

The Promise of Ruin(s) CHPT 1 Parasites of the Imaginary

DEC.18. – MAR.20.2022
THE BALCONY

WITH Minsook Kang, Martha Rosler, Eva Pel

The Promise of Ruin(s) tackles the concept of ruin(s)—as both a material relic and an intangible construct of the mind—into their diverse specificity, giving space to relational proposals and overlapping temporalities. Each of the three upcoming chapters echoes the ruin in its multiplicity, from the reading of modernity, to the speculative discrepancy of decay and precariousness of turbo-capitalism.

This program is set to unfold at The Balcony over the course of the upcoming year. Each chapter is articulated as a trio exhibition. The aim is to bind established artists, with mid-career and recently graduated practitioners from the field.

Recent history and particularly the start of the twenty-first century has seen the flourishing of ruins, and the representation of decay in the realm of global events, popular culture and visual arts. Ruins surround us, from the frivolous consumption of global tourism, to the remnants of modernity and the industrial revolution, down to the materiality of conflict-architecture, dust and kitsch.

To quote Marina Garces' *Conditio Posthuma*, "Historical linearity has shifted into reverse, pointing not to a light at the end of the tunnel, but casting a shadow on our shop windows illuminated by constant artificial light". (Marina Garces, *Conditio Posthuma*, 2017).

Ruins are constructed, adored, romanticized as traces of decay and disrepair. Remains define growth, our past and a possible future. From the debris of history, ruins whisper the future into our ears.

What do ruin(s) say to—and about—us today and tomorrow, in the aftermath of an unprecedented historic, economic and epistemic crisis?

Discourses around production and consumption in contemporary capitalist scenarios are so entangled that the terms Prosumption and Prosumer are today commonly used to describe the condition in which subjects of capitalism find themselves, "especially in light of the explosion of user-generated online content—abundance over scarcity, and a rise in exploitation and unpaid labour". (George Ritzer And Nathan Jurgenson, *Journal of Consumer Culture*).

THE BALCONY

Nieuwe Molstraat 14^{A2}

2512BK, The Hague

Sat: 13^{HR} – 17^{HR}

Mon – Fri: by appointment

thebalconythehague.com

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The Balcony is curated by Arthur Cordier and Valentino Russo, in conversation with artists Harriet Rose Morley, Flaviu Cacoveanu and curator Ioana Mandeal. The studio hosts artists Ariane Toussaint, Minsook Kang and curator Yannik Güldner. The initiative is self-funded, with the addition of project-based funding. Members of the initiative sustain the program on a voluntary basis, and your support is appreciated. Arthur & Valentino warmly thank the artists for making this exhibition possible, Electronic Arts Intermix (EAI) for their support, Stefan Bandalac (SBAE) for the technical partnership as well as Pavlo Radich and Julia Waraksa from STAATSDUET.

