prepared to put up a fight. It is not a waiting room for them, it's one of the production facilities they live their lives in. They expect to survive. We the artists, the title-givers, know what will happen, the exact moment of their death, and after that moment, we go on with our lives.

The relationship feels exploitative. We must co-operate with people who own the slaughterhouse and work there (the meatpacking companies that would give any response to our requests were very small, often run by as few as 3 people, so the manager would also be the one doing the actual killing). We must understand that they are not the enemy, they try to make their living. Not to see them as killers. It is what they do, not what they are. We empathize with them.

Whose side are we on?



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Since childhood it has been my dream to rescue animals from being murdered. A dream and a nightmare—an endless task, truck load after truck load, billions and billions of lives defined as ‘livestock’. How could I ever decide who gets to live. It’d have to be all of them. All or none at all.

Yet they are individuals, each one of them. Their individual life has an immeasurable value to themselves. Twenty-four non-waiting individuals in this specific place on that specific night. To have been able to save even one of them.

I didn’t want to see the slaughterhouse, speak to the manager, nor be there during the recording. The fact that there’s nothing I could have done is too agonizing for me. But regardless of my agony or the lack of it, they live and die. It happens beyond my sight, all the time. If I don’t rise up, does it mean I approve?

On highways, it pains me to see the trucks transporting live animals. Their worried, curious, anxious noses peeping from the ventilation openings. Why am I happier when the vehicle is empty? Do I want to believe nothing happened—that the infantile drawing of a smiling and dancing pig on the side of the truck is not a cruel joke.

To see is to witness. Witnessing is incriminating, it forces me to participate. It turns me into an accomplice. I don’t want to see but I can’t unsee. That is the liminal space where haunting takes place.

ABOUT THE ARTISTS

Gustafsson & Haapoja is a collaboration between visual artist Terike Haapoja and writer Laura Gustafsson. Their long term project explores problems that arise from the anthropocentric world view, and seeks to open paths for more ethical ways to coexist. By imagining histories according to other species, investigating how language enables ‘othering’, or mapping out the long history of animalization Gustafsson & Haapoja brings forth questions regarding the impact of biotechnologies, industrialization or systems of knowledge production on the lives of both humans and other animals.

The work of Gustafsson & Haapoja manifests itself in exhibitions, stage work and texts. The Museum of The History of Cattle, first exhibited in Helsinki, 2013, was awarded the Kiila prize for socially engaged art. The publication History According to Cattle was released in 2015 by punctum books and Into publications. The Trial, a participatory performance on the legal personhood of non-human animals had its premiere in 2014. The large scale installation and lecture series Museum of Nonhumanity opened in 2016 in Helsinki and has toured in Italy, Norway, UK, Taiwan and Denmark. Gustafsson & Haapoja received the Finnish State art council’s Media Art Award in 2016.

Jaakko Autio is a sound designer based in Helsinki, Finland. He works with theatre sound design and multichannel sound installations. In his artistic practice, Jaakko Autio aligns his yogi-practice and artistic phenomenas together. In his work, Jaakko Autio is interested in renewing perceptions of life.

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PUBLIC PROGRAM

Saturday September 7 • het Glazen Huis, Amstelpark

DEBATE • 2.30–5.00 PM

2.30 PM Introduction by Alice Smits,
director zone2source

2.45 PM Terike Haapoja and Laura Gustafsson present
and discuss the concepts behind their
collaborative work

3.30 PM break

3.45 PM Kristo Murimaa, who has worked with the animal
liberation movement since the early 90's and
investigates animal production facilities for 15
years in Finland, the Netherlands and elsewhere,
will talk about his experience in undercover
investigations into the relationship between
humans and production animals.

4.15 PM debate with Terike Haapoja, Laura Gustafsson,
Kristo Murimaa and Jaakko Autio on state terror,
activism and art

OPENING • 5–7 PM

Exhibition **WAITING ROOM**

Terror

NOUN

1 [mass noun] Extreme fear.
'people fled in terror'
[in singular] 'she had a terror of darkness'

1.1 The use of extreme fear to intimidate people.
'weapons of terror'

1.2 [often as modifier] Terrorism.
'a terror suspect'
'a terror attack'

1.3 [in singular] A person or thing that causes extreme fear.
'his delivery is the terror of even world-class batsmen'

1.4 (**the Terror**) The period of the French Revolution between mid 1793 and
July 1794 when the ruling Jacobin faction, dominated by Robespierre,
ruthlessly executed anyone considered a threat to their regime.
Also called "Reign of Terror"

2 (also **holy terror**)
informal A person, especially a child, that causes trouble or annoyance.

Phrases

have (or hold) no terrors for someone
Not frighten or worry someone.
'death held no terrors for him'

Origin

Late Middle English from Old French terrour, from Latin
terror, from terrere
'frighten'.

Pronunciation

terror /'tɛrə/

www.lexico.com

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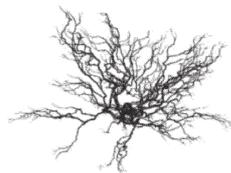
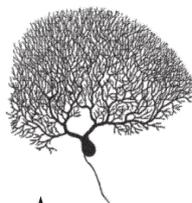
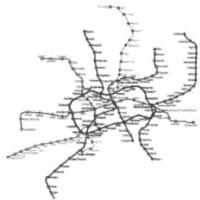
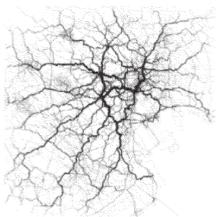
Zone2Source is an international platform for art, nature and technology located in two pavillions in the Amstelpark; the Glass House (exhibitions and presentations) and the Rietveld Pavilion (office). Zone2Source invites artists to develop and present projects in an around its venues in which alternative practices and imaginations are proposed regarding our relation to nature. As its name suggests, Zone2Source is concerned with a return to the source to observe and experience anew in order to explore alternative relations between humans, nature and technology.

Zone2Source is inspired by the specific character of the Amstelpark which was designed for the Floriade of 1972 (an international horticultural world exhibition) from which its special gardens and pavillions are derived: the concept of the park as a way to organize and observe nature and the world exhibition as a platform for innovative ideas. We need to rethink the relation between nature and culture from a new definition of ecology to bring people, nature and technology together in a dynamic and symbiotic relation in which the concept of care can become meaningful again. The challenge the current ecological crisis poses us is to create new images and imaginations which reshape the intrinsic entanglement of humans and their environment. The Amstelpark, which forms the inspiration and context for our projects offers a unique location to explore these matters from the vantage point of art.

Zone2Source imagines possible worlds on the cross points of art, science and nature. Every two months we present solo and group exhibitions in and outside the Glass House . Around this we organize a program of discussions, lectures, workshops, performances and excursions which delve further into the projects and allow the public to think along on themes such as energy, alternative economic systems, bio-engineering, posthumanism, commons, design of alternative living environments, sustainability, regrowth, sensory experiences, eco-technology, culture-landscapes, multi species communication etc. We further organize multiple year research programs in collaboration with partner organizations around eco-technology and land (art) interpretation practices and invite artists, performers and designers regularly for an artistic park research project in which specific aspects of the Amstelpark are brought into focus.

With our transdisciplinary program around art and ecology we believe that art can play an important role in contributing to the development of an eco-sophy as a guide to a sustainable relation to our earth.

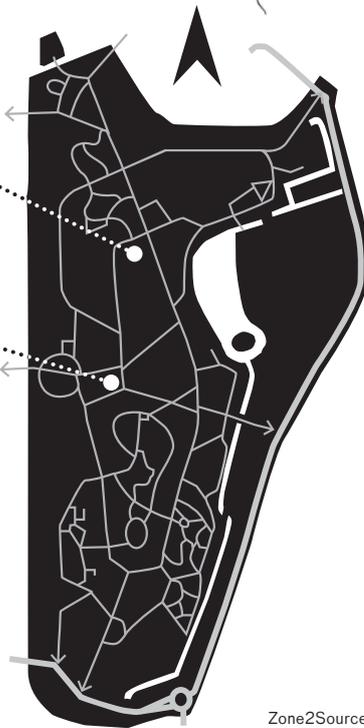




Rietveld Pavilion
OFFICE

het Glazen Huis
EXHIBITIONS
& PRESENTATIONS

open Friday–Sunday
1–5 PM and
by appointment



info@**zone2source**.net
Amstelpark 4
1083 HZ Amsterdam
zone2source.net

Zone2Source is een tentoonstellingsplatform voor kunst, natuur en technologie in het Glazen Huis en Rietveld Paviljoen in het Amstelpark in Amsterdam. Mede mogelijk gemaakt door:

Zone2Source is an exhibition platform for art, nature and technology located in het Glazen Huis and the Rietveld Paviljoen in the Amstelpark in Amsterdam. Kindly supported by:

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