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27 October 2021 – 2 January 2022

MARJOLIJN DIJKMAN

SHIFTING AXIS

ENGLISH

SHIFTING AXIS

Shifting Axis, Marjolijn Dijkman's first large-scale solo exhibition in Germany, offers insight into the oeuvre of the Dutch artist, whose fascination with humankind's hunger for knowledge and discovery has produced an exciting practice in which the paths of science, cultural history, and art converge. The exhibition's title is borrowed from a 2015 landmark work by Dijkman: a site-specific installation that is an altered version of a Foucault pendulum. The French physicist's pendulum from 1851 was the first tool to satisfactorily demonstrate Earth's rotation on its axis. But the traces made by the particular trajectory of Dijkman's pendulum are only partly created by the rotation of Earth; they are also manipulated by a hidden digital and mechanical system that influences the pendulum to take on unpredictable movements. The mesmerizing and constantly changing patterns made in the sand below the pendulum suggest a spinning Earth that is out of balance. The exhibition's title thus intends to highlight that the wider context in which we revisit Dijkman's works is one of the looming climate catastrophe, and in particular the moment in 2015 when Inuit Elders warned of their odd observations in the Arctic and not long after scientific studies suggested that Earth's axis is indeed shifting.

All the artist's research-based projects are driven by curiosity with how cosmic forces relate to human science, cosmology, and our bodies, and furthermore how these scientific quests have been represented in cultural history. Dijkman's critical and poetic investigations use scientific tools to facilitate her projects, while acknowledging that the basic questions and interests of scientific research are not "neutral" or objective but rather rooted in our cultures and ideologies. The visual dimensions into which Dijkman invites viewers are largely inaccessible to the naked human eye. She builds her visual universe by looking into both the microscope and the telescope, constantly reflecting on the limitations of the body and the human quest to overcome them.

In the case of the video installation *Prospect of Interception* (2016), an asteroid is pictured as if through a telescope, as the work ruminates on humankind's changing imaginary regarding celestial bodies and our future place in the universe. At the opposite end of the scale, the feature docu-science drama *Reclaiming Vision* (Marjolijn Dijkman & Toril Johannessen, 2018) is captured through a light microscope and features a diverse cast of microorganisms, which the artists sampled from the brackish waters of Oslo. In her video *Surviving New Land* (2010), Dijkman portrays an artificially created island in the harbour of Rotterdam, built in the hope of making the city's port one of the world's largest by enabling it to handle the massive traffic from China including the giant Chinamax ships. Dijkman pairs the footage with audio tracks borrowed from various classic adventure films that romanticize the excitement of discovering—to Western minds—new and unknown lands, highlighting the underlying narrative of profit-seeking domination that is as much a driving force of discovery as scientific curiosity is.

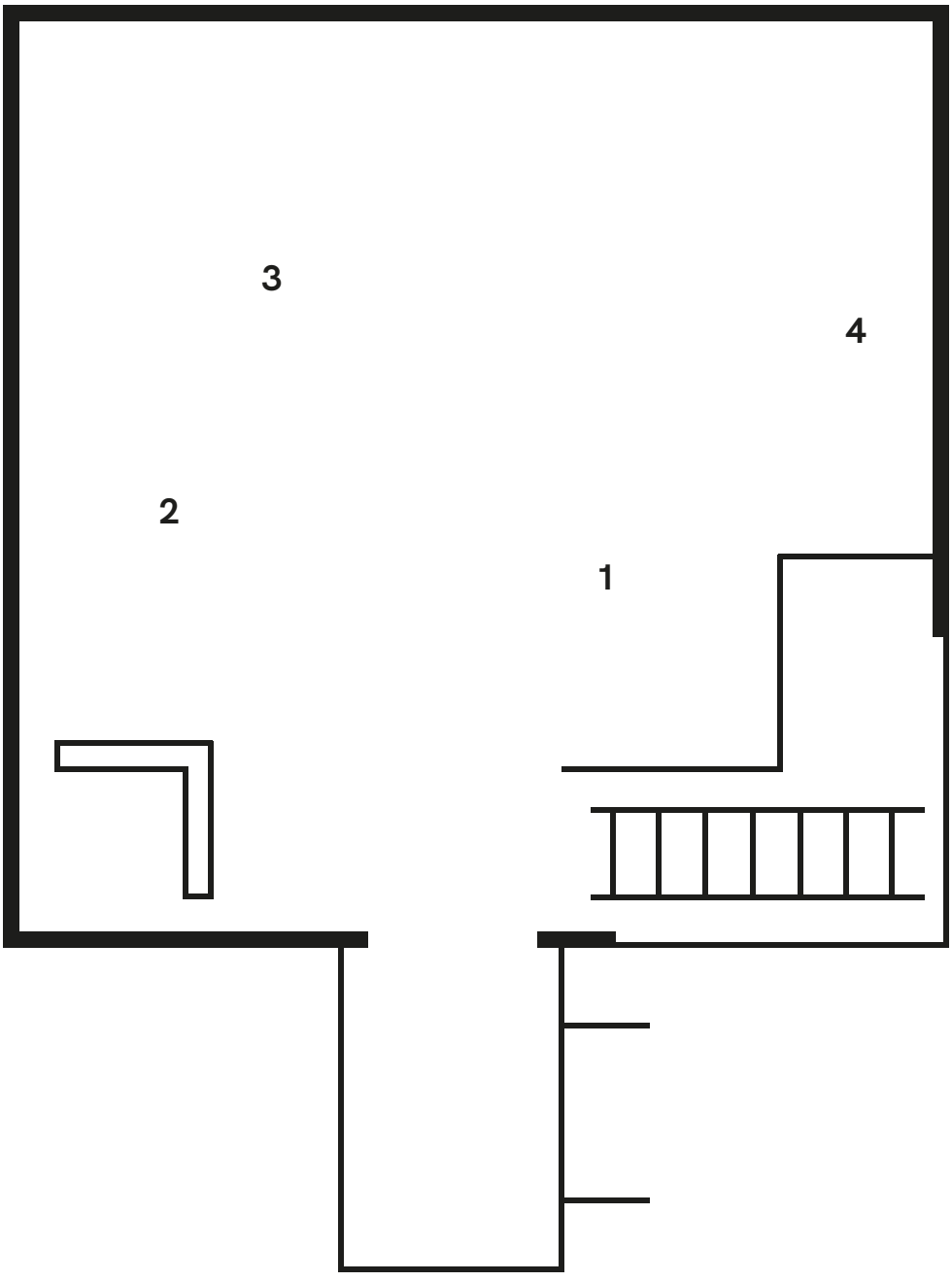
Whether investigating water and its inhabitants (which play an important role in predicting various ecological scenarios for many coastal societies worldwide), faraway celestial bodies, or earthbound traces left by human activities, Dijkman's films reflect upon the relationship we humans have with our surroundings, in all their dimensions, especially through what we cannot see but upon which our influence is inarguable.

Nearly all Dijkman's works question the perspective of human vision, by seeking to look in completely different directions, scales, and ways. And this shift of perspective is what appears to be needed now: as all our previous understandings of the world seem to fall into confrontation in the face of the world-

endangering climate crisis, humankind urgently needs to discover new visions, starting with new outlooks on the world.

Alongside site-specific video and sculptural installations, the *Shifting Axis* exhibition displays yet another iteration of the artist's ongoing LUNÄ project (2011–): an installation in the Edith-Russ-Haus for Media Art's semipublic installation case, the Aquarium. LUNÄ is a copy of the original table used by the Lunar Society, an eighteenth-century group of British industrialists, scientists, poets, and writers. They used to hold inspiring meetings—mostly at the height of the full moon—during which they explored the ways that science, technology, and art could serve society. Three centuries later, LUNÄ revisits this moment of historical significance. A facsimile of the table around which the Lunar (mostly, at that time) men met provides context to speculate on and critically investigate topics that the original society discussed as well as to explore new ideas within related fields.

SHIFTING AXIS | Ground Floor



1
SHIFTING AXIS

2015
Mixed media installation

Shifting Axis is an alteration of the Foucault Pendulum, named after the French physicist Léon Foucault, who first used it in 1851 to demonstrate the rotation of the earth on its axis. It was the first satisfactory demonstration of the earth‘s rotation using laboratory apparatus rather than astronomical observations.

The installation consists of a steel pendulum and a circle with fine white sand. The traces made by the trajectory of the pendulum are partly created by the rotation of the earth and partly by manipulation of a hidden mechanical system constantly influencing the course of the pendulum into an unpredictable movement.

The mesmerising movement, suggesting a spinning earth out of balance, is creating a constantly changing pattern in the sand. The movement of the steel pendulum in the sand creates a captivating sound that enhances the almost hypnotic effects on it‘s viewers.

Technical installation realised by: Lukas Pol

Originally commissioned for Global Imaginations, Museum De Lakenhal with the Leiden University, National Museum of World Cultures and Leiden Global. De Meelfabriek, Leiden, NL (2015)

2
MIRROR WORLDS

2016
Mixed media installation

Mirror Worlds is a sculptural light installation consisting of a Japanese magic mirror (Makyo) with a solar map with the coordinates of our solar system in its galaxy hidden inside the surface, mounted on a purpose made metal tripod. The coordinates are only revealed when the mirror is lit by direct sunlight, within the reflection of the light on the wall. The installation refers to the use of heliographs for signalling to reveal your coordinates or to ask for help and rescue. The work links different historical and contemporary ideas on how to message intelligent alien civilisations (METI), and intertwines techniques and knowledge from different cultures and temporalities. Similar to the fact that it could take millennia before we hear back from a possible civilisation after sending a message, *Mirror Worlds* mixes up different forms of METI technologies from large periods of time.

The core tension in the discussion around METI is often focused on the idea that revealing our coordinates could be a dangerous thing to do, since we don’t know who will intercept them. The work reflects on this complexity and is a contemporary form of ‘worshipping’ our unique coordinates with our sun as a point of orientation. Like the magic mirror has functioned both for the worshipping of a higher form of intelligence or a Sun god as well as a way to hide peoples symbols of belief (like as it was used by censored Christians in early centuries in Japan) this work will both be able to reveal and hide our coordinates, but above all reflect our own mirror image when looking closer for a sign of an alien civilisation.

When lit by sunlight through a cloud, the image is not visible in the reflection. The piece constantly changes in relation to the weather.

It's initial inspiration is the Solar Location Map developed by Frank Drake (founder of the SETI Institute) for the Pioneer Plaques in 1972 and the Voyager Golden Records in 1977. The Pioneer plaques are a pair of gold-anodised aluminium plaques which were placed on board the 1972 Pioneer 10 and 1973 Pioneer 11 spacecraft, featuring a pictorial message, in case either Pioneer 10 or 11 is intercepted by extraterrestrial life. The plaques show the nude figures of a human male and female along with several symbols that are designed to provide information about the origin of the spacecraft.

The Voyager 1 probe is currently the farthest human made object from Earth in space. Voyager 1 has reached interstellar space, the region between stars where the galactic plasma is present. The Solar Location Map is a map which shows the position of our sun relative to some astronomical 'landmarks' called pulsars. Frank Drake thought that the pulsar map possibly can be recognised by a future alien civilisation as it is developed from a perspective outside our solar system which they might be able to observe. The relation between astronomy and navigation has a long history, and in the future of space travel, pulsars with their unique rotational speeds might be used for space navigation.

The updated solar location map is developed in collaboration with astronomer Roy Smits and uses current information on the newly discovered pulsars in the design. As an extension of the famous Blue Marble image of the whole earth and the Pale Blue Dot made by Voyager 1, this map gives shape to the coordinates of our solar system and places us in a bigger picture. As it is very unlikely that the Voyager Golden Records will ever be intercepted by an alien civilisation, they seem more intended for us here on earth.

Magic Mirror produced by: Akihisa Yamamoto (Kyoto, JP)
Solar – pulsar map designed with: Roy Smits (ASTRON, Dutch Institute for Radio Astronomy, NL)
Commissioned by: 11th Shanghai Biennale

3
REMOTE ENTANGLEMENTS, PART I: OBSERVATORIES

2020 – ongoing
2 channel HD & 4K video installation, mixed media
5:26 min

In Dijkman's new project *Remote Entanglements*, her private, formerly unknown family history has become interwoven with the research project. Dijkman's grandfather was interned during the Second World War for his role in the Dutch resistance. He was later transported to a sub-camp of Buchenwald, where he was forced to help build V2 rockets. After the war, the technology behind these rockets was used for space travel. Dijkman decided to confront her family history together with her father. This installation is the first step in the realisation of this project.

A few years ago, when this history was still unknown to her, Dijkman made *Mirror Worlds*, a sculpture relating to the Voyager 1, which was launched in 1977. The probe carries a gold-plated record containing visuals and music, intended to introduce humanity and Earth to alien life. One of the 116 illustrations included on the record in an attempt to provide a representative picture of humanity, mankind's environment and most memorable feats, shows the radio telescope (Westerbork Synthesis Radio Telescope / WSRT) that has been posted in Westerbork since 1970, on the terrain of the former deportation camp. It was assumed that extraterrestrials would understand the design, since it was purely functional.

Today, a memorial centre chronicling the site's history has been built around the telescopes in Westerbork. Camp Westerbork was constructed around 1939 to house Jewish refugees from Germany following the Kristallnacht, but under German occupation, it soon became a deportation camp for Jews, Sinti and Roma. After liberation in 1945, it was turned into an internment camp for Dutch collaborators, and later still, it became a living quarters for Moluccan members of the Dutch East Indies army and their families. In 1970, ASTRON (the Dutch institute for radio astronomy) decided to build its telescopes on the site – it was an ideal spot free of disturbance, uninhabited. Westerbork unites a whole range of worlds and eras: persecution, war, astronomy, and the Dutch colonial past. This project is a personal addendum to the photo launched into space on the Golden Voyager Records.

Today's visitors to the camp face the watchtower that looks out over humanity's most gruesome side. Not far from there are the telescopes trained on outer space. Together, their field of observation covers 360 degrees.

Cinematography: Marjolijn Dijkman
Photography & assistant: Wim Dijkman
Editing: Léo Ghysels
Music: Sun Rings by Kronos Quartet
Composer: Terry Riley
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4
PROSPECT OF INTERCEPTION

2018
1 channel HD video installation
120 min

Somehow, even though when we look into space and we can only see the light sources of the past, throughout time we seem to associate space with the future. In for instance Astrology, the movement of celestial bodies are believed to have an influence on the future development of life on earth and throughout history flyby comets and falling stars are believed to have brought respectively disaster or opportunity.

Another more contemporary form of projecting our destiny into space, revolves around the idea that space colonisation is our only way out of the situation where mankind is 'marooned' on this planet, facing a situation where the impact of mankind on it's environment and each other is irreversibly out of control. According to some the only way for humankind to survive in the future would include us being out there, somewhere in space.

The film is exploring scenarios that propose for instance that living inside an asteroid will be leading us to the 'ultimate human society' and developments in deep space mining currently being developed worldwide motivated to be an inevitable next step in the expansion of technological evolution, a solution for the future lack of resources here on earth and in possible future space colonies.

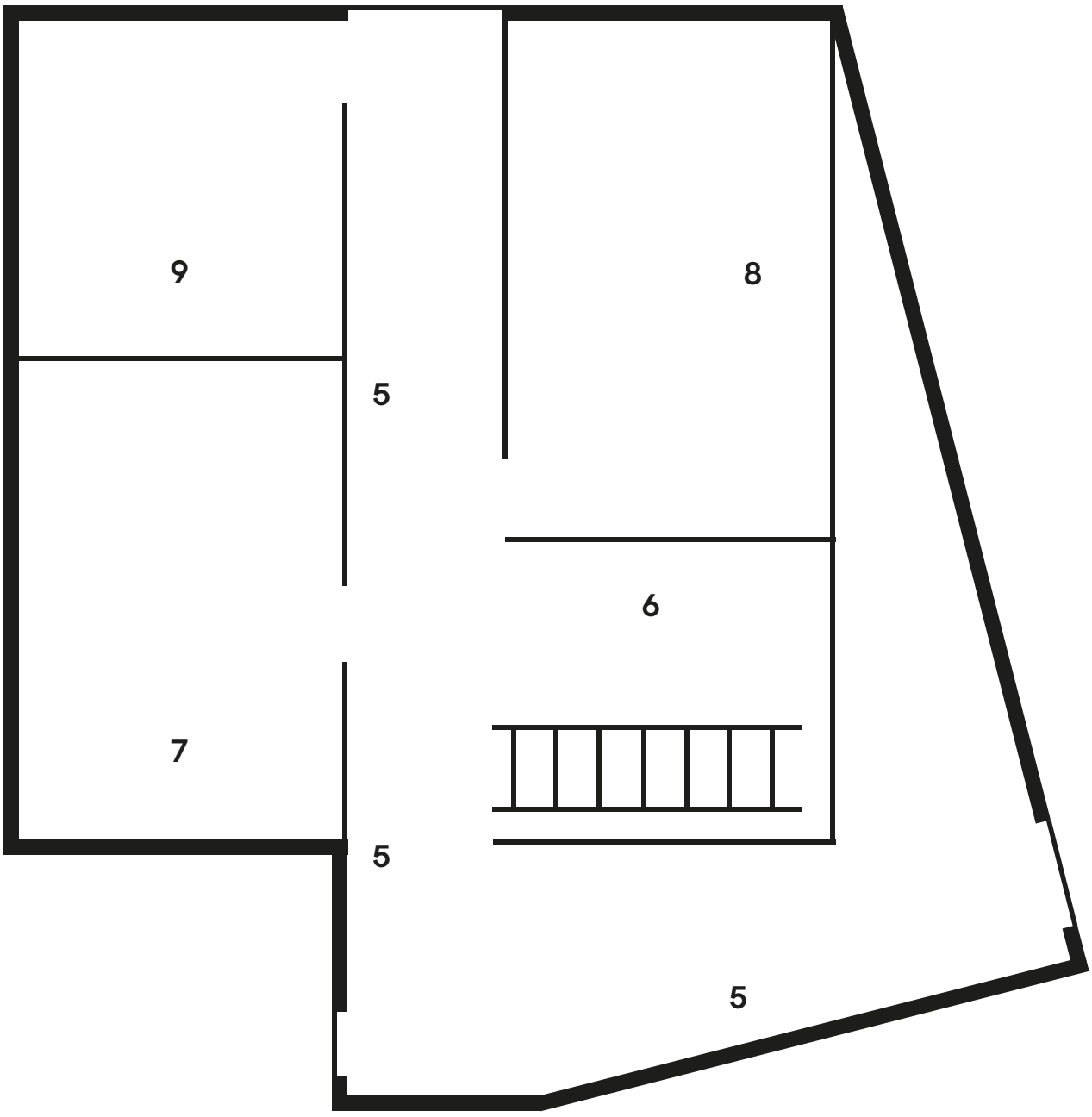
This animation film centers around the impact or influence of a simulated asteroid on the future of life (on earth or in space). The animation explores amongst others the asteroid as a potential threat or as an opportunity to escape our biosphere system; the carrier of life (panspermia) and or intelligence; or the one bringing death and extinction. Besides these topics it orbits around an ancient fundamental human question: Are we alone?

The accompanying multi-lingual narrative is non-lineair and associative, encouraging the viewer to speculate along while observing the fictional asteroid slowly turning around in space. The two hour subtitle text is assembled from different found sources by over a 100 authors. Topics range from science (astronomy / astrophysics / cosmology / cognitive research) to spirituality, and from various historical sources throughout time and culture, all relating to space, space exploration, celestial bodies and the search for extraterrestrial life.

The text is translated into Chinese, English accompanied with five other changing languages (Hindi, Arabic, Russian, Japanese, German and Spanish), all largely spoken official world languages and relating to countries involved in important space programs, astronomical projects, SETI research and future asteroid mining. The text is often speaking in ‚the name of humanity' in a quite conflicted way. The multiple languages enhance the suggestion of a universal voice and at the same time adds another layer of complexity in the interpretation.

Animation: Jeroen Koffeman
Sound composition: Ji Youn Kang
German voice over: Andreas Dobberkau
Originally commissioned by: 11th Shanghai Biennale

SHIFTING AXIS | Basement



5
THEATRUM ORBIS TERRARUM (PANORAMA)

2005–2015
Photo installation

Theatrum Orbis Terrarum is an ever-expanding collection of photographs (over 9.000), assembled since 2005, that observe how people organise their living environments across the world. *Theatrum Orbis Terrarum* manifests itself in different public forms.

Theatrum Orbis Terrarum (Panorama) consists of printed photographs, pasted in a grid over several walls, in a fashion loosely modelled on the Myorama – a nineteenth century children's game, consisting of a set of illustrated cards that could be endlessly arranged and rearranged to form different landscapes. Each time the panorama is exhibited, it evolves along with the growing and mutating archive, including a different selection and combination of images, as well as new images or even new categories, that may provoke a rereading of the entire collection.

The title of the project references the first modern atlas – a fifty-three page set of maps covering the known world, compiled in book format by Abraham Ortelius in 1570. Ortelius was less a scientist or cartographer than a collector, whose revolutionary achievement was that he brought together a vast body of existing geographical knowledge and unified it into a single, standardised format and logical system.

For Ortelius, unlike his successors, cartography allowed the reader to envisage the stage upon which history occurred. The maps were accompanied by texts in which Ortelius provided the reader, 'tired of travelling' the globe, with a narrative description of the various regions, animating the abstract pictorial language of cartography with details about people, flora, fauna and produce, along with vivid stories about the fortunes and misfortunes people had endured in disparate places. The wealth of collected histories and myths was accounted for with another novelty: an extensive bibliography, listing all the sources Ortelius had been able to bring together. His *Theatrum Orbis Terrarum* (Theatre of the World) was thus the first truly encyclopedic description of the world. The claim that the atlas was so comprehensive that it could be considered a mirror of the world resonates in a prefatory ode accompanying its 1598 abridged French edition: "This book by itself is the entire world; the entire world is but this book".

Dijkman's *Theatrum Orbis Terrarum* questions precisely this totalising claim to knowledge of the Western cartographic tradition and the power over the world this knowledge implied. Her endeavour to assemble a collection of images of places is deliberately arbitrary and subjective. Though the photographs are taken around the world, they don't claim to cover or represent the entire globe, but are occasioned by what she encounters on her travels, as she wanders around the places she is invited to. Like the counter-geography of the Situationists, the images, all taken at street level, do not suggest an omniscient, God-like perspective on the world, but are located within it.

This growing collection of images is subjected to a cataloguing system that further underlines this shift from mapping a landscape to assembling an inventory of people's actions upon it. Any information that would tie the images to specific places or people, cultural or economic contexts, is deliberately omitted. Instead, the images are sorted into categories such as 'adapt, appropriate, conceal, demonstrate, direct, embrace, suffocate' – all terms which typify the material realities we see as being traces and effects of human gestures.

6
NAVIGATING POLARITIES

2018
Mixed media installation, 1 channel HD projection, wall texts
24:02 min

Navigating Polarities, an immersive film installation, investigates the history of navigation and the natural forces of polarity and magnetism present in the physical world. The work takes the Earth's geomagnetic field as a starting point, considering the ways in which micro- and macrocosmic elements are contingent on these properties to operate.

Interested in the correlations between systems at different scales – from the quantum to the cosmic – Dijkman explores how humans and animals alike synchronise and coordinate their behaviour and activities within the Earth's inherent laws.

The film is projected upon a dome-shaped screen that mimics the circular form of the globe. On the concave screen, a combination of scientific and historical materials – images of magnetic fields in space, animal navigation, cardinal directions and compasses from different cultures and periods in history, maps and scientific diagrams and experiments – bleed and merge into one another.
The range of reference material is overwhelming in scope, presenting the universe and its systems as intrinsically unified. The accompanying soundtrack and narrative explore these phenomena from a human-centred perspective, identifying the philosophical, psychological and moral consequences of these various natural states through critical thought and interpretation.

Directed by: Marjolijn Dijkman
Editing: Inneke Van Waeyenberghe (editor), Léo Ghysels (assistant editor) and Marjolijn Dijkman
Animations: Jeroen Koffeman
Camera and magnetic experiments: Marjolijn Dijkman
Text editing: Marjolijn Dijkman, Amelia Wallin (assistant)
Sound design: Pôm Bouvier
Voice over: Tess Bryant, recorded at La Vita E Media (Brussels, BE)
German voice over: Annekathrin Bach
Supported by: Mondriaan Fund (NL)
Originally commissioned for SUPERPOSITION: Equilibrium and Engagement, 21st Biennale of Sydney, Sydney, AU (2018)

7
DEPTH OF DISCHARGE

2021
1 channel 4K video installation, 4.1 sound composition
27:40 min

The immersive film *Depth of Discharge* translates the seductive, captivating magic of 18th century enlightenment demonstrations into an abstract exploration of the roots of the nine different units used to measure electricity.

The film is made with a high voltage electro-photography technique in which the artist uses a discharge plate made from a tin-coated sheet, the same material as used in touch screen devices. The sound composition is composed with recordings of the electric discharge on different frequencies.

Depth of Discharge is part of a larger research and body of works that explore how electricity as natural science has been linked since the 18th century to enlightenment ideals. Although people have been fascinated by electricity since early civilisation, the scientific properties of electricity only began to be properly understood in Europe during the Enlightenment.

Most electricians in that period were considered entertainers, similar to magicians, and the public electrical demonstrations did not explain the science, but rather turned the phenomena into spectacular events. *Depth of Discharge* returns to this moment in time when electricity was still made visible, in contrast to today where most electrical processes are hidden from the eye and more or less taken for granted.

Directed by: Marjolijn Dijkman
Sound composition: Pom Bouvier-b.
Produced in the framework of: On-Trade-Off
Supported by: Mondriaan Fund

8
RECLAIMING VISION

2018
1 channel HD video
26:37 min

Captured through a light microscope, *Reclaiming Vision* features a diverse cast of microorganisms, sampled from the brackish waters of the inner Oslo Fjord, alongside algae, cultivated at the University of Oslo. The film reveals various processes in the water that are hidden to the naked human eye. By investigating the brackish water, its inhabitants, its properties, and the traces left by human activities, the film is a reflection upon the relationship we humans have with our surroundings, especially through what we cannot see.

The film is inspired by real and historical events. The scenes have been staged by the artists, taking the presumption of reality that characterises nature documentaries into the realm of fiction film. Any resemblance to scientific research is coincidental. Starting from the assertion that looking evolved from the sea – eyes, in fact, evolved from marine algae – *Reclaiming Vision* takes the viewer on a journey through various ways of looking at, relating to and influencing nature.

The main characters in the film are from brackish water. Central to the film is the notion of brackish with its many, mostly negative, connotations. The conditions of brackish water are affected by natural phenomena such as the tides and seasonal variation, but are also affected by rising sea levels as a result of climate change. Therefore, brackish water plays an important role as a warning sign in the prediction of various ecological scenarios for many coastal societies worldwide. Melting ice caps might influence global ocean currents by altering the saline levels, which again will have a disastrous impact on microorganisms in the oceans that are responsible for 50–85 % of the world's oxygen production and CO2 storage. Without these microorganisms, planet Earth would become uninhabitable for most living creatures.

The film highlights the fact that human efforts to understand the world continues to be based on detached contemplation of observable phenomena. This pervades despite scientific developments, such as the microscope, that enable us to study our invisible co-inhabitants up close. Across different disciplines, people are constantly re-evaluating our relationship with our surroundings and are trying to find new approaches that transcend binary thinking and the view that nature is just an economic resource.

While *Reclaiming Vision* reveals life on the smallest scale, its scope relates to global phenomena.

Directed by: Marjolijn Dijkman & Toril Johannessen
Music by: Henry Vega

9
SURVIVING NEW LAND

2010
1 channel HD video
20:26 min

Surviving New Land is a film, shot from a vessel that slowly circumnavigated the Maasvlakte 2 island, thus adopting the point of view of an explorer about to set foot on undiscovered territory. The accompanying soundtrack suggests that the very idea of undiscovered land, or a blank zone on a map waiting to be filled in, is a particular cultural fiction. The soundtrack is composed of clips from various feature films, which all tell tales of Westerners arriving in new land. Underscored by gripping orchestral music, the clips dramatize the excitement of imminent discovery, as well as the despair of marooned expeditions. 'New land' is imagined either as a place of opportunity or of fiasco.

Context: June 2009. At this stage, the new land rising from the sea between the Rotterdam harbour and the North Sea can only be approached by boat. No foot has been set on this land. If one would try, one would simply sink into quicksand. In a way, there is no land yet; the territory has not acquired firm contours. But its unformed potential appears to provide enough of a solid ground to attract investors. The reclaimed land should enable Rotterdam harbour to re-claim a leading global position: becoming one of the two only ports that can handle the giant 'Chinamax' ships, which will carry massive bulk to the world's fastest-growing economy as from 2013. Though no longer an economic superpower itself, the Netherlands are eager to ensure they have a stake in those economies expected to be the superpowers of coming centuries.

That fantasies of new territory and ever-expanding opportunities for financial exploitation may strand, is ironically confirmed by the fact that the contractors for the Maasvlakte are also responsible for the extravagant 'countries of the world' islands project near Dubai, which the recent credit crisis has left largely empty and unsustainable.

The entrepreneurial spirit of the Dutch that is eagerly manifested here, harks back to the seventeenth century, when the Dutch Empire became one of the major seafaring powers and the first capitalist economy. Dutch explorers travelled as far as North America, the Caribbean, Brazil, the African West Coast, South Africa, Ceylon, the East Indies, Australia, New Zealand, and Tasmania, establishing trading posts and colonies. By 1650, the Dutch owned 16,000 merchant ships.

The expeditions went hand in hand with the mapping of 'undiscovered' land and the navigational routes on the way. These maps not only described a world that had not been charted in an encyclopaedic sense before. The topologic of mapping also implied a rewriting, which denied the heterogeneity of societies, cultures and ecologies already present. Maps made place into an abstraction, giving it a uniform surface and calculable contours, enabling the imagination of empty space available for occupation. The re-naming of land and its representation on a map were first acts of claiming power over it.

Originally commissioned by: Portscapes (Port of Rotterdam Authority & SKOR, Amsterdam)

EARTHING DISCHARGE (PANORAMA)

2020
Wallpaper

As energy and electricity were some of the most intensely worked research fields of the Lunar Society, and as the current energy transition in relation to the climate crises will be the topic of the Oldenburg Luna talk, Earthing Discharge [Werktitel kurisv] was paired with the LUNÄ [Werktitel kursiv] installation to put both works in a dialogue with each other.

For the wallpaper *Earthing Discharge (Panorama)*, Dijkman creates a collage comprised of photographs depicting items associated with technology and energy use — minerals, circuit boards, and personal devices. The photographic collage makes visible electric currents that we rarely see, calling attention to the systems of extraction that support most of the world's modern energy, communication, and mobile computing technologies.

The photographs of minerals with lithium from Manono, coal from Belgium and e-waste are made with a high voltage electro-photography technique creating a corona discharge at the conductive parts of the minerals. The discharge plate used for this technique is made with a sheet containing a tin coating, exactly the same material as used in touch screens for devices.

Originally commissioned by: Contemporary Art Center (CAC), Cincinnati, US

LUNÄ

2011 – ongoing
Mixed media installation

LUNÄ is based on the Lunar Society of Birmingham, which was formed from a group of amateur experimenters, tradesmen and artisans who met and made friends in the Midlands from 1765 till 1813. The original Lunar men (there were hardly any women joining the society) gathered together for lively dinner conversations, the journey back from their Birmingham meeting place lit by the full moon. Members included the larger than life Erasmus Darwin, the flamboyant entrepreneur Matthew Boulton, the perceptive engineer James Watt whose inventions harnessed the power of steam, the radical polymath Joseph Priestley who, among his wide-ranging achievements discovered oxygen, and the innovative potter and social reformer Josiah Wedgwood. Their debates brought together philosophy, arts, politics, science and commerce, and as well as debating and discovering, the 'Lunatics' also built canals and factories, named plants, gases and minerals, managed large businesses — and changed the face of England. Many of the members were also influential figures in relation to the abolitionist movement, female education and social rights.

Three centuries later, *LUNÄ* revisits this moment of historical significance. A produced facsimile of the original table where Lunar Men met, provides a context to speculate and critically explore topics the original society discussed and explore new ideas within the related fields. Since January 2011 the table has been used in different locations always around full moon for an ongoing series of critical discussions updating topics that occupied the Lunar Men as new scientific and industrial developments, but also art, education, colonial history and social rights.

LUNÄ collapses the optimistically progressive value systems that were enthusiastically promoted during the Enlightenment into the mass production and globalised retail environment that can be seen as their legacy today. *LUNÄ* is a replica of the Lunar table located in the Soho House Museum in Birmingham combined with a set of eight IKEA chairs.

The Lunar conversation in Oldenburg will focus on the developments and the consequences of the current energy transition. With a small group of experts from different fields we will explore the history of energy and ecology, it's relation to different kind of ideologies and tendencies in new ecological energy developments in northern Europe today.

Prof. Patricia Fara, Historian of Science from the University of Cambridge will join via Zoom in order to cut the carbon footprint. Prof. Jean Manca who is experimenting with biological agents in electric engineering will join us from the X-Lab, University Hasselt. Dr.-Ing. Alexandra Pehlken, a raw materials engineer and sustainability expert will join from Oldenburg University. Dr. Stefan Schafer, a researcher on Climate Engineering in Science, Society and Politics will join from University Potsdam.

Parallel to the public events, LUNÄ has been installed and activated at Enough Room for Space since 2014.

Enough Room for Space (ERforS) is an interdependent art initiative that initiates and coordinates events, residencies, research projects and exhibitions worldwide. ERforS acts as freely as possible, always putting the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist).

Dialogue is central to the way ERforS has initiated and developed projects since 2005. Our aim is to closely relate both to the practices and interests of the artists involved as well as the different contexts where we exhibit or produce new works. We take time to develop ideas parallel to each other, to experiment and exchange ideas relating to common fields of interest and explore adjacent fields of knowledge. For this reason we mostly work on long-term projects, that take shape and find direction by the various input and energy of the different partners and participants.

ERforS wants to expose, manipulate and invent different modes of being part of this constant changing world. How do we position ourselves, as Homo Sapiens Sapiens amidst all other life on Earth? By working in different cultural contexts worldwide, ERforS tries to generate discussion and engage with emerging social, political and ecological issues, both historic, current and in the future.

The Lunar Society's members have been called the fathers of the Industrial Revolution. The importance of this particular Society stems from its pioneering work in experimental chemistry, physics, engineering, and medicine, combined with leadership in manufacturing and commerce, and with political and social ideals. Its members were brilliant representatives of the informal scientific web which cut across class, blending the inherited skills of craftsmen with the theoretical advances of scholars, a key factor in Britain's leap ahead of the rest of Europe.

– Jenny Uglow (The Lunar Men – the friends who made the future)

LUNÄ was originally commissioned by IKON Gallery in Birmingham and Spike Island in Bristol, UK

MARJOLIJN DIJKMAN | Biography

Marjolijn Dijkman (1978, NL) lives and works in Brussels (BE) & Saint-Mihiel (FR), graduated from the free media department at the Gerrit Rietveld Academy in Amsterdam in 2001, the MFA Piet Zwart Institute in Rotterdam in 2003 and was a researcher at the Jan van Eyck Academy in Maastricht from 2006 to 2007.

Marjolijn Dijkman's practice is research-based and multi-disciplinary including film, photography, sculpture and installation. Her practice focuses on the points where culture intersects with other fields of enquiry. The works themselves can be seen as a form of speculative-fiction; partly based on facts and research but often brought into the realm of the imagination.

Her work is concerned with residues of enlightenment ideology, manifestations of collective memory, blind spots of representation. It problematises our reliance on institutionalised systems in order to assert the politics of assumed knowledge. The works propose alternate knowledge systems through their entanglement of different temporalities and geographies.

Her working method interweaves and investigates collective narratives in relation to the commons, broadly construed. For the past two decades she has realised projects on various types of knowledge production including social history museums, fields of scientific enquiry and forms of collective imagination.

In 2005 Marjolijn Dijkman founded Enough Room for Space (ERforS) together with Maarten Vanden Eynde. Enough Room for Space is an interdependent art organisation that initiates experimental research projects and exhibitions. ERforS tends to act as freely as possible, always placing the context and the idea before the medium, challenging the barriers between different disciplines (artistic, scientific or activist).

Solo Exhibitions (selection):
Electrify Everything, NOME, Berlin, DE (2021); Earthing Discharge, Contemporary Art Center, Cincinnati, US (2020); Club Solo & BredaPhoto, Breda, NL (2020); Reclaiming Vision, HIAP & Helsinki Festival, FI (2019); Liquid Properties, OSL Contemporary, Oslo, NO (2019); Navigating Polarities, NOME, Berlin, DE (2018); Liquid Properties, Munchmuseet on the Move, Munch Museum, Oslo, NO, (2018); That What Makes Us Human, Onomatopee, Eindhoven, NL (2016); LUNÄ, fig.-2, ICA (Institute of Contemporary Arts), London, UK (2015); Theatrum Orbis Terrarum, West Space, Melbourne, AU (2015)

Group Exhibitions (selection):
Spoiled Waters Spilled, Les Parallèles du Sud, Manifesta 13, Marseille, FR (2020); The Extended Mind, Talbot Rice Gallery, Edinburgh, UK (2019); Future Genealogies, 6th Lubumbashi Biennale, DRC (2019); Ecology - lost, found, continued, 4th Screen City Biennale, Stavanger, NO (2019); Coltan as Cotton, Contour Biennale 9, Mechelen, BE (2019); The Overview Effect, BOZAR, Brussels, BE (2019); Parallel Crossings, Artefact 2019, Leuven, BE (2019); SUPERPOSITION: Equilibrium and Engagement, 21st Biennale of Sydney, AU (2018); Working for the Commons, Casco Art Institute, Utrecht, NL (2017); The Act Of Magic, Artefact 2017, Leuven, BE (2017); Why Not Ask Again?, 11th Shanghai Biennale, CN (2016); Wanderlust, De Hallen, Haarlem, NL (2016); Third Nature, CCS Bard/Hessel Museum, Annandale-On-Hudson, USA (2016); Global Imaginations, Museum De Lakenhal, Leiden, NL (2015); Fact & Fiction, Lehnbachhaus, Munich, DE (2015); Out There, Netherlands Photo Museum, Rotterdam, NL (2015)

Residencies (selection):
HIAP, Helsinki, FI (2019); CCS Bard & Hessel Museum, Annandale-On-Hudson, US (2018); Land Art Contemporary, Dalen, NL (2015); Wysing Arts Centre, Cambridge, UK (2012); GEO Air, Tbilisi, GE (2011); CEAC, Xiamen, CN (2008)

Note: Due to Corona containment measures, changes in the programme may occur. Please inform yourself in advance on our homepage or at the museum‘s ticket office by calling 0441 235-3208.

EXHIBITION WALK

Wednesday, 24 November, 5 p.m. | Exhibition
with Edit Molnár – director Edith-Russ-Haus (in English language)

Wednesday, 8 December, 5 p.m. | Exhibition
with Marcel Schwierin – director Edith-Russ-Haus (in German language)

LUNÄ Talks
Friday, 19 November
moderated by Marjolijn Dijkman (in English language)
On the 19th of November the LUNÄ table will be activated by an exciting group of people who will gather around the table under the full moon.
The scientists, researchers, writers and artists will discuss the question of renewable energies in relation to the climate crises and ruminate about different possible future scenarios.

GUIDED TOURS

Guided tours are possible again! Attendance free, regular entrance. Please visit our homepage for more details and dates.

Colophon

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