

RED

**NEVER
APOLOGIZES**

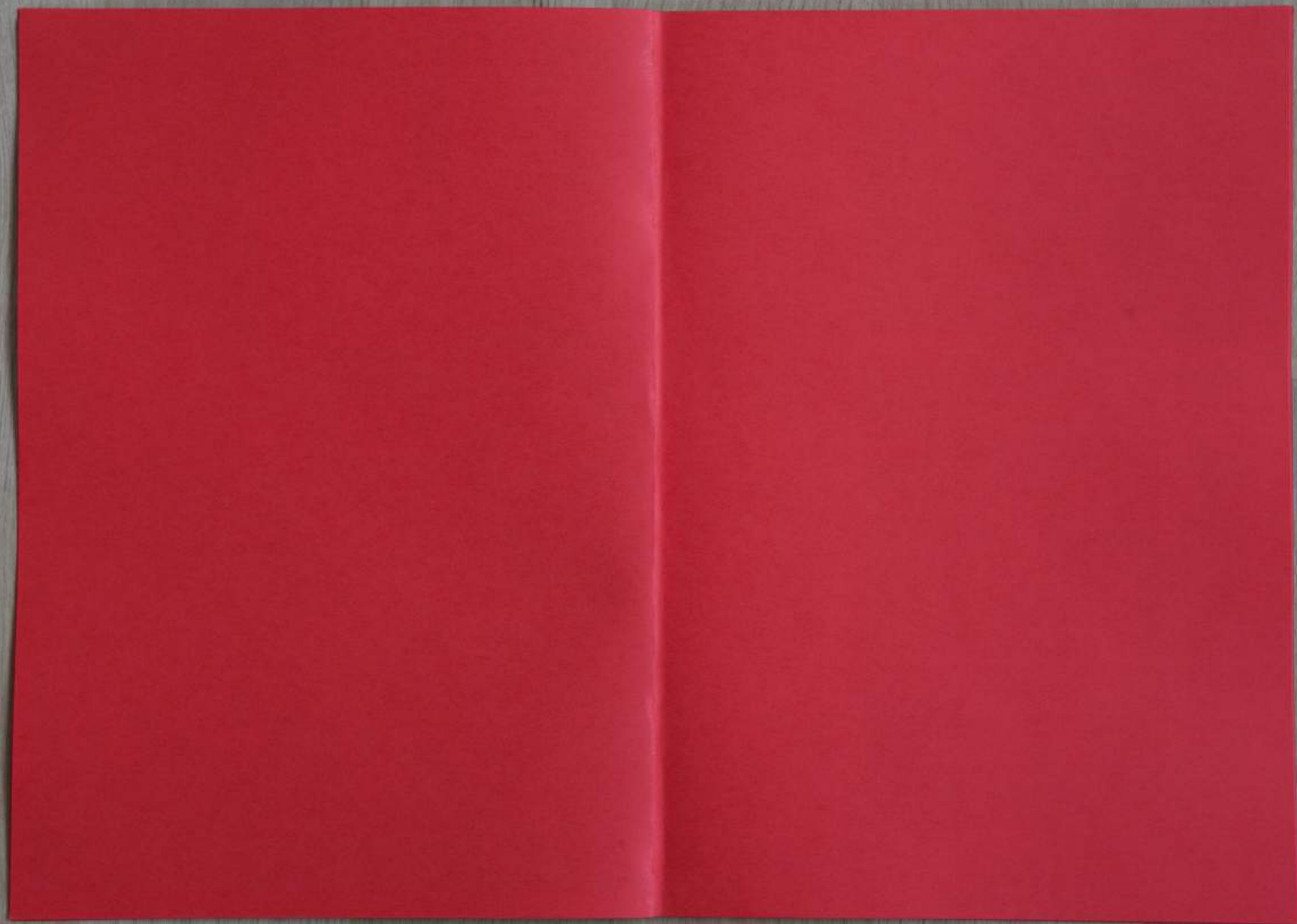
FOR

BEING

RED

'50.065.07 Red Never Apologizes For Being Red'
Written by Kolbrún Inga Söring and Mustafa Boga
For the Micro-residency Eins
Programed by SIOUSIOU
Curated by Yu'an Huang
Photography by Ester Chuang
February 2017





'The fourth culture - a micro nation' by Mustafa Boğa and Kolbrún Inga Söring

Human behaviour is a striking situation, a situation that through centuries it created a language structure, which continues to amaze us – recording its positive and its negative. When man acted language followed, building up layers of meaning. As artist we are represented by our names which gives notice to our cultural backgrounds; Mustafa Boğa from Turkey and Kolbrún Inga Söring from Iceland. Cultural differences feed our desire to collaborate and while we come from different realities, our minds seem to find an atlas of common ground. Developing our practices in direct relation to our experiences which we have had, this includes everything. We are as empty as a canvas at birth, one that takes shape and colour as we continue our journey through life, becoming more critical, through languages learnt and cultures seen.

As individuals, we both travelled and lived cultures that weren't our own, taking from these cultures something each time and generating a new one through ourselves. Becoming part of the culture while still outside of it, gives us the possibility to view not only the new culture but our own culture as well, from perspectives that we would not have acquired otherwise. We are foreigners, both geographically and mentally, in much of the world, with every new nation visited a new perspective is proposed to our eyes, our minds, our being. We become rich as we develop a sense of a travellers understanding, that the more we know, the more there is to be discovered. Suddenly the atlas we create within our minds expands far beyond our comprehension and we learn critically to question the many ways of society both home and away by seeing ourselves transparent in the mirror. Because of our cultural differences our collaboration becomes a fusion where a new culture can be explored, together we form a unit which will establish a new micro culture, the micro culture will manifest itself as a living installation where Mustafa becomes the act and Inga becomes the environment, in this way we create a visually stimulating condition which will be put onto the public. The public is then invited to perform a mental reading on the information provided. Along with the installation a publication will emerge with our findings, becoming not a bible for a new culture created but rather a constant dialogue with those who desire to be part of this new culture. With two cultures we unite, the third we experience together and 'the fourth culture' is born.

Proposal for SIOUSIOU

Categorisation is one of our main discussion points, and it is from there that our working title 'The Fourth Culture' is driven. Although we've been categorised by society we stand in solitude as individuals, not as a man or a woman, gay or straight, white or black – we are different and the same and so, in 'The Fourth Culture' we choose not to speak on behalf of our nationalities, but rather speak to manipulate the publics perception towards the society in which they mirror themselves, and in that way pointing out categorisation and discrimination. We are no strangers to critical perspectives and in fact, much of our practices on society through ourselves: Boğa's practice deals critically (but also humorously) with issues such as gender, national identity, militarism, masculinity and sexuality, through performance he invites the public to critically question the various subjects he deals with. Looking at society and questioning the very present prejudice which is a very problematic existence for many – while Söring's practice deals with finding the subtle in our society which is lived but often over looked, magnifying them in the form of spacial installation, creating in that way an awareness of the many things we take for granted, this gives the public a tool to rethink their environment, and themselves as individuals.

By combining our art practices we will reach layers of cultural understanding, which will then feed our critical perspective towards building the micro culture. It is in fact the first step in reaching a better understanding of humanity as a whole. Life is a circle, one circle meets another creating a dialogue, a dialogue creates language structure and language structure creates culture. We will approach the research on the basis of language structure, which has formed through centuries of human behaviour. As 'The fourth culture' rises an active unlearning will take place, unlearning our tragedies and triumphs to give space to a new possible existence. Escaping both the brutal and the beautiful in hopes of reinventing itself – not forgetting what has been, but rather using it to our advantage.

Rebecca Solnit wrote, "The art is not one of forgetting but letting go. And when everything else is gone, you can be rich in loss." Our maturity builds layers for an utopian existence, through writing, image and movement we create a new value, not to sell but to share, creating a dialogue between not only us as 'the fourth culture' and the public, but between the public in and within itself. The public is invited to participate in the fourth culture, taking home what they find valuable, and in that way continuing the process within their own minds. An utopia now, perhaps in the future a reality.

It all began in September 2016, our meeting at the Tate modern in London sparked a desire between the two of us.

The desire was a mutual admiration for one another. We both knew then that we had found the individual who would fall into the creative space of the other. So. When we were together

in London I bought this book called Manifesto for a republic of the moon. A really interesting book, and coincidentally enough, aligns to what we discussed the other day about creating the fourth culture. [Perhaps we could even call our project The fourth culture.] Anyway in the book they speak about so called Artistic micro-nation, <https://en.wikipedia.org/wiki/Micronation>, not to create a micro-nation but rather as a point of departure for a possible creative outcome. In a way,

the text I wrote for Poznan could've been as if for a while we don't adhere to a micro-nation or ananopolis, with our take on it, a micro-community, so we wouldn't automatically become some sort of natives, we'd be a community of a micro whilst at a residency. We become a community of people, somewhere away from home and who would be forever excluded. Our micro, possibly a non go-through instantly, a relation to a political estate free from all attention. I easily get to be a person influenced by our experiences, a relationship you cannot understand to be had and our experiences never having experienced, we had backgrounds, languages, Once again I was the one with connotations, sexual orientation, leave, saying goodbye to a religion and all other possibilities. I too could disappear, leaving external influences we face on only behind a trade of behavior on a daily basis. Essentially who wean attempt to try and reach for are together becomes what we gain city. A city that doesn't exist, it creates.

foreign to me anymore, like those friends that I made. The experience. Our identities are in constant part of our weirdly close, but development, we can be who/any.

ever we want to be for that no-A sense of loneliness stays in the moment. In the fourth culture, you wandered around for the first time, become the act and I become each step, lasting longer than the environment. [] love this sentence-previous one, as if I was leaving, and energy I had left to the surface of

Poznan. The city that had become So without further ado, I leave home for a time. Now tell me, do you, to continue the beautiful differ all, a city feels like home because a slogan that connects our minds of the people that you share it with.

I can see how our work could come together and be explored in a new city, far from us, far from our thoughts - but at the same time very near with the experience in our lives, with the technological easiness we have.

Yes. The (micro nation idea is something we can go for.

I have a desire of creation but when it comes to contextualizing my work, I struggle. when I struggle I create more. I think you found the essence of meeting point for us. I become the act you become the environment. [] love this sentence too]

we could try to create a mind map to find similarities in the new culture - and perhaps erase them immediately because similarities would never service to the singularities. in the end we want to be a micro nation to be accepted by ourselves. It's like a marriage without the rest of the family.

In a way our mind map from our connotations could take us to a location. Almost like Adam and Eve, we are thrown away from our worlds because we had sin. I had sin and threw away myself from somewhere where I actually most belong. this journey in a way is going back to my roots. Like you, it is a questions of "the findings" where and when it will end? will it? and the search is in a continuum...

We are an oppressed minority and we have to fight for our rights.

But how about erasing the word 'right' to create a non political micro nation because isn't politics that create the problem? isn't this where division starts?

We are fractions in a mathematical problem. Yet alone a vital part of the solution. In the nation of togetherness, like the world we are in, we actually live on our personal tragedies. In the act of micro nation, we erase that too.

I don't know how important this is but technology is the biggest problem as it creates individuals who act on their own, in their environment -at their houses, in front of their computers. Those people, although they are visible with their perfect lives and profiles, nobody knows what they do behind camera. in this way, we also act like technology. Getting to a singular form, like a micro existence. Additionally, maybe, with this project, we are erasing words from our vocabulary.

Like 'justice', 'equality', 'race', etc... It is not 'mentioning' them, but it is not 'mentioning' them. Like not mentioning fair, fairness, unfairness. Nobody is there to create injustice.

Nobody is there to create inequality.

Nobody is there to create racism.

Nobody is there to be compared.

I am interested indeed to stray away from these words that have become in some sense a strain on our society, and makes people feel the need to follow them, perhaps without the words we are better, but one word replaces another because I believe that the words came from humanity existing. (I often ask myself, what came first, the chicken or the egg) Because similarly with language, it is hard to distinguish whether act came from language or language came from act, and I am more keen to believe that language came from act, and it is interesting to look at this as well a bit through language, language structure, since together we form a range of five or more language.

We as humans have the constant need to categorise what we are, what we do. Through categorisation we create discrimination.

Categorising people, just like what you experience with your visa to china, we categorise feelings, just like how we use love to explain something that is in-explainable, we categorise cultures, food, clothing. I think that we often even feel the need to categorise ourselves, which is what I did with awareness in my thesis when I created my one member art movement of the sculptural poem. I am neither with or against categorising in general, but I think it is pure necessity, and what would be great perhaps, is eliminating categorising all together.



It is a beautiful way to see the world, how everything sort of happened, through necessity and not through the desire of, because can you actually desire something that has never existed, how would you then know what to desire?

I just read this article, about the most powerful people in the art world according to the ArtReview's Power 100.

"Knowing this, the fact that 32% of the Power 100 are women is just another reminder that parity between different genders is a long way off."

"Of the individuals included in the Power 100, the overwhelming majority are white—to the tune of 70%. Even though the list has a global remit, the figure reveals that the art world and its "most influential" individuals don't reflect the diversity of the general population. This will shock absolutely no one and reflects diversity issues in the art-historical canon only now being addressed."

"Across the entirety of the list, the most underrepresented individuals are those hailing from Africa and the Middle East, both of which comprise just 3% of the list."

It is really quite shocking when you see it presented as it is in this article. There is no balance and the western world is still as self-centered as it seems as it has always been.

Spring 22 October 2016

It makes it more important for us to try and build bridges and break the mental border that so obviously continues to overwhelm us. Even in the art world.

At this point the work is in constant development, the concept with each e-mail, each meeting, strengthens. Reassuring ourselves that we've found something that together we become. In our self reflection we stray away from the endless individuality which we are so often subjected by – a look at ourselves from an outsider perspective, in this way becoming more and more aware of our environment and where we stand within the power structure that surrounds us. A coming together of two forces of nature, soft sea meets hard earth, without one, harmony is lost.

Yesterday I was thinking about life (as you do). ...and I realised (maybe you know, maybe I knew it before) but a new confirmation came through – that life is a collaboration. It all starts with a collaboration. When you start existing in your mums belly, than birth, than people around you when you need them, over time they need you, at school we are told to be more social, find friends, get back ups, in our individuality we all have duality. We need food and for the circle of nature, food needs us, we need to work together with trees and vegetable. We need to pick up strawberries and they need to reach us.

>>> So our collaboration is a necessity. Specially for micro nation, it is not about a man and a woman but combination of two existing creatures coming together and creating something new. (maybe we have talked about this so many times too).

Let me tell you what I saw in my

Oh darling, I need to get ready now last night, it was simple for the world which is with full and clear. The image wasn't of responsibility, I had a dream there but an idea itself. But do here being away from all, as you think we need a flag? or new world. Starting an idea of questioning the idea of a flag? being on my own in a crowd. Because they are the definitional places, as a nation whilst I exist a country, nation, group or what as my own and only warrior. This over comes together. A compass been a ward time capturing needs a logo, a person needs experience. I don't know what a brand, a country needs a flag, has happened yet. I have to grasp artists we need a key image away from it, look back and forward so on. Definition of an image the memories which in the future is very important nowadays. are yet to upset me, or make me laugh. One thing I know is that it's time to wake up.

Boga 29 October 2016

I think in that application you could talk about how we want to think and take this project further in a remote area where our mad lives are left behind and time and space is only dedicated to find out our true selves through going back to the essence of life. Nature. Where soft sea meets hard earth but without one or the other no harmony is made.

10 February, 2017 Yulan Huang x. SLOUSIOU

Hello Mustafa,

Thank you for your application, we are very excited about the proposal. We really like both of your portfolio's and are very surprised by how closely related the proposal is to our upcoming projects. Therefore we decided to invite you to Berlin for the first micro residency.

First thing is first. I really think we should use this opportunity that we have here in Berlin to create some visuals for our duo, that we might also possibly use for Iceland. The space is so beautiful, an empty living room with a big window and a balcony, we are free to paint it as we please, walls and ceiling. The floor is wood though, so she wants it to remain as is. We could think about laying carpet, or just leaving it as wood.

So it all sounds too good to me, and I will definitely be putting work into it. What is interesting is that she wants this to be a usable living space, so we have the opportunity to create almost like a home space for the fourth culture, the micro nation. A home space, with photographs on the wall, found objects, and video.

A nice aspect is that she plans to use the space for events, where she will cook something she has never had before, invite people from different parts of the world and ask them to bring something (like an object) from their nation.

I was thinking that maybe this is the perfect opportunity to create a fusion found object installation, where we introduce different objects in the space from different parts of the world, but coat it all in the same paint. Something like that.

So I am thinking that this will be come almost a micro nation family home, where cultural identity is discussed by covering up all objects in a specific colour. Although this could create a confusion on the public's part so I think we should think well about that.

What I would like is that everything that adheres to the room, is in that same exact colour; the table, the chairs, the sofa, the dishes, the book, the television, and then your character comes into the space wearing something in the direction of that colour or something totally different.

We then create a small publication where everything is in that same colour except the ink which will be in a different colour and can be found in one of our outfits, or in a different detail.

It is good that by using one colour we can erase the idea of gender. We should be wise to choose a colour that won't reflect any nation. Maybe a new colour could emerge by mixing four different colours (as we bring four cultures together) and use each one somewhere in the room - the walls, the floor, the ceiling, and the objects are the colour of these mixed colours - the new culture, the fourth. This could lead us to talk in our publication about why we chose these colours and how the project started).

I would suggest that we also become one of the objects in the room, using the same colour of the other objects. We could get plastic sheets as I always use that as a material for my outfits, or even colourful bin bags. Bin bags are an important object for immigration journeys, as it is the only thing people can afford to buy to protect their belongings, through the journey of cold rainy weathers, in strong wind and in the sea.

We become our own possessions by wearing them. Spreading into the room what we bring with ourselves. (I hope it does make sense).

Bodo

08 February 2017

...by wearing the other male. I thought about the mixing four colours together, which might work as the new colour might look like mud (maybe we have to mix red and blue).

Maybe objects should not come from cultures we represent but will come from the experience we will have during our stay in Berlin and what is available in terms of creating a nation in the period of time we have. Because the objects usually serve for what they are made for even though the history of them varies. Lets say the same vase has a different meaning for you than for me and that will lead people in reading our mind map. Through the connotations they have through their own experiences to these objects. It seems that the objects could be neutral - not from a specific culture but rather to create connections with each individual. They will be different for us and for them too. If they are from a specific culture it will represent that culture but not the individuals who would like to explore them. Maybe we could create a map of where those objects come into the space and tell the history they have with us in that very short amount of time.

But these are just my thoughts, and the idea of creating a nation and a new history through found objects is a great idea to start. How we are working about their meanings could be different than trying to fit those objects into our cultures.

Bodo

I was thinking that we can establish some feelings that we want to express, feeling that we want people to have and then look into colours in relation to feeling, how feelings are represented in each culture. And then we could actually have an introduction to the colour choice in the publication and talk about each thing we discussed which then lead to the chosen colour. Furthermore, I am going to start thinking about the colour and the publication and please if you have any comments, arguments then throw them at me, I will welcome everything.

Sorting 07 February 2017

Yes even though we use gender neutral colours, it's specifically they are, pale-palette. Instead of doing what would work best as an environment we should try to experiment as we discussed. Various colours from each culture we bring mixed together, creating something new. This should of course be a like and accepted colour in a wide space but we don't have a definition that.

In our case red is the colour that comes from our flags and the phrase you used, 'we have the same colour', which gives it a strong link. But red as a colour in the space is also too strong to live with, so again we have to find a way to use red but weaker. Maybe the room could be only white and the objects and the performative acts could be red. I think the red objects could be very strong in a white background.

Mixing colours is a well-known idea but we have to do it so well in order for it not to create a confusion and mess. The arrangement of these objects comes from is also important, we need to find an answer to. A gender neutral colour is a cliché, as they already already represent something. Therefore we need to try and see what colour we could create in each way.

Image: 1109 American / 101



I have been looking a bit into the
movies and I am really into the
concept with Red at the moment. I
wonder what we should go ahead
and do the red over all the things
in what is being put in articles for
the room and we have some
new seats. However, she is
like to push over it getting the
feeling. I had the overwhelming
feeling quite interesting and I am
more happy to create a video
with you, meeting party or some
please and please and then, in
a complete and complete.

I will have with the reasons why
red is probably. I don't see red
used for the possible work.

As I think I would like to have
some measuring the colors of
the light, which come out. I am
completely available of the
color with the screen. Anyway,
as I thought I would see the
all of color and the light
and the red thing I googled
was, when the red color
comes to light around the world.
Turn out the color red is the
most common of all colors. The
the more I just loved the whole
color thing, we all loved the
color. When I was looking for
the color, maybe more of it, a
lot of times, we in the house I
was looking, and then, red is a
beautiful color.

Further more, I think red is a
feeling among colors and it has
so much meaning. It is always
where it is all different directions
of meaning, even in colors. A
color that is there and it is not
about it, but it is not going
to apologize for being. This is
what we are doing, we are tak-
ing something about, with a
bit of humor of course and we
are the apologizing for Red, so
maybe this could be the starting
point. We are here, we are red,
and we are not going to back
down. It is just for just being
open and embracing and shar-
ing the new world. Red never
apologizes for being red.

I could go on forever... but Red,
what do you think?
I haven't thought of one particu-
lar red, but the red that is in the
three flags is pretty intense and
beautiful, so maybe we should
go with that one if in case you
agree.
I am curious to see what you
have to say, and if we can agree
on it.



You are right, when I was talking about finding a house, I meant finding that the woman who owns it. The opportunity has to be there, it has to be there that people can see with. I was born during the war against all that. I was educated. I had to be in the place myself. Had done the things like I do in the countries at the time. And I don't want to appreciate that. And this time.

BET: Prescribed. I could not explain it better.

About the city, I could easily find a red car that is nice if we consider which funds we will go to. I don't have red high heels though. Maybe we can buy a cheap pair from a second hand shop and paint it. Do you think it is possible to find a third (over-the-top) I will be here. It is better to come fully prepared and wear our heels off. I heard that the weather is super cold over there. (Although I am looking at some more things coming down today.)



I am really relying on you for the performative aspect, and want to know how you see that happening. Do you want me to participate, or should we keep it as ambiguous as possible? I thought that perhaps the washing could be done one to the other, transforming them, or I don't know. Put some thought into it. How you are seeing it? & get back to me.

Charing 11 February 2012

In Red, I see all of these acts and experiences. I see the space that will give people an experience rather than something to be merely observed, just because they are there. I hope that when people enter the room they will be wearing red and feeling what is there.

In terms of the performance, doing it on my own or not, I guess this could be discussed when I am there. One part of me says that our togetherness should be reflected upon, another part of me says that an isolation of a person in a new existence would be better. Erasing all the dates and experiences that came before, building a new culture from those previously experienced. From them, but without.

I am happy that you will start writing, as I feel overwhelmed with everything this week. I don't know how to contribute more, except writing back and discussing with you. I hope it is enough what I am bringing to the table as I can't be there until Thursday. You take care of everything on your own. I also believe that writing is an intimate process, you write beautifully and really bring our discussion into an art form. In a writing that is strong and relevant. That's why you could explore that process on your own, we talk of the same mind, from the same heart (while from different cultures). Our meeting point comes alive through your writing. I don't have much experience with making a publication, so when I'm there I could learn something from you and help towards delivering the final result.

Boya 11 February 2012

05.065.07

RED

Red is a colour with endless associations.

Looking at it from different cultural perspectives it's meaning changes. The red, that to some is a symbol for anger, passion and danger, to others represents happiness and good fortune. Our associations are driven by the environment in which we find ourselves.

When did we first start becoming ourselves? What social situations formed us into not embracing ourselves fully?

Why are we so concerned about the other, their thoughts on our actions, while the other is more concerned about our thoughts on their actions?

While we are so obsessed with pleasing those around us, perhaps we get lost in translation somewhere along the way. Seeing ourselves through the mirror of society, which becomes difficult if our reflection does not represent us. Somehow while being shaped by our experiences not everything can be tucked in and lied up by those who came before us. When we express our differences our reflection becomes a glitch. The glitch is courage and is in fact our most precious aspect. The glitch is us. The glitch is in fact everyone because we are all different and the same.

Madonna once said "I am because we are. We all bleed the same colour.". We do all bleed the same colour but blood is not always the same shade, which goes to show that we cannot allow ourselves to be prejudice towards another, because just like blood the world is multi shaded both in colour, gender, sexuality and all other forms that tie into our cultural existence. The room becomes red and red becomes us, the concept, the environment, the act. As the light hits the walls the concept evaporates into the space and magnifies its existence.

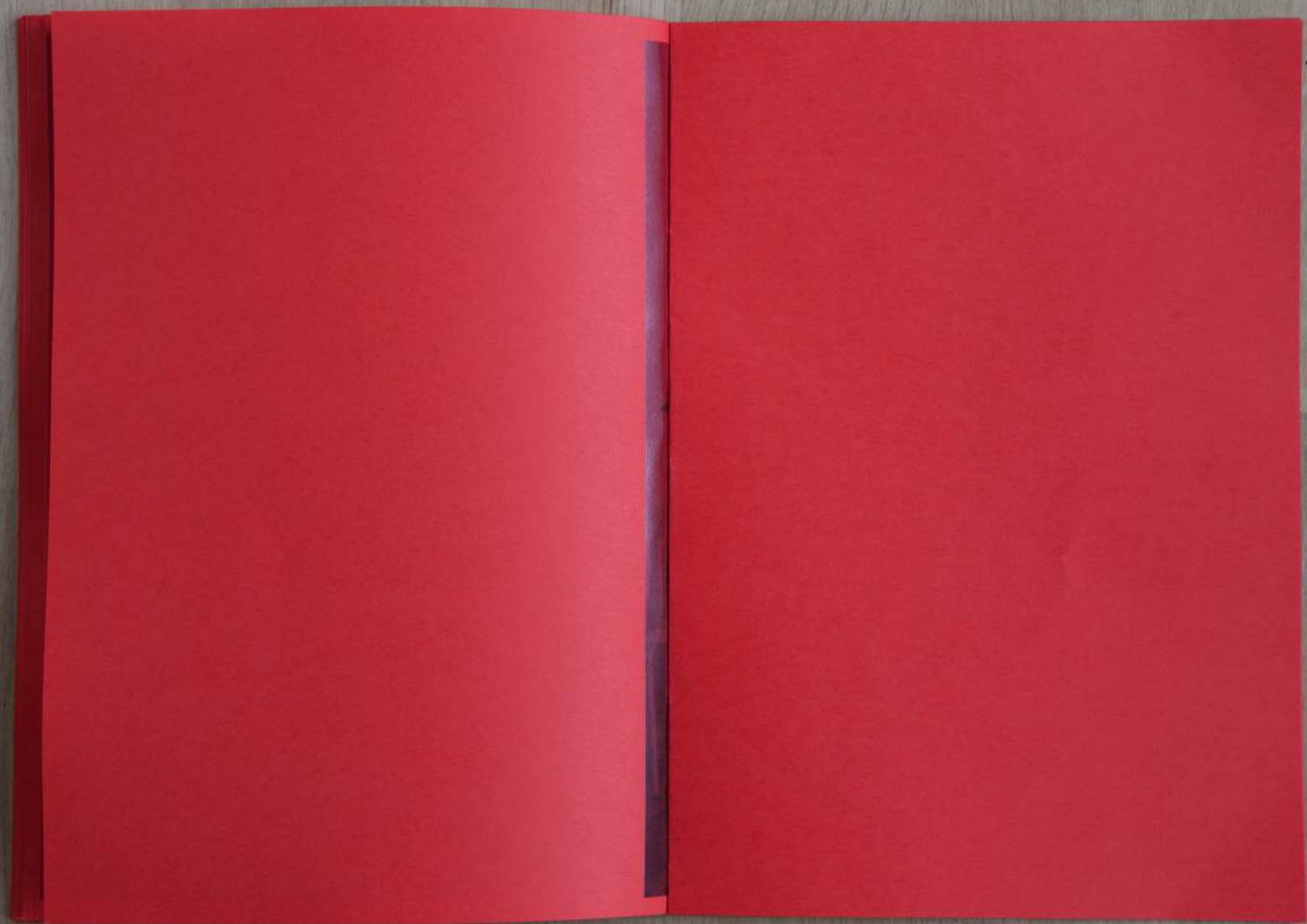
As soon as you colour the wall it becomes something more than a wall. It becomes a surface, not only to support a hanging painting, a space to fit a window, or to keep us warm from the cold. The colour gives it a purpose, a meaning – separating itself from the regular silent white that we are so often surrounded by. Now it is just as much art as anything else presented in this room.

As we dip our toes into the RED we created for ourselves (and for you), we mark an extension to the reality we live. A new reality emerges (far from the white walls we surround ourselves with on a daily bases, breaking the rhythm of our social existence by putting an emphasis on an urgent discussion. The door closes and we become part of a habitat that is special for this moment in time. We now invite you to enter our space, our minds, our thoughts. To become part of the habitat, to cultivate with us an awareness against categorisation. Through awareness, act will follow, enhancing the extremes before slowly reaching a new balance within the nature of human kind.



And now we leave you to water our thoughts.





Micro Residency

A living space as an extension of oneself, the material extension act as a reflector both active and passively. By introducing a stranger to the personal space and to produce work in the context is an act of allowing other to reflect on who you are as an individual.

As many constant travellers may know, the shape of a 'container' of self becomes blurry when visiting a friend, hotel or strangers place, it is a big part of experiences in every journey.

The idea of Micro Residency came about when I was planning on relocating to Berlin. After leaving London, where I was resident for ten years, I found myself putting an active effort constructing a container for myself in Taiwan. It was beyond the material means in a space, it is like looking in to a mirror where you recognise who that is on the other side. However the recreating of the space of one self translated into an uncanny resemblance of an old photo of self instead of a mirror reflection.

In what way one can reclaim the identity they left behind when they move from a country to an other, yet accepting the self is changing in reflection to the context?

It is with that wonder, I open the space I live in for others to interpret.

The meeting

The proposals flew in after the open call was active online. The text of Micro Nation spoke to me in a very personal way. I was very fixed on taking the duo for this residency.

I believe the text is also very relevant to many others that had experiences changing in a more permanent culture context. On top, it flows with the concept of the Micro Residency like a two way conversation. After meeting linga in person and looking through the portfolios from both artists I thought I had a clear idea of the aesthetic and I was whole heartedly welcoming any result.

When the final decision of the colour was presented, instead of pastel tones I had seen in most of their past works, it was a highly saturated red. So bright that everything else seems colourless. Frankly, my expectation was disturbed. The association of communist flag and the stigma of women in red possessed my head for a day. I became the subject of the test, of accepting this very vocal colour I personally would avoid using in my everyday life.

The trust of the proposal and the artists hold me back from interrupting the decision. I am curious and keen to experience the reason behind this decision.

The wall started turning red, the sun light that shined through the living room onto the corridor brought in so many different shades of red. One night, we were sitting in the dimmed lit space and the wall seem to offer a shade of green at some point. It was my brain playing with me in reaction to the overwhelming redness. It was then that the colour started making sense to me. Red, it seemed so straight forward at the start, but it is the vocabulary and the serial number of the colour that is telling me so. The layering of the shades is a collective effort that made the red. It was never just red. The weather, the light, the texture, the objects in it, all change the colour.

Eventually I accepted it. I accepted the colour like I would when I accept a person. The complex layering of any person. Never just as they are labeled, such as man, Asian, young or pilot. It was surely a process to go through to remember that we do not order how an artwork should look like much like we do not order how any other person should be.

I wonder what it will be like to be living in the space for the time to come. I wonder what a short time visitor to the space would feel. I wonder if colour psychology is a scientific study or a culture construction.

How would this red change my behaviour and my association of the colour?



