

Beyond Nuclear

Family Home Sweet Home

Fighting the family regime might thus look like several different things: prising the state's boot off the neck of a "legal" family of "aliens," for instance, and at the same time offering solidarity to a queer kid in that same family, should she need it, against her parents.

Sophie Lewis, Abolish the Family

The exhibition *Beyond Nuclear Family: Home Sweet Home* is curated and organized by the Jindřich Chalupecký Society, a curatorial collective and production platform based in the Czech Republic. The pre-1989 socialist ideas and modes of practice that are part of Czechoslovakia's modern history included collective housing experiments and a basic social care system available to everyone. This manifested, for example, in free daycare systems, which enabled women to work outside their homes, but didn't free them from the burden of housework. The socialist era was full of similar paradoxes – emancipatory and utopian on one hand, totalitarian and harmful on the other. Our generation grew up in transformative times, as "Western ideals of life" were accepted with great enthusiasm across the Czech society in the 1990s, only to be confronted with a not-so-bright reality in the following decades. While socialism proved not to be the answer in the quest for better life, capitalism wasn't going to be that either.

The word 'family' typically evokes (or at least we are used to thinking it *should* evoke) notions such as closeness, mutuality, care, and warmth. For some, this is indeed what family means, but, for many others, it is just a kind of desired ideal by which they judge their own, often

much harsher, reality. In her new book, *Abolish the Family*, German-British author Sophie Lewis argues that family is used in the neo-liberal capitalist system both as an ideological tool as well as a practical apparatus of demonetization of society and a means to outsource unpaid labor, including reproductive labor and care, from the state's responsibility and from society in general. In this sense, she proposes to abolish the family as a structure that effectively limits social solidarity and comradeship.

In relation to that, the exhibition seeks to provide a critical revision of the modern Western concept of the family and, through the works of more than forty international artists, it explores the alternatives – historical and contemporary, geographical and cultural, utopian and fictional. Following up on the iteration in Berlin and Prague, the third chapter of this long-term research and discursive project seeks to redefine the questionable concept of the Nuclear Family and bring it back to its original 'home', the United States, where it was coined and distributed in the second half of the 20th century.

Defined as a married union of a man and a woman living together with their biological children, the term Nuclear Family still represents the unwritten status quo of the cultural and legislative context both in Europe and the USA. This is true despite the facts that a large segment of society lives in arrangements that differ from the nuclear structure and that, in a number of non-European cultures and even in the Christian Europe, family and cohabitation have long been characterized as intergenerational or even outright communal. The short-lived triumph of the nuclear family was ultimately just the period of economic growth and specific socio-cultural conditions of the 1950s and early 1960s in North America. Later on, due to economic and cultural changes, the seemingly ideal structure of the single family member as breadwinner (predominantly a man), began to deteriorate rapidly. The nuclear family had shown its darker side.

This type of familial unit is the ideal site for the fulfillment of the imperative of progress, the division between paid or unpaid, better or worse labor, and the rise of the associated gender, class and other inequalities. After all, mom, dad and their children need to live in their own apartment or house, own a washing machine, a dishwasher, a car, a bunch of clothes and toys and a number of other 'necessities' that, for the most part, match what the family next door also owns. And if there is a discrepancy, it often serves as a driving force for greater productivity, so that we can also have everything that those living next to us have and which hopefully makes them happy. It seems that many of us now feel that this is unsustainable, that the economic and consumerist model associated with the ideology of the nuclear family is not beneficial to our planet and carries with it many potentially negative consequences on the social and psychological level.

The rise of movements such as feminism, queer liberation, black liberation, and on a broader level, increased social differentiation led to a gradual transformation of the established roles and entire family systems. Nevertheless, the image of the happy little nuclear family has become a kind of global prototype, a yardstick by which we measure other (family) constellations. It has also become a dominant paradigm on the political, social, and educational level as well as from the point of view of the rule of law, especially in Europe and in North America. In recent years, populist and neoliberal politicians in Central Europe have adopted the term 'traditional family' as a dog-whistle to push for restricting human rights related to the issues of reproduction, gender, equal marriage, and more. In the USA, several state governments have been attempting to limit abortion rights, allow underaged marriage, or employ similarly threatening measures.

Beyond Nuclear Family: Home Sweet Home delves into the various ways of creating and naming the family along with the relationships and roles that its members hold within it,

while also aiming to deconstruct the dominant image of the family, which is all too often a source of frustration and a tool of manipulation. In the spirit of Sophie Lewis's book quoted above, we consider what might emerge from the void left behind after the end of the idea of 'family.' We do not wish to dismiss those who have genuinely found their happiness within the nuclear family – or those still searching for it there – however, we do wish to undermine the pyramid of social values on the top of which sits the idealized image of the nuclear family.

The exhibited works, whether paintings, photographs, videos, texts, textiles, sculptures, performances or outputs of artistic research, portray and critically analyze various notions of what can be understood as family, kinship, and togetherness. They explore the concept of family through the dreams of children and parents; chosen families and queer kinship; escaping the gender binary; utopian family revolutions; architecture governing or determining coexistence models; lack of (cultural) capital and the interconnectedness, fragility and ambiguity of relationship patterns; relationships between human and more-than-human entities; institutional childcare; feminist chains of support; familial traumas and ideas about overcoming family as an exclusive 'institution' for care and commonality. Amongst existing works by international artists, the show also features newly commissioned works by six distinctive Czech artists: Eva Kořátková, Marie Lukáčová, Markéta Magidová, Vojtěch Radakulan, Jirka Skála and Martina Drozd Smutná, and a Family Album with small-scale commissions by the former collaborators of the Jindřich Chalupecký Society (such as Tai Shani, Laure Prouvost, Michelle Lévy or Egill Sæbjörnsson and others). The exhibition is also made unique through the exhibition architecture and the unifying artistic intervention of Vojtěch Radakulan.

Due to the Covid-19 pandemic, the plan for a one-off exhibition became a three-year project and, in a way, a work of love for the curatorial collective of the Jindřich Chalupecký Society. In 2020, we organized a performance

and exhibition pop-up at the Center for Contemporary Arts Prague, which was followed by an online residency on the DGTL FMNSM platform. In the spring of 2022, we presented the exhibition *Beyond Nuclear Family: Around the Family Table* in Berlin's alpha nova & galerie futura and a second exhibition at the Display Gallery in Prague (October 12th – November 27th 2022), subtitled *Recipes for Happiness*. Although each of the exhibitions takes a slightly different angle, they follow up on each other both conceptually as well as in terms of the exhibiting artists, who are often represented by different works throughout the project. The whole project will be concluded with a summarizing publication in spring 2023.

Beyond Nuclear Family represents the third chapter in the Jindřich Chaloupecký Society's long-term project *Islands: Possibilities of Togetherness*. It is also part of the international platform *Islands of Kinship: A Collective Manual for Sustainable and Inclusive Art Institutions*, co-funded by the European Union.

KAROLINA BALCER

Family Knots, tufting, 95 × 75cm, yarn mix, 2021

Jumper—I'm fine collection, knitted object, 45 × 60 cm, yarn mix, 2021

Karolina Balcer works with painting, video, installations in public space, and more recently tufting (carpet technique) and textile. Many of her projects begin with observations of people and social issues, including within her own family. In the exhibition *Beyond Nuclear Family*, we present objects (a carpet/tapestry and a knitted jumper) that are part of a broader project called *Happy Family* which the artist has been developing since 2020 in collaboration with her family members, social workers and psychotherapists. The starting point for the project was the saying 'sweeping problems under the rug' – a process that is harmful and only multiplies problems. By this, the artist metaphorically

refers to mental health issues – in her own family, but also in a broader society – and to the connection between mental health and homelessness. The impetus to create the project was the situation that the artist's older brother Filip repeatedly found himself in. Although nothing was lacking in the family home, he periodically ended up homeless. In a broader sense, the works by Karolina Balcer refer to the difficult aspects of family bonds, family secrets and hidden traumas that are not necessarily caused by a lack of mutual love, but can stem from communication issues and misunderstandings, from genetic heredity and predispositions or unconscious repetition of behavioral schemes and patterns.

FAMILY ALBUM

the book, 40 × 28 cm, 2020

The Family Album, created in 2020 on the occasion of the first public presentation of the *Beyond Nuclear Family* project in Prague. The album has been growing since then. It comprises drawings, texts, photographs and other contributions by Czech and international artists, curators and theorists who have previously participated in the Jindřich Chalupecký Society's programs and therefore can be symbolically seen as part of the broader JCHS family. The contributors were invited to reflect on conventional or assumed family structures, as well as their own personal positions on their current family structure or the one in which they grew up. The album is open to development, which is why it currently contains several blank pages, which will gradually be filled with the works of others.

Participating artists: Khairani Barokka, Catherine Biocca, Triple Candie, Lenka Klodová, Michelle Lévy, Laure Prouvost, Egill Sæbjörnsson, Tai Shani, Jakub Woynarowski

KRISTINA FINGERLAND

Coat of Arms, textile and object installation, 2021 – 2022,
part of the Oikos project

The multi-layered project Oikos, which started off as Kristina Fingerland's master's thesis continues to develop and expand into various exhibition forms. The story of the living house and its inhabitants of myth whose life stories intersect with the real family history of the artist is manifested at the *Beyond Nuclear Family: Home Sweet Home* exhibition in the form of an old women's smock. The artist received it from her grandmother, who inherited it from her aunt, because she could not afford to buy herself a new one. This specific article of clothing carries the grievance of Fingerland's grandmother, who, out of political reasons, could not fulfill her dream of attending university despite being the valedictorian of her class. In her twenties, she instead took up a job as a draftswoman, where she wore the smock to protect her clothes. On another level, the women's smock itself evokes women's emancipation and their ability to perform the same professions as men. The treatment of the smock with pictorial applications illustrates the idea of a wearable family coat of arms. Kristina Fingerland discovered the smock with a missing sleeve. This absence represents the loss of family members, and the author perceives fixing it as a healing process that is necessary for the healthy functioning and continuation of the family.

ROBERT GABRIS

Memory 2, drawing, pencils on cardboard, 100 × 70 cm, 2012
Memory 4, drawing, pencils on cardboard, 100 × 70 cm, 2012
Robert Gabris: Alternative Methods of Education,
Vienna, 2013

“These drawings are a record of my childhood. They are proof that I was also a child, because, in the orphanage, no photographs were made for and by us. The orphanage was

an institution without love, it embodied a loveless space full of violence, where it was not allowed to experience affection and tenderness. Instead of care, punishment was practiced for harmless acts. Thus, we learned to apologize to adults for things without understanding why they were wrong. This institution taught us that Roma children did not need to be loved – we did not deserve it. Our caregivers represented the violent white dominant majority society. They made us feel that we did not have the right to be loved. I was looking for affection, longing for an unknown feeling that I was not allowed to experience. We grew up in fear and insecurity because it seemed that we had no hopeful future ahead of us. It became both proof and a warning that we will never make it out there. This was also how I viewed my own future – there were no other models for me. Drawing saved my childhood. It was my escape and, later, my obsession. Creating a safe space with a future was the hardest challenge for many of the children.

Orphanages are prisons for innocent children. Many misunderstand this institution and claim that it saved us from our parents. I vehemently argue against this misinterpretation and draw my real experience of a “supposedly functioning lifeboat” full of harassment, violence, grief and pain that we never would have experienced from our parents. Orphanages are white spaces that try to re-educate us because they believe themselves to be more competent than people in Roma settlements. Instead of helping these people to get out of absolute poverty, they take their children and steal our biographies. They do not educate us – they merely tolerate us. Our existence in this house has an expiration date, after which we are erased from the system, removed and forgotten. We form our own families, and we try to do better, we learn to recognize and practice love.

It was suggested to us that the orphanage is a big family offering better chances for a future. Slovakia offers no statistics that prove this view, but you can easily see how much these systems fail. Nobody is interested in verifying the truth, because that would mean showing that the “rescue concept” is completely dysfunctional. *Beyond Nuclear*

Family embodies in us the traumatic memory of Slovakia, its racist systems and institutional violence against those who cannot defend themselves.”

JOHANNAH HERR & CARA MARSH SHEFFLER

White Flight! ¡AGITPOP! PRESS, 2022

As an artist-writer collaborative duo, Johannah Herr and Cara Marsh Sheffler collaborate as ¡AGITPOP! PRESS. Together, they create books in dialogue with Herr’s artistic practice, which conceptually centers around investigations of state-sanctioned violence. She is interested in the role that ideology, consumerist spectacle, and privilege play in distracting and disconnecting some from violences which are deeply felt by others. ¡AGITPOP!’s artist books subvert US commercial propaganda to reveal ugly truths about the so-called American Century and to portray American Decline for what it truly is: a consumer experience. The pair first came together to create a dark riff on a Sears Catalogue, *Domestic Terrorism*; next, they reworked a Chiquita Brands recipe book as *The Banana Republican Recipe Book*, which examined how United Fruit worked hand-in-glove with the CIA to effect regime change in Latin America. Earlier this year, they released *I Have Seen the Future: Official Guide*, which reimagined the World’s Fair in 1964 as though it had predicted 2022.

White Flight! picks up where the *Official Guide* left off, taking the reader into the place that suburbia holds both within American history and in the American imagination. *White Flight!* asks who was allowed into suburbia – and what mechanisms of exclusion kept others out. The history of the suburbs draws a direct path to today’s mottled US map of desperately unequal opportunities and wealth distribution. Through collage, subverted advertisements, found text, and essays, *White Flight!* tells the story of what actually constitutes a white picket fence.

CHARLOTTE JARVIS

New Labour 1, photography, glued print PVC, 51 × 83 cm, 2022

New Labour 2, photography, glued print PVC, 51 × 83 cm, 2022

Charlotte Jarvis works at the intersection of art and science. Charlotte's practice often utilizes living cells and DNA: she has grown her own tumor, recorded music onto DNA, seen her heart beat outside her body and is working on a long term research project *In Pose* aiming to disrupt the patriarchy by making semen from cells of AFAB persons.¹

Her project *New Labour*, developed in collaboration with writer Lucy Kirkwood, asks “what if all the people on Earth with a uterus were wiped out or could no longer have children?” The series of fictitious photographic portraits imagines a world where science had to find a way for the rest of the population to bear children. The artist explains the backstory behind the work thusly: “A mutated HPV virus becomes transmissible through touch, causing a pandemic. It not only completely prevents uterus from functioning, but also causes a much more aggressive form of cervical cancer, which is fatal in a large percentage of the AFAB population. We imagined that, under these circumstances and with artificial wombs still being a very long way off, global society would need to very quickly find a way for people who were not born with a uterus to bear children through a form of ectopic pregnancy and ultimately a cesarean section. We imagined that they would be doing this while caring for and grieving their loved ones. In the pictures, you see the traces of the virus, the cancer treatments and the ultimate pregnancy.”

1 “Assigned female at birth” (or AFAB, for short) is a term that includes all people who were labelled as “female” at birth by state and medical institutions. Alongside cis women, this category also includes people of other genders born with uteri, such as a trans men and some non-binary people. Correspondingly, the category of “assigned male at birth” (AMAB) includes cis men, trans women and some other non-binary people. These classifications also oftentimes include intersex people, as doctors often try to classify them within the sexual dichotomy (even through non-consensual surgeries on infants).

EVA KOŤÁTKOVÁ

Daydreaming Workstation, interactive installation, audio, textile, dimensions vary, 2022

Commissioned by the Off Biennale Budapest for Documenta 15 and by the Jindřich Chalupecký Society for the *Beyond Nuclear Family* exhibition.

Production funded by the Ministry of Culture of the Czech Republic, Documenta 15, hunt kastner Prague and Meyer Riegger Berlin/Karlsruhe.

In her work, Eva Koťátková explores the forms of power, manipulation, discrimination and control exercised by institutions upon those who, for various reasons, deviate from the norm (or what is perceived as such). Through various media, she then pursues other models of functioning, communication and sharing that would allow individuals and groups to function in more liberated, equal and empathetic ways. She works with marginalized stories and emotions, often inviting children to participate.

As part of the *Beyond Nuclear Family* exhibition, the artist reflects on the influences that affect interpersonal relationships, whether within families or institutions, with an emphasis on the child's perspective. She points out the frequent misunderstandings as a result of, among other things, social mechanisms and unwritten rules as well as the forcing of certain roles. She made the installation in which the visitors can contemplate and listen to recordings of dreams. They are also provided with instructions for daydreaming, which for the artist is an important tool for emancipation. The dreams that Eva Koťátková has collected from the personal narratives of children and adults take many forms, sometimes humorous, sometimes very distressing and full of frustration, but their common feature is the personal conflict of external and internal impulses. The *Daydreaming Workstation* is a space for imagination as a radical force that brings us back to ourselves.

MARIE LUKÁČOVÁ

Chosen, video, 25 mins, 2020 – 22

Commissioned by the Jindřich Chalupecký Society

Marie Lukáčová studied panting, although she focuses primarily on the medium of video, combining elements of music video, live-action film and different styles of animation. Her work has long been permeated with the issue of emancipation and challenging gender stereotypes.

The video *Chosen* was made directly under the *Beyond Nuclear Family* project in collaboration with the curator Tereza Jindrová. In the dream-like collage using a mixture of vehicles of expression, we encounter the main character, the non-binary person Ariel and their chosen family, including their beloved snake El Koko, which represents family ties that extend beyond the human species. When we encounter them, Ariel's family is meeting at a shared table, with the artist taking us into the protagonist's past and future. The film aims to celebrate chosen families which often play a crucial role in queer communities while also being an almost fairy-tale-like expression of the fluid nature of (not just) gender identity.

MARY MAGGIC

Egstrogen Farms, video, 1:09 mins, 2015

Mary Maggic is a non-binary Chinese-American artist currently based in Vienna, Austria. Their work spans amateur science, public workshopology, performance, installation, documentary film, and speculative fiction. Since 2015, Maggic's research has centered on hormone biopolitics and environmental toxicity, and how the ethos and methodologies of biohacking can serve to demystify invisible lines of molecular (bio)power.

The artist explains their project *Egstrogen Farms*, which is presented in a form of a video commercial like this:

“*Egstrogen Farms* is a fictional company that raises genetically modified chickens that produce ovulation hormones in their egg whites. The eggs are marketed towards women who are either trying to get pregnant, or work as egg donors for the fertility industry. The slogan reads, ‘One egg a day is the fertility way.’ The project highlights a connection between women and chickens as raw commodities for the biotech industry, performing ways in which women are targeted for bio-consumerism. What is the rhetoric and imagery used in birth management products? Moreover, as avian transgenic technologies become further developed, is it possible to imagine a confluence of the poultry industry with the pharmaceutical health industry? The project is inspired by subRosa’s *Cultures of Eugenics* document made in 2009. In the pamphlet, the cyberfeminist art collective compared women and chickens, the harvesting of their eggs as raw commodities for biotech research.”

MARKÉTA MAGIDOVÁ

Releasing Spell, 3D CGI animation, 10:46 mins, 2020
Commissioned by the Jindřich Chalupecký Society and supported by the Ministry of Culture of the Czech Republic

Markéta Magidová is a Czech artist and director working in the field of media installations, digital painting and animated film. In her work, she explores the patterns and norms of collective behavior, thought and emotion. She reflects on social topics mainly through the lens of gender. The environment of her films and art installations is made up of personal and ideological narratives as well as cultural references.

Releasing Spell is a short 3D-animated sci-film film depicting an imaginative ritual celebrating the transformation of the patriarchal world and its manifestations into a society based on feminist values. The central location of the film is an abstracted mountain range in the middle of a desert where, in a sort of timelessness, historical monuments to family relationships meet. Representatives of the society of

the future, free of biologically predetermined reproductive options and the associated stereotypical roles, transform these statue groups along their journey. The materiality of the statues is altered and challenged, the figures are freed from their fixed forms, creating alternative situations and groupings. They release themselves from and abandon the seriousness upon which the civilization of their ancestors was built. The colorful festivity of the future transforms the universe of predetermined relationships into living matter, a collective organism. The society of empathy, care and closeness is the new utopia. Its structure, however, unwittingly creates a new narrative.

The film was created in collaboration with the curator Karina Kottová, the 3D animator and artist Sybil Montet and the musician and producer Ai Fen specifically for the *Beyond Nuclear Family* exhibition.

MOTHERS ARTLOVERS

Dinner Party Menu, the book, 2021 – 2022

Mothers Artlovers is a group of mothers–visual artists, theoreticians, curators, and activists – responding to the specific experience, problems, and needs of mothers and caregivers involved in the art world. In addition to providing support and mapping the issue of parenting in the arts, the group also addresses the political and institutional level of the issue. The goal of Mothers Artlovers is to create a world of art that is more responsive to the needs of parents and caregivers.

As part of the *Beyond Nuclear Family* exhibition, Mothers Artlovers presents its project reflecting various forms and expressions of love, its visibility, but also social and institutional criticism. The object of the “Menu” is both the output and the documentation of the processual installation and performative work presented at the previous chapter of the *Beyond Nuclear Family* exhibition series in Prague. This work was loosely inspired by the iconic work of Judy

Chicago from the 1970s, forming a triangular table which served as a “safe space” and a site of feminist visions. As presented by Mothers Artlovers, each side of the table represented one form of love: Self-love, self-care and self-worth; Love as partnership; Love at the institutional level, institutional care. For that occasion, each of the participating artists created a dish in which she communicated her opinion on the aforementioned aspects of love. Personal experience is often a reflection of society, so these “recipes” also served as a form of social criticism. The key to understanding the individual dishes was the accompanying printed material in the form of the *Dinner Party Menu*, which also described in detail the thoughts and considerations that led the authors to create the project. This original print was subsequently transformed into a unique and very personal handwritten, bound, but also baked book that invited the visitors to read, view and experience.

Mothers Artlovers participating artists: Darina Alster, Eliška Fialová, Hana Hillerová, Hana Chmelíková, Petra Janda, micinka_kk, Tereza Kerle, Karolína Kohoutková, Libuše Vendlová, Kateřina Olivová, Iva Růžičková, Veronika Slámová, Zuzana Štefková, Elis Unique

Warm thanks to the MATERNAL FANTASIES, Berlin feminist collective who worked closely with the Mothers Artlovers for a year on the *Beyond Nuclear Family* project.

CHIARA NO

Video:

(No comfort in silence), 00:00:11
(Birth Rites), 00:00:15
(Centaurides), 00:00:05
(Not Pregnant), 00:00:04
(My clock never tock), 00:00:10
(No Body is a Crime), 00:00:13
(36 years), 00:00:05
(Solidarity), 00:00:05 2016 – 2022

Object:

Jambex & Garstone, underglaze, vinyl paint, raw pearls,
waxed thread on stoneware, 16.5 × 10 × 18cm, 2022

My captain,

good and true.

A marquis

treasures

the great

divine secret

in their waxen image.

World creating.

Love for the person.

Bare witness,

we are ordinary men.

Chiara No is an American artist, currently living in Johnson, Vermont. She works in various media, targeting topics such as confrontational humanism, sex positivity, kink, Herstories, feminizing language and literature, ecofeminism, Goddess Powers, re-contextualizing heroines in Greek Mythology and history, folklore, witchlore, anti-capitalism, anti-patriarchy, anti-racism, pro-Others, demonology, abjection, feminist horror theory, nihilism or Heavy Metal. On this exhibition she presents a thematic selection of short videos addressing women's choice not to have a child, created for and previously shared on social media platforms.

Jambex and Garsonne are demons described in *The Book of Oberon* (1577). We know the following about Jambex: He is a captain, noble and great, who prefers male pronouns and enjoys presenting as a woman. He is called upon for his knowledge of love magic and prefers to fall in love with men. Garsonne, which is a real male name dating back to the first millennium AD, meaning man with a spear (a common phallic symbol), is a demon. Garsonne the Demon is good and true, a seer of the future and knower of the creation of the world and worlds. And who was the man – Garsonne – and what did he do to become demonized? There is nothing, per se, that links these two spirits besides both being described in the same book. There are, however, history books, namely Guido Ruggiero's *The Boundaries of Eros* (1985) and Carlo Ginzberg's *The Night Battles* (1966), that go into historical accounts explaining the demonization of homosexuality in fifteenth- and sixteenth-century European society that still reverberates through Western culture today.

NINA PASZKOWSKI

Evas Lust, acrylic on linen, 35 × 27 cm, 2019

Untitled, ballpoint pen on paper, 25 × 17 cm, 2021

Untitled, ballpoint pen on paper, 25 × 17 cm, 2021

Untitled, ballpoint pen on paper, 25 × 17 cm, 2021

Nina Paszkowski was born in Switzerland, and currently lives and works in Cologne. Many of her paintings, drawings or ceramic objects are exploring alternative forms of relating and bonding, queer desire, interspecies solidarity and alignment with natural entities such as waters or forests.

At the EFA Project Space she presents a series of drawings and a painting depicting the female body and motherhood in an expanded, interspecies form. The works allude to cyclical procreation, or perhaps rather co-creation, being and becoming that happens beyond the nuclear family ties.

VOJTĚCH RADAKULAN

Visitors, PC game, 3D model of the Ďáblice housing estate with an audio track based on interviews from the publication *Sídliště Ďáblice: Architecture for People* (Society of Friends of the Ďáblice Housing Estate, Prague, 2019, ISBN 978-80-270-3525-0), 2020 – 2022
Commissioned by the Jindřich Chalupecký Society

For the *Beyond Nuclear Family* project, visual artist and architect Vojtěch Radakulan teamed up with curator Veronika Čechová to create a new work showing the ways of life in different geographical and cultural environments. Using examples of specific housing types from different parts of the world, it addresses the influence of the architectural design of a house – in the broad sense of the word as a family living space – on the formation and dynamics of the relationships between the people living in this space and the quality of (family) life.

Based on photo and video documentation and authentic interviews with people living in homes from different corners of the world, the interactive application links personal narration with a virtual tour of the depicted places. Thanks to this simulation, together with a sculpture in the form of an architectural model with an accompanying audio piece and drawings, the viewers will learn about family life in a yurt in Mongolia, a standardized high-rise building at a socialist housing estate in Prague, or get to know some of the ancient urban utopias as well as the ideas distilled from the iconic publication *Delirious New York – A Retroactive Manifesto for Manhattan* by Rem Koolhaas

JONNE SIPPOLA

Tarja, Berndt and I,
installation of 37 photographs, 10 × 14 cm, 2022

Jonne Sippola is a photographer working in Finland. As part of *Beyond Nuclear Family*, they present a highly personal project dedicated to their relationship with their parents, which had been through many rocky times since their adolescence. As a result of Jonne realising their sexuality and non-binariness, them and their family had to talk about the depth and nature of their relationships – topics that had not been discussed in their household up until then.

Tarja, Berndt and I tells a story about a relationship between parents and their child.

For several years, I didn't have any support from my parents after I came out as gay. As a teenager, their lack of acceptance made me feel anxious, lonely and distant from them. We barely had any connection to each other during the worst times.

It has been a long road for us trying to get to know, understand and accept each other. As the years have been passing by, we have learned to narrow the gap between us.

Some years ago, I came out to my parents as trans. I asked my mother what she thought about it. She said "This is not about my opinions. It is about your choices and happiness in your life. And I am supporting you." The pictures of Tarja, Berndt and I were taken during the years 2006-2022 by me and my mother.

JIŘÍ SKÁLA

In Process, Without Prospects, audio installation, black and white photograph, inkjet print on paper, 90 × 60cm, Ed. of 1/3, Inv. Nr. JSk135, 2020
Commissioned by the Jindřich Chalupecký Society

Jiří Skála uses various media, but does so in a very economical way, often working with text or the gallery space itself. His works demand the full attention of the viewer, but at the same time they are characterized by their willingness to communicate. They use various sign systems and literary methods through which the author discusses personal relationships and analyzes societal ties.

For the *Beyond Nuclear Family* exhibition, artist Jiří Skála wrote the short story *In Process, Without Prospects* dealing with a family the background of which causes issues especially for the father trying to provide for his children. Determination by one's social background, lack of cultural capital and the value-centric system of raising children in a capitalist society are topics which weigh on the minds of people even outside of the presented fictional family. The main figure of the story – the father – decides after an outburst of rage that he is going to get his children easy access to the capital so important in society.

MAJA SMREKAR

K-9_Topology: Hybrid Family,
wallpaper print, 260 × 340 cm, 2016

The work of the Slovenian artist Maja Smrekar has established itself within the international art and science milieu. Her practice is based on deep collaborations leading to the development of cross-conceptual productions that include performances, installations, site-specific art, videos, workshops, lectures, talks, and texts. She has been using her artistic voice to speak about ecofeminism, inter-species relationships, technology and ideological structures in society.

The project *Hybrid Family* is related to the theory of becoming-animal by rethinking the social and ideological instrumentalization of a woman's body and breastfeeding. Overcoming the classical distinction between private life and political existence, Smrekar felt the need to perform with her own body and the bodies of her dogs in order to re-gain their position of power by staging a public performance with the puppy Ada. The artist's own economy of emotions became a molecular process: during a three-month period of seclusion with her dogs, she stimulated her pituitary glands with systematic breast-pumping to release the hormone prolactin and followed a diet rich in galactogogues to promote lactation. A side effect of this was the increase in oxytocin hormone levels, which led to an increase in empathy and a personal resistance to the cynicism of the zeitgeist. By being pregnant with meaning, and thus becoming (m)Other, she was further drawn to explore her "decolonial reproductive freedom in a dangerously troubled multispecies world" (see Donna Haraway, 2016). The myth of humanity, which is based on its supposed uniqueness, has always excluded some of those that don't correspond to the ideal, such as animals with regard to parenthood and gender.

MARTINA DROZD SMUTNÁ

Blue Onion, oil on canvas, 90 × 120 cm, 2020

BDSM mum, oil on canvas, 90 × 70 cm, 2020

Madonna, oil on canvas, 50 × 40 cm, 2022

Viktorka, oil on canvas, 50 × 40 cm, 2022

Martina Drozd Smutná's paintings reveal her holistic attitude towards the questions of gender, class, social inequality, power structures and the related landscape of relationships and emotions. Her artworks are informed by deep research (especially on the historical construction of so-called female painting) and analysis of the working and social conditions of Martina's own role as a contemporary artist.

For *Beyond Nuclear Family*, Martina Drozd Smutná created a series of paintings and drawings with the common denominator of family bonds as mirrors of social and cultural norms as well as fragile layers of family symbiosis and mutuality. A family based on equal relations and emotional satisfaction seems to be more utopian in today's society than bizarre sci-fi scenarios. By depicting a mother and a child with identical faces, Martina Smutná addresses the issue of the generational transfer of traditions and the preservation of "sameness" which is the goal of conservative politics. However, the painting can also be seen as a portrait of a woman who does not lose her sexuality due to motherhood. On the contrary, by mirroring herself in her daughter, she discovers unexpected pleasures. The second painting of a mother embracing her adult daughter accentuates the moment of mutual support, a two-way flow of information as well as complex emotions. Healing these fundamental relations could be the key to the visions of a future society that sticks neither to existing hierarchies nor cultural and biological "predetermination".

In her most recent paintings, the reversal of roles in iconic depictions such as the Madonna shakes up the ways that parents of different genders are commonly depicted in the media as well as in art, thus also questioning the reproduction of patriarchal order through imagery.

At the EFA Project Space, she presents a series of drawings and a painting depicting the female body and motherhood in an expanded, interspecies form. The works allude to cyclical procreation, or perhaps rather co-creation, being and becoming that happens beyond the nuclear family ties.

SOPHIA SÜBMILCH

Beasts of the southern wild II, C-Print, 60 × 40 cm, 2016
It's a comforting feeling to share the same genes, C-print, 40 x 60 cm, 2019

Dein Outfit passt zu meiner Bettwäsche / Your outfit matches my bedding, C-Print, 40 × 60 cm, 2020

Sophia Süßmilch was born a German citizen in the last millennium and will die in this one. Süßmilch works in several media; she paints in oil as a means of calming herself and enjoys being nude in her photography and her video works. Her artworks generally oscillate between ironic distance and aggressive proximity, which matches her personality. Süßmilch understands the body as a toy and as a place of childishness. Her works are always quirky and witty, creating matriarchal worlds in which the male gaze no longer seems to play a role. In her photographs – such as the ones selected for the *Beyond Nuclear Family* project – Süßmilch often stages herself with her mother.

SOPHIE UTIKAL

Standing Up For Myself, handsewn textile collage, 105 × 160 cm, textile, 2020

Fluids I and II, handsewn and machinesewn textile collage, 98 x 150 cm and 95 × 150 cm, textile, 2017

Sophie Utikal is a textile artist, living and working in Berlin, Germany. She was born in Tallahassee and grew up in Mainz, Germany. Utikal dedicates her textile works to experiences such as pain, transgenerational trauma, and the alienation from one's own body with regard to white normativity. At the same time, her embroidered textile images also offer poetic answers for the possibilities of healing, security, other forms of knowledge and empowerment through participation in community and through connecting with other people (especially women) as well as non-human beings.

As the artist describes: “In my work we often see groups of women who have walked to the ends of the world together. There they are now building a new life for themselves with their environment. They all know that they have already left one (or many) behind. Even if one of the women lives alone on a piece of fabric, they all belong together. Whether I actually mean different people by that, or different species or maybe even myself in the diversity and inconsistency of my character, is actually not that important. It’s about the encounter with - in each other, to oneself and our surroundings – it’s about encounters quite fundamentally, together” (Source: <https://sofiutikal.net/about/>).

CINEMA:

ALANIS OBOMSAWIN

Richard Cardinal: Cry from a Diary of a Métis Child, video, 29 mins, 1986

Alanis Obomsawin is an Abenaki American Canadian filmmaker, singer, artist, and activist primarily known for her documentary films. She has written and directed many documentaries on First Nations issues. Obomsawin is a member of Film Fatales independent women filmmakers, and her films often focus on women and children.

Her documentary film *Richard Cardinal: Cry from a Diary of a Métis Child* (1986) tells the story of the suicide of Métis youth Richard Stanley Cardinal, who had been placed in 28 different homes over the 14 years he spent in Alberta’s child welfare system, and who killed himself in 1984 at the age of 17. Obomsawin offers Cardinal’s life story as an expression of the plight of thousands of native children are wards of the provinces.

„The removal of children from indigenous homes has been a part of Canadian life since its early days as a European colony. By the late 19th Century, it had become

government policy. Beginning in the 1880 s, some 150,000 First Nations, Métis, or Inuit children were taken away from their families to be placed in residential schools. The last of these institutions closed in 1996. [...] As the residential school system was wound down in the middle of the 20th century, new child welfare policies were enacted that allowed government officials to take thousands of indigenous children into care, with little or no warning to their families. Although it was curtailed with new regulations, and a greater emphasis on indigenous-led child welfare agencies, the disproportionate flow of indigenous children into the foster care system has continued. [...]

After decades and decades of families being torn apart by systems of residential schooling and later foster care, it is so important that we provide circumstances in which families can stay together, and learn about indigenous culture and language,' says Jeffrey Schiffer, the executive director of Native Child and Family Services of Toronto.“ (source: Why Canada is reforming indigenous foster care, BBC News, 11 July 2021, <https://www.bbc.com/news/world-us-canada-57646170>)

LIZZA MAY DAVID AND CLAUDIA LIEBELT

Cycles Of Care, video, 51:06 mins, 2021

The documentary *Cycles of Care* traces five women who have returned to Manila after having migrated Israel, where they took care of children and the elderly in private homes. As caregivers, they were part of the large exodus of Filipinas, who leave their country to gain access to strong currencies and search for 'greener pastures' within a highly gendered global economy. Back in Manila, they struggle to make a living and reintegrate into the families they left behind many years ago. Against the background of the humdrum of their everyday lives in the capital, they reflect on the outcomes of their journeys and remember their lives in Israel. Speaking Hebrew and indulging in memories of pilgrimages to holy sites, Kibbutz life and

employers in the midst of homes that bear testament to their vast journeys, these women speak of a crossing of boundaries that goes beyond the geographical sense. Taking care of their elderly mothers and the children of their daughters, who have now replaced them as breadwinners of the extended family, they are part of an ongoing cycle of care. (source: <http://www.lizzamaydavid.com/index.php/project/collaborations/>)

MINH THANG PHAM

Bố Ơi / My Dad and Me, video, 5:50 mins, 2019

Minh Thang Pham, born in Hai Phong, has been living in the Czech Republic since he was two years old. He focuses on the issue of uprootedness and loss of one's original ethnic identity, which he feels most keenly in family relationships. He deals with the topic of interpersonal relationships and cultural clashes most often through the media of video and performance, often involving the members of his family. At the *Beyond Nuclear Family* exhibition, Minh Thang Pham presents the video *Bố Ơi / My Dad and Me*, in which the author invites his father for a joint performance. During the ritual in which the father and son cut each other's hair and nails in order to symbolically become again a "single body" in the middle of the table, they talk about the importance of language in their relationship. Because Thang's Vietnamese is flawed and his father's Czech is limited, the two have essentially no shared native language. The short discussion nevertheless shows that love, understanding, closeness and belonging exist in family relationships regardless of language and that their essence – tình cảm – is something entirely different.

AGNĖ JOKŠĖ

Dear Friend,

single-channel HD video, color, sound, 24:17 mins, 2019

Cinematography: Odeta Riškutė

Sound (ADR): Kata Bitowt

Co-produced with curators Monika Kalinauskaitė,

Adomas Narkevičius and Contemporary Art Centre, Vilnius

Agnė Jokšė grew up in Vilnius, Lithuania and currently lives and works between Copenhagen and Vilnius. Her main practice lies in writing, which she develops through non-linear, poetic films and videos. Several of her works address the topics of family relations, friendship and kinship, questioning the related gender-based and social stereotypes. Although her works are to a large extent text-based, she is interested in the unsaid, untellable, felt and experienced.

Dear Friend is a video work performed by the artist and based on a letter-form text written in contemplation of friendship as platonic love between queer women. The work openly speaks about various forms of love, affection and care as well as the fragility of relationships and how it can be determined by physical distance and the passage of time. In a highly sensitive, yet engaged and charged manner, the video addresses not only the intimacy of a (potential) relationship of the writer and the recipient of the letter, but also touches upon the themes of co-living, displacement, coming-of-age, hidden hierarchies of the LGBTQIA+ communities, closeness and the difference between friendship and kinship.

ANNETTE HOLLYWOOD

[ANDERKAWER],

video, 31:23 mins, work in progress since 2020

annette hollywood is a Berlin-based artist and filmmaker. In her work, she critically and humorously examines social and political issues of our times, such as constructions of power and gender or the distribution of resources and

attention. Employing her performative appropriation strategy 'Performing Found Footage', through which she interact with pop and mass-cultural phenomena, her works represent deconstructions of mass media formats and offer new perspectives.

The project *[ANDERKAWER]* shines light on the situation of non-heteronormative families through the prism of biographies and social-historical events of the past hundred years, bringing changing ideologies of family and motherhood into focus. The search for traces of these families who often, as result of discrimination and fears of punishment, lived covertly, leads into queer and historical archives and is being filmically enacted. Annette Hollywood presents her cases as time-travelling private detective, starting out with the first wave of homosexuals becoming visible in 1920 s Berlin. Not an easy investigation as lesbian mothers stayed well hidden until the 1980 s for fears of losing custody after divorce. Archival documents and found footage tell a story of gradually increasing discussion, social acceptance and legal change towards more visibility of queer families. The vulnerability and social discourse come into focus, producing knowledge about the history of queer families, in particular lesbian mothers, in Germany. The author presents three chapters of her long-term research project *[ANDERKAWER]*, each focusing on one decade of the last century, from the 1920s to the 1940s.

Link to the website of the project including the archive of the presented materials: anderkawer.annettehollywood.com

ANNI PUOLAKKA

Sydämestä (From the Heart), 2021, video, 14:14 min

The Finnish artist Anni Puolakka (*1983) creates performances, videos, installations, drawings and texts in which autobiographical or documentary materials are incorporated into fictional worlds. Their works play with the boundaries and potential of human animals as they seek

meaningful and vibrant – sometimes drowsy or dirty – involvement with other beings, objects and surroundings.

Puolakka's video *From the Heart*, which gives voice to the well-known parasite *Toxoplasma gondii*, reminds us of the fact that we are never truly "alone" in our bodies and that we can also view non-human microorganisms as part of our family or, more accurately, as part of our own selves. The artist explained their intention: "Creating the video, I was interested in challenging the idea of 'self', and posing the question whether another organism living in your body could be part of what you consider to be 'you'. *Toxoplasma* is not something you can get rid of: once they are in you, they are there to stay." One disturbing fact about *Toxoplasma* is that it can cause miscarriage. The parasite tells stories about its journey to the heart and a fatal encounter with a fetus. *Toxoplasma* gets excited when the human wakes and starts moving. The human has dreams about being with a baby, but the parasite has entrenched itself in her for the rest of her life. In this sense, the video also represents a reflection of various modes of reproduction.

TABITA REZAIRE

Art of Birth, video interview series, (2022 – ongoing):

Pasionise Yapara, 17m 04s, 2022

Odette et Noria Majokko, 11m 06s, 2022

Myriam Kérel, 28m 31s, 2022

Tabita Rezaire is infinity longing to experience itself. Her path as an artist, devotee, yoga teacher, doula, and farmer is all geared towards manifesting the divine in herself and beyond. Her cross-dimensional practices envision network sciences – organic, electronic and spiritual – as healing technologies to serve the shift towards heart consciousness. As we long to connect with ourselves, each other, the earth, and the cosmos, tabita weaves scientific explorations and mystical emanations to summon the art of connection.

Revisiting “personhood” through the lens of the divine feminine and its role in the creation of life, in *Art of Birth* we experience the transmission of four women who, from their respective traditions, have supported and cared for the initiation of motherhood: Mrs. Yapara from the Indigenous Lokono tradition, Odette Majokko and Noria Majokko from the Maroon Saramaka tradition, and Mrs Myriam Kerrel from the Creole tradition. *Womb Wisdom* is a window into AMAKABA’s research process and the artist’s own journey as a doula, as Rezaire follows in the footsteps of her grandmother and great-grandmother, both midwives.

The first three video interviews were co-commissioned by E-WERK Luckenwalde (DE) and Biennale Gherdëina (IT).

BINELDE HYRCAN

Cambeck, video, 2:36 mins, 2011

Binelde Hyrcan is an Angolan artist who combines themes of power, poverty, migration and inequality in his painting, sculpture, design, film and performance practice. He often treats difficult topics with humor while simultaneously confronting the viewer with the disturbing reality of developing countries, especially Angola. In recent years, he has been actively speaking out about issues related to the refugee crisis and providing an important perspective on the path to a better life.

Titled *Cambeck*, the video shows four boys on an Angolan beach playing in a car made out of sand. Against the background of a seemingly ordinary game of chauffeur and limousine passengers, a number of essential themes which define the reality of these four children outside the safe world of imagination are captured over a relatively short amount of time. We learn about families separated by migration and the “good life” in the United States, which is, however, unattainable for them, about unemployment and education, poverty, the dream of living in a house that doesn’t have walls of corrugated metal, or about the luxury

that comes with good transport infrastructure. The boys express their hopes and fears, which also reveal the unfulfilled ambitions of their parents, pointing to the transgenerational transmission of trauma (the video was filmed nine years after the end of the twenty-six-year-long civil war in Angola). It is also worth noting how the boys practice the internalised norms of masculinity, which is evident from the hierarchical relationship between the “driver” and his “passengers”. The “car” is highly symbolic in and of itself, as it is made up of a hole in the sand. Its absence points out to us the lack of multiple different kinds of capital that the children face. *Cambeck* is a bittersweet testament to the limitless territory that is a child’s imagination, and the obstacles created by adults that prove unavoidable – even at play.

SIGNE JOHANNESSEN

Puppy Play, video, 4:56 mins, 2020

Signe Johannessen is a Norwegian artist based in Gnesta, Sweden, where she founded Art Lab Gnesta. In her work, Johannessen speculates on hybrid bodies, historical paraphrases and the potential of the posthumous. Playfully combining episodes from her own biography and historical archives, her work continuously renegotiates the traumas and pleasures of intimate relationships between women, children and other animals while expanding the notion of family and kin.

In the video work *Puppy Play*, interpersonal and interspecies relationships are tested in a forest clearing. In the film’s initial sequence, we encounter a group of children in the woods, dressed in furs. The piece elicits a sense of ambivalence and toggles between sweet romance and a scene of terror, as if it were following on the heels of a catastrophe where the children have been forced to fend for themselves. *Puppy Play* prompts questions concerning belonging, disaster, and trust with regard to biology and propagation. The voyeur’s potentially threatening gaze is addressed in relation to the power imbalance between

children and adults, as well as between humans and animals. The work springs from the artist's interest in the limitations of biology and belonging. It is also a work developed from two deeply personal experiences that coincided in time. Under dramatic circumstances, the artist became mother to an infant whom she didn't give birth to. Her body responded immediately by initiating lactation. At around the same time, her dog gave birth to stillborn puppies. In these challenging circumstances, the definition of family and belonging was radically expanded for both the artist and her dog. (source: <https://signejohannessen.se/>)

MARIE TUČKOVÁ

Polyphonic Womb, video, 21:35 mins, 2022

The film *Polyphonic Womb* by the Czech artist Marie Tučková (in collaboration with Mariana Hradilková, Dorota Tučková, Raffia Li, Rebeka Maxová and Iga Świeściak) was created as a follow-up to the artist's diploma thesis, in which Tučková addressed the issue of polyphony and collective survival from feminist and queer perspectives, taking into account the connections between the human and non-human worlds. Tučková refers, among other things, to the ideas of the Guyanese writer Theodore Wilson Harris and his essay *The Music of Living Landscapes* (1999), which encourages a reconsideration of the view of nature as a passive resource to provide for our human needs and, instead, listening to the polyphonic "music" of nature. Tučková's work thus represents a queer attitude not only in relation to the issue of questioning the ideology of a binary and "innate" gender and sexuality, but also, in a broader sense, perceiving nature itself as inherently queer. The film follows the symbolism of nature, earth and soil as fertile elements which we associate with the "feminine" principle. In contrast to the symbolism of fertility, however, the film presents images of nature as barren, dry, hibernating. The river that flows through the text of the film is dead.

Objectification, control and exploitation of reproductive systems is a common yoke of nature and female and queer bodies. In the second chapter of the film, a wistful ballad is heard about the non-normative relationship between mother (a tree) and child, about the refusal of one's own birth and feeding, about the refusal to give birth and feed, to be consumed. The right to one's own body is a cornerstone of feminist and queer movements, and the issue of (in)ability to reproduce is a battleground in which patriarchal power structures usurp the right to control the bodily integrity of individuals. At the same time, in today's era of accelerating extractivism and neo-colonialism, it is perhaps increasingly clear that human rights (including reproductive rights) cannot be separated from sensitivity to the state of our planet, which is being polluted, exploited and stripped of biodiversity at a dizzying pace.

ADAM RZEPECKI

Project of the Father Pole Memorial,
photography, 35 × 46 cm, 1981

My Family, digitized VHS video, 9:48 mins, 1990

Adam Rzepecki is one of the most important Polish artists of the 1980s and one of the first to tackle gender issues. His art is politically marked and, at the same time, full of bitter humor of the sad decade of the '80s in Poland. He presents two works at the *Beyond Nuclear Family* exhibition. One is a photograph entitled *Project of the Father Pole Memorial*, which was created as a response to the cult of the Mother Pole, spread by the propaganda of the former Communist regime. The breastfeeding father became an iconic work that inspired many contemporary artists, researchers and members of the public.

In the short film *My Family*, Rzepecki demonstrates his strategy of merging art and daily life, presenting several scenes from the life of his family. At the beginning, all of its members are sleeping in one bed, which serves as a bitter commentary on the miserable housing situation

in Poland. Subsequent scenes follow from the life of the Rzepeckis' and are equally absurd in their character. Each of them is introduced by a title in a different language. At the end of the day, the members of the family get back into their bed. Images of family life serve here to prompt a more general reflection on the lives of Polish people at the time of political transition.

**JANEK ROUS, KAROLÍNA KRIPNEROVÁ
AND VOJTĚCH SIGMUND (ARTYČOK.TV
AND ARCHITECTS WITHOUT BORDERS)**

Architecture of coexistence (exhibition cut), 2022

Subject and Conception: Karolína Kripnerová,
Janek Rous, Vojtěch Sigmund

Director: Janek Rous

Camera, Sound, Edit: Janek Rous

Music: Federsel

Animations: Alexey Klyuykov

Architecture of coexistence introduces different possibilities of solving social problems. The starting point for this documentary series was the demythisation of terms such as social housing, socially excluded localities, excluded and disadvantaged.

The series focuses on Central European examples of the so-called good practices, where local communities try to create, usually without help, a functional social and material background for a decent and dignified life. The key to the selected localities was the important role of architects and artists, who actively participate in these projects and belong to the principal initiators of changes. The series aims to bring a new perspective on social sustainability in cities.

Beyond Nuclear Family: Home Sweet Home
November 17, 2022 – January 7, 2023
The Elizabeth Foundation for the Arts
323 West 39th Street, New York

Artists: Karolina Balcer, Lizza May David and Claudia Liebelt, Kristina Fingerland, Robert Gabris, Johannah Herr, annette hollywood, Binelde Hyrcan, Charlotte Jarvis, Signe Johannessen, Agnė Jokšė, Eva Kořátkov, Marie Lukcov, Mary Maggic, Marketa Magidov, Mothers Artlovers, Chiara No, Alanis Obomsawin, Nina Paszkowski, Minh Thang Pham, Anni Puolakka, Vojtėch Radakulan, Tabita Rezaire, Janek Rous & Architects without Frontiers, Adam Rzepecki, Jiří Skla, Jonne Sippola, Maja Smrekar, Martina Drozd Smutn, Sophia Sbmilch, Marie Tučkov, Sophie Utikal

Family album: Khairani Barokka, Catherine Biocca, Triple Candie, Lenka Klodov, Michelle Lvy, Laure Prouvost, Egill Sbjrnsson, Tai Shani, Jakub Woynarowski

Live program: Diana Adams, Taka Taka

Curators: JCHS curatorial team (Barbora Ciprov, Veronika echov, Tereza Jindrov, Karina Kottov)

Production: Sra Davidov, Ondřej Houšřava, Zuzana Šrmkov

Architecture: Vojtėch Radakulan

Graphic design: Terezie Štindlov & Oriol Cabarrocas

The exhibition is co-funded by the European Union and Ministry of Culture Czech Republic and EFA Project Space.