

**[NEW WORLDERS]- short film, video installation + artistic research project - 2022, ongoing.**

Video 1: [New Worlders fragmentos](#) (3'41'')

Video 2: [New Worlders Trailer](#) (1'19'')



A young researcher follows in her aunt's footsteps on the River of Death in the southern Amazon and discovers the power of ecosocialism and collective action, while learning from the locals and forming an unlikely inter-species political alliance with a mysterious fungus that holds the key to a more sustainable future.









# [THREE DEGREES FROM REALITY] - performance - 2022

By Yolanda Uriz, Luz Lassizuk and Ezequiel Menalled

Performer/Visual Artist.

Video 3: [Performance trailer](#) (5'08'')



'Three degrees from reality' is an interdisciplinary proposal that invites broad audiences to reflect on how we practically experience reality nowadays. The work unfolds according to the audience's decision making in relation to given prompts. They are hosted and guided throughout the performance by the musicians/performers, while they are being filmed. In a different room, others watch fragments of what happens, and listen to processed sounds. The two groups sometimes have the chance to exchange roles.



# [UNKNOWN GROUNDS] - performative symposium - 2019 & 2022

Initiator, artistic director, co-curator.

Video 4: [Unknown grounds, the public building, aftermovie](#) (2'50''')



An interdisciplinary coeducational platform for the construction of the public. Borrowing tools from performance art and through workshops led by selected guests, we encourage different modes of playful participation and critical inquiry. Immersed in a theatrical atmosphere, we become 'characters' where reality and fiction mix, from the conviction that labor and speculation are crucial to build the public as something different from what it is today.



First edition: 21-22 Novembre 2019

Second Edition: Unknown Grounds: The Public Building, 7-8 June 2022

Commissioned by [VHDG Art Initiative](#). In collaboration with [Arcadia trienal](#).

Guests: Nishant Shah, Hamja Ahsan, Lila Athanasiadou, Ribal El-Khatib, Nina Glockner, Mohamedou Ould Slahi, Eef Veldkamp and Anna Moreno // Invitados de la segunda edición: Andrej Radman, Sissel Marie Tonn, Ribal, Theun Karelse, Masha Ru, Bert Looper and Flora Reznik.

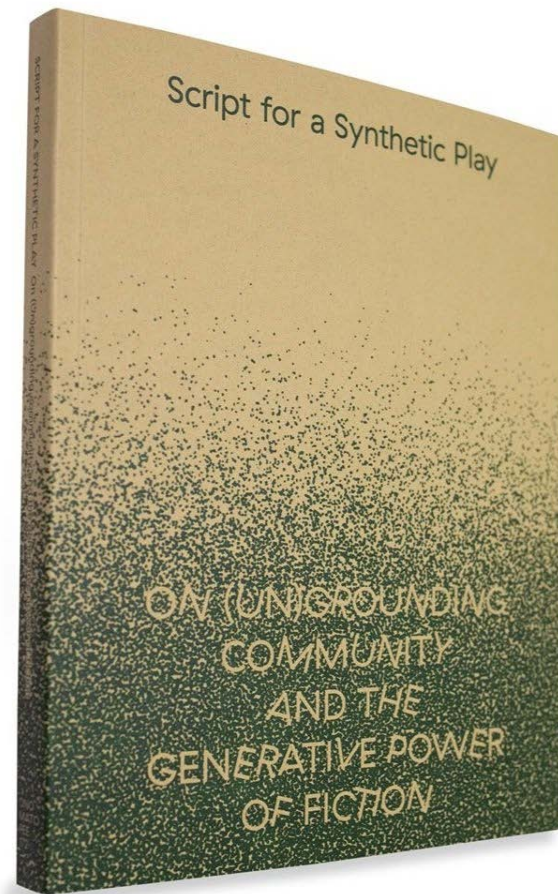
[www.vhdg.nl/en/programma/unknown-grounds-the-public-building/](http://www.vhdg.nl/en/programma/unknown-grounds-the-public-building/)  
<https://www.florareznik.com/#/unknown-grounds/>



# [Script for a Synthetic Play: On (un)grounding community and the generative power of fiction]

Publication series - 2022-ongoing.

Editor and author / Published by [Onomatopoe Projects](#)



*Soil, foundation, earth, landscape, territory, earth, soil, dirt, dust. Script for a Synthetic Play emerges from a staged conversation between a historian, an anthropologist, three artists, an earth devourer, and an architectural theorist: they enter unfamiliar terrain, it is dark, and a disembodied alien voice encourages them to move across irregular terrain.*

*A temporary community of strangers forms. A sense of agency and belonging emerges, but also of marginality and dispossession. Hybrid voices begin to circulate and be heard, the boundaries of the disciplines are blurred, and the bases for certainty are collectively explored anew. Each step leaves sources for a script.*

*Script for a Synthetic Play delves into new world-making technologies, the need for shelter and care infrastructures, human and land depletion, and today's cultural and ecological challenges. Research meets experience in informal and accessible discussions that, stylized for dramatic effect, create a conversation piece in play form activated by the generative power of fiction.*

*Compiled essays by Sissel Marie Tonn, Andrej Radman, Bert Looper, Theun Karelse, masharu, Bert Boekschoten, and Flora Reznik.*

*Second edition, titled "Script for a synthetic work: the public building" with essays compiled by Nishant Shah, Hamja Ahsan, Lila Athanasiadou, Ribal El-Khatib, Nina Glockner, Mohamedou Ould Slahi, Eef Veldkamp and Anna Moreno. (In progress).*



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by Flora Reznik,  
artistic director of Unknown Grounds.

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by Nathaniel Feldmann

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## [CARTAS A MI AMIGX, A HISTORY OF FIRE] - 2019-ongoing (WIP)

In collaboration with Sebastian Pérez Opačak

[Video 5: Trailer wip 'letters to my friend, history of fire'](#) (3'37'')



An epistolary film composed of video letters sent from locations at 52 degrees North and 51 degrees South. Two friends continue to keep in touch at a distance, where contrasting periods of extreme darkness and light serve as the backdrop for their relationship.





# [OF ASYMMETRICAL LEGS, SCARS, INFRASTRUCTURES AND EXILE] - Publication- 2021.

Self-published, companion text to "Change in x, change in y".



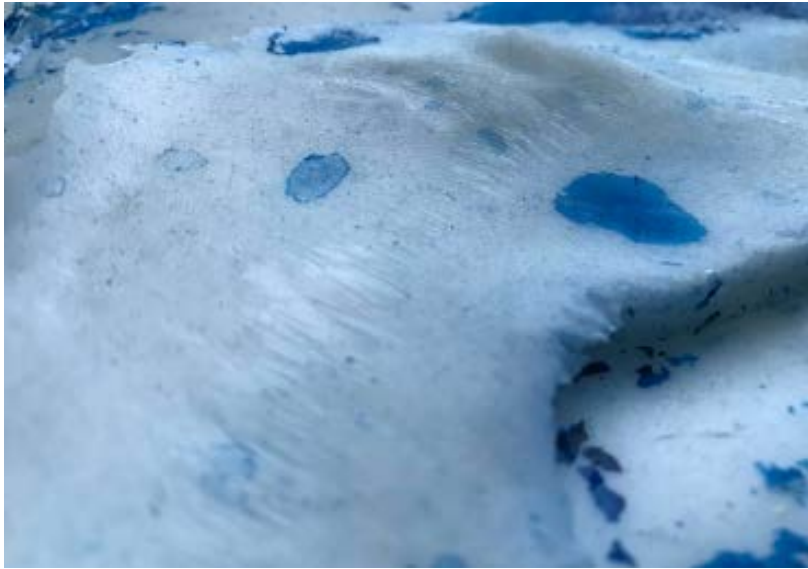
"Asymmetrical Legs, Scars, Infrastructures, and Exile" delves into the intricate intersections of identity, vulnerability, and the prosthetic nature of individuality and the political. The personal story of my brother, whose leg grows at a different rate, and a scar that becomes a material testimony of the inscription of otherness, blur the limits between the natural and the artificial. The text navigates through the political body, the territory, the notion of sovereignty, the resonances between partisan war and market warfare. It delves into the politics of vulnerability in a neoliberal world, where crises are used for governance and bodies are subject to precariousness. In this context, the text emphasizes the need for collectives based on shared vulnerability, advocating for the creation of support infrastructures that allow movement and care without obstacles.

## [CHANGE IN X, CHANGE IN Y] - installation mixed media + video - 2019

[Video 6: animation - fragments](#) (3:33)



My brother's leg grows at its own rate, slower than the rest of his body. Through a reversal gesture, his scar (the result of multiple surgeries to stretch his limb), turns into a mountain range. An attempt to inhabit a fictional territory. Taking a cast of my brother's scar as a starting point, through a series of investment and copy strategies I created a fictional land, a place to inhabit and explore.





## [PERVOMAISK] - Feature Documentary - 2018

Director, 65 min.

[Video 7: Pervomaisk Trailer](#) (1'29'')



The death of my great-uncle, a leading Marxist-Zionist figure in Argentina and Chile, spells trouble for the entire kibbutz he helped found near the Palestinian Territory. What will be done with the boxes full of private property that he left behind?

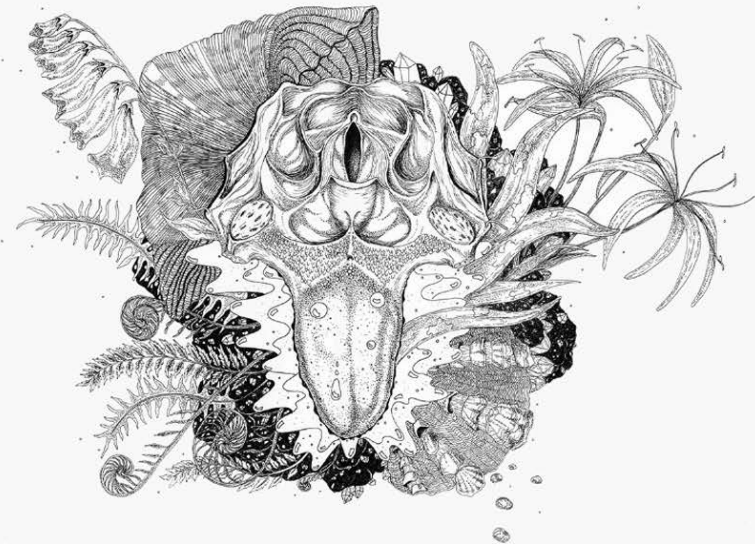
## [THE READING ROOM] - community event series + publication - 2017-2021

### Relay Conversation The Reading Room #29 & #30 -The edges of the voice

Reflection 31.01.2019



Conversation with Sissel Marie Tonn (ST), Flora Reznik (FR), Aurélie Nyirabikali Lierman (AL) and Amelia Groom (AG).



The Reading Room is a series of events organized by artists Jonathan Reus, Flora Reznik and Sissel Marie Tonn. The intention of The Reading Room is to create a platform for readings and discussions of theoretical texts among an increasingly diverse community of artists, cultural professionals, and individuals interested in intellectual discourse. Because discussions in The Reading Room are so intimate and ephemeral, between 2017 and 2039 we produced 'Relay Conversations', a series of online posts containing interviews conducted as conversational relays between the three organizers and invited readers.

# [HOLE] - performance + installation + publication - mixed media - 2016

Video 8: [Hole, fragments](#) (3'33'')



A hole is a matter of definition. Of resolution, of determination to find it or make it. It is a matter of how to define matter and what it is that matters. A hole is an opening.





The work had as a point of departure a long durational performance in which I dug a hole for eight months in an artificial beach. I followed a strict set of rules: I must go once a week with basic equipment and dig as much as I could during the few hours of light that the Dutch winter provides. I challenged my body at the same time I took measures to care for it: the task became to make a place for myself, a shelter. I engaged in a conversation with the wind: it was clear that we were both the makers-unmakers of the hole. I could feel it hitting the ceiling of my apartment and I would imagine its actions while I was away.



25.04.2016 #16 A

25.04.2016 #16

I know there is no way to avoid the rain today. I bring winter clothes and a determined mood. It is the last day. It's not going to be easy on the last day. With such bad weather, no one is around. I get the whole space for myself.

For the first time, there is something in the hole waiting for me. An orange ball dances in there, pushed by the wind, but not so much as to make it fly away. I cannot explain the excitement I feel. It is a present for me! In the last day: a final orange dot!

I dig, and I rest in fetal position inside my hole. It starts to rain. I take it. But when sharp little bits of ice start hitting me on my face, I gather my things and go. Red hands, almost frozen, in April! But let's not talk about the weather.

On my way back to the bus station, I see Voskamp and his dogs. I feel a weight in my chest. I have to say goodbye. I can't just disappear. Only holes can do that. Those 150 meters are some hard ones to walk. When he sees me, he starts laughing very hard and slightly slaps my face and head and shoulders as if he was petting a puppy.

Apparently I am covered in sand and wet and I look amusing. I laugh as well, and by doing so the weight in my chest flies away. I announce with a solemn tone that no longer suits the scene: it's my last day. My laatste dag! He laughs and says that it's good that I am learning Dutch already. In between laughter and words I don't understand, Voskamp says that he still doesn't understand what I am doing.