

WE YOU INFORM CONCERNING
THIS YEAR'S PROJECT

Onomatopee 75

WHO TOLD YOU SO? !

Stories of collectivity vs.
individual narrations

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WE PRESENT THE FIRST EXHIBITION
IN A SERIES OF FOUR

Onomatopee 75.1

WHO TOLD YOU SO? !

#1 Truth vs. Government

"What we need is Star Peace and
not Star Wars"
- *Mikhail Gorbachev*

Opening

Friday April 13th, 20:00

Duration

April 14 - May 27

Open

Thursday till Sunday, 13:00-17:00

Onomatopee 75
Research project

"Who told you so? !"

STORIES OF COLLECTIVITY VS. INDIVIDUAL NARRATIONS

Who told you so? ! is the 2012 Research project year-program featuring four group shows, delivering four chapters of social ambiguity.

The truth vs. government, organisation, scene and family: about the secularisation of stories of social cohesion through individually processed hybrid flows of information.

Living through ambiguity and searching for cohesion: this is where we pair up the increasingly hybrid character of the points of reference by which we narrate our personal identities, together with our need for stories that allow us to engage in social cohesion (government, organisation, scene and family) and proceed to confront these traditional social structures.

A project wherein Onomatopee unleashes various designers and critics to highlight specific fields of ambiguity as stories of social cohesion: on the level of government, social organisation, scene and family. On these stages, we are challenged by texts and images to approach the narrations of our identity and stories of our cohesion. In four group shows that function as chapters Onomatopee attempts to take an in-depth look into the story and the narration: our individual play with sources of information and the desire for social cohesion.

Onomatopee 75.1: Research Project

Who told you so?!

“What we need is Star Peace and
not Star Wars”
- Mikhail Gorbachev

With:

Aleksandra Domanovic (SI / DE),
Foundland (NL),
Gokce Suvvari (TR),
Group R.E.P. (revolutionary experimental space) (UA)
Lieven De Boeck (BE),
Mauro Vallejo (ES),
Monika Löve (EE / UK),
Slavs and Tatars (INT)

+ Project specific texts by Dr. Jonathan Short
and Matteo Lucchetti
+ Project specific poem by Joost Baars

Curator/editor: Freek Lomme
Exhibition design: Dave Keune
Graphic design: Novak Ontwerp
Made possible thanks to: Municipality of Eindhoven
and Mondriaan Fund



Still from 'Turbo Sculpture',
a film by Alexandra Domanovic



This first chapter of our year-long Who told you so? program focuses on the story of Truth vs. Government. The stories that construct our national identities become arguable as they are overrun by an extreme flow of global data exchanges via Internet, social media, travel and migration. Humanity has become global as the stories we deal with on a daily basis arise from everywhere across the globe. We generate our own narration through these in an eclectic manner, intuitively. Identities are configured from the bottom-up, throughout the lively narrations of the multitude. Meanwhile national and supranational governments attempt to offer identities in which we can find cohesion, just as the “European” storyline is trying to postulate something of a Jewish/Christian/humanist body.

Mirror #1 by Lieven De Boeck

This first chapter takes on the visual and textual narrations that are able to question the official story and help us to produce our individual narrations. They provoke us to doubt the context in which the story of the government presents itself, and allow for speculation and new relationships through which we are able to playfully recount the configuration of the narrative. It stimulates us to go beyond our own pleasantly eclectic narratives as well as the constant stream of “official” stories

MOTIVATION

When the narration molds the story to its own will, design shows itself as a powerful instrument: from advertisements to political chit chat, from textual to visual metaphors, from boasting at work to the power of a few words that can boost somebody's spirit. If we play this game well, we become powerful: we can impose our will onto others and the world around us. This is the manifestation of the strength and power of the individual whistleblower rewriting the story, or of the greatest influence of collective delusion - for better or for worse.

Ambiguous information is questionable information. Sources of information - from media to personal conversations and individual beliefs - are tumbling ever more frequently over each other. This project approaches ambiguisation as a meaning-creation process in a social context. Ambiguisation as a way of communication through which meaning shows its ambiguity, when it shows itself differently and subversively to the status quo or delusion. The moment at which we raise the question "why is that then?" It anticipates a current in which the story of the one is hijacked by the other; where the meaning is made suspect is even declared to be false. Often this occurs secretly and unconsciously. In short, the signified truth of the one is questioned by the other. This project shows its fascinating manifestation within specific social contexts and challenges us as individuals to relate to these more sharply.

Onomatopee takes on a number of societal cornerstones in which ambiguous truths come to light: ambiguisation as a meaning-creation process in a social context. The project consists of four sections: four exhibitions, which will appear as four chapters in the final publication. The sections are as follows: Truth vs. Government ("What we need is Star Peace and not Star Wars," March - April); Truth vs. Organization ("The trust of the innocent is the liar's most useful tool," May - June); Truth vs. Scene ("Accent your positive and delete your negative," September - October); and Truth vs. Family ("What must it be like for a little boy to read That daddy never loved mummy?" November - December). Through the eyes of various experts, artists, designers and more, this ambiguity is made tangible and brought up for discussion. They present ambiguous fields of tension, from conservative traditionalist to progressive narratives, especially at a time when left and right do not help us in getting further.

Onomatopee believes in individual freedom, but finds it unacceptable to link truth to dead authors, to faith or to the eye of the beholder. Our capacity to be creative and think outside the box invites us to pick up communication as a political game. It challenges us to be independent, and offers us the opportunity to explore the extent to which we can and want to actively participate and interfere therein - or passively surrender.

With this, Onomatopee illustrates that words can speak louder than action, but that we do not have to go along with that. We want to stimulate your senses. This way we can get a clearer view on the preconceptions and implicit assumptions in our world, as well as on the various promises and resources that surround us. This is how we can sharpen our ability to share and deal with information, how we consciously determine our position in the world and stimulate our collective awareness.

UPCOMING:

Onomatopee 75.2

WHO TOLD YOU SO? !

#2 Truth vs. Organisation

“The trust of the innocent is
the liar’s most useful tool”
- *Stephen King*

Opening

Friday June 8th, 20:00

Duration

June 9 - July 15

Open

Thursday till Sunday, 13:00-17:00

This second chapter of Who told you so? focuses on the story of Truth vs. Organisation. Stimulated by and parallel to the rise of mass media such as newspapers, radio and television in the early 20th century, people started organising themselves socially, beyond the boundaries of villages and countries. In the Netherlands this resulted in a compartmentalised society, administered top-down by the leaders of the different compartments and regulated by the union representatives, broadcasters the church and so on.

With, amongst others: Paul Segers, Jacqueline Schoemakers, Job Janssen, Azra Akzamija, Elena Bajo and Parfyme.

Regardless of the religious secularisation that took place, these models of organisation were able to maintain a base – and therefore power – by slightly adapting the range of their production. As social organisations, they found a new economic basis to empower this, by altering their products from class and religion based into a market based story, which emerged in a left and right political spectrum. At this time, due to the fading of European and globally cultural and economic borders and the emergence of new economies and media, these systems begin to erode internally. The new calls for organisation are conservative or progressive. This overlooks the economic management of the “left” and “right” culture, which should be shaped through public and private investment. There is no body that can provide a basis for the new administration.

What is remarkable is the growing gap between younger generations who are open to the necessary risks of our globalised world, and the older generations who are afraid to lose their accomplishments, as can be identified in the divide between the young and the older segments of labour unions; for example in Spain, where the youth has no future, or in the Netherlands, where a grey wave of elderly people is likely to become a heavy financial burden.

Within this context, the increased presence of purely commercial broadcasting stations – that are dominated by the state in Italy, but unprecedented in the Netherlands until the early 90’s – created a diffuse and distrustful landscape for social recognition and identification, thus giving power to a growing mistrust. These commercial platforms do not hold any social representation; they are a body without spirit. Meanwhile, new media add another layer of confusion, allowing everyone to get their voice heard and use their own sources: from the populist and anti Eastern-European Freedom Party blogs, to blogs by Occupy groups. And what did Occupy represent anyway? Is it the post-political mass of undecided voters? Is that the definition of the multitude...?