



Mark and Mell Rothko having lunch at Paul and June Feiler's home in Kerris, Penzance, Cornwall  
(Photography by Paul Feiler)

Occasionals

13.04.2024—29.06.2024

I

Ian Whittlesea

13.04—04.05.2024

II

Marie Cool Fabio Balducci

11.05—01.06.2024

III

Jason Dodge

08.06—29.06.2024

Curated by:

Chris Bestebreurtje and Petra Kuipers

It is with great pleasure that Tlön Projects announces its 'Occasionals'. This new part of the Satellite Programme commences on 13 April 2024 and ends on 29 June 2024. The first series of Occasionals will be realised in collaboration with Rongwrong—centre for art and theory in Amsterdam.

In 1959, American artist Mark Rothko travelled to England. Rothko spent a few days in Cornwall where he visited the Newlyn Society of Artists' exhibition and met a number of artists including Michael Canney, Alan Davie, Paul and June Feiler, Terry Frost, Patrick and Delia Heron, as well as Bryan and Monica Wynter.

In 1996, Tate St Ives created an exhibition about Rothko's trip to Cornwall. The exhibition was accompanied by a booklet featuring a text by Chris Stephens. The latter provides an interesting anecdote about Rothko who visited the disused Methodist chapel in Lelant with a view to purchasing it for use as a space to exhibit his paintings. The text then goes on to quote Rothko: *It would be good if little places could be set up all over the country, like a little chapel, where the traveller or wanderer, could come for an hour to meditate on a single painting...*

Rothko's idea to create spaces where visitors could spend time with a single work of art in various locations inspired our Occasionals that will be organised at different venues every year.

Three works were selected from Tlön Projects' *imaginary collection* in conjunction with Arnisa Zeqo of Rongwrong. **Ian Whittlesea's** *A Breathing Bulb* (2014), **Marie Cool Fabio Balducci's** *Untitled, scotch tape, some bottles of water, desktop or workplace* (2014) and *They lifted me in the sun again and packed my skull with cinnamon* by **Jason Dodge** will each go on show for a month, in that order.

Over the past 25 years **Ian Whittlesea** has drawn parallels in publications and exhibitions between the experiences of making or experiencing art and first-hand reports on transcendental experiences. He has attempted to elucidate Sol LeWitt's first statement: *Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach* inspired by the texts of esoteric groups who believe self-actualisation can be achieved through the control of breath and body.

Whittlesea's *A Breathing Bulb* (2014) examines how conceptual art can directly affect the viewer's physiological and psychic condition. The work is a continuation of his study into the esoteric Mazdaznan breathing exercises artist Johannes Itten taught at the Bauhaus in Weimar.

*Untitled, scotch tape, some bottles of water, desktop or workplace* (2014) by **Marie Cool Fabio Balducci** is part of an unclassifiable oeuvre

somewhere between sculpture and live practice. The works the artistic duo has developed since 1995 are based on short, often repetitive actions – initially carried out only by Marie Cool, but later on also by others – using items from everyday office environment (sheets of A4 paper, sticky tape, pencils, office desks) and naturally elements such as water or sunlight. These silent actions take the shape of simple gestures and brief interventions. Themes such as ownership, precariousness and the body's subjugation by the material world underlie their rigorous, yet modest work.

**Jason Dodge's** sculptures and exhibitions are about absence, distance, haptic and visual perception. *They lifted me in the sun again and packed my skull with cinnamon* is an exhibition based on the fact that the artist is not there in every sense of 'not being there'. Absence is an important component of the exhibition which emphasises its title, borrowed from the poem *Mummy of a Lady Named Jemuṭesonekh XXI Dynasty* by Thomas James (1946 –1974). The poem charts the ultimate presence of absence, namely death, as a complex intertwining of the corporeal and the spiritual.

Rongwong is situated in Amsterdam's lively Chinatown, close to the Nieuwmarkt, the Red Light District, the Buddhist He Hua Tempel and the Oude Kerk. The presentations will be set up so they can also be seen through Rongwong's tall windows outside opening hours, not just during the day, but precisely also at night, when the space will provide a beacon of light in the street attracting locals, passersby and travellers. A QR code on the window will provide access to information on both the work and the artist.

The works comprising the first series of Occasionals originate from the Fonds Kervahut – Collection Laurent Fiévet (France) and the Kerenidis Pepe Collection (France).

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**Venue:**  
Rongwrong – centre for art and theory  
Binnen Bantammerstraat 2, Amsterdam, the Netherlands

**Opening Times:**  
Friday and Saturday 14:00—18:00

**For more information and images:** [enter@tлонprojects.org](mailto:enter@tлонprojects.org)

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