

# Open Call: Worlds that World

With 'Worlds that World' Kunstfort bij Vijfhuizen offers space to four initiatives (individual or collective) to expand on their practice centered around world building.

Over the past years huddled voices became increasingly louder in reaction to the clusterfuck of multiple crises (Wxtchcraft, 2021) shaped by trauma and desperate need of survival. In times defined by capitalism, ableism, white supremacy and patriarchy, these voices experience a lack of space and resources to dream another world: "The late Mark Fisher once famously said that it's easier to imagine the end of the world than it is to imagine the end of capitalism. The same could be said about prisons: it is easier to imagine the end of the world than it is to imagine a world without prisons." (Wang, 2018)

Without space, how can dreams that are dreamt and worlds that are worlded stay undefined by – and ultimately end – repetitive threatening forces? We need an exercise of visioning and dreaming skills (Mingus 2017, as quoted in Wang 2018). We need to push ourselves to dream in vibrant sounds and loud colors.

What shape and color is accountability?  
What is the sound of abolition?

## Practical

With 'Worlds that World', the Kunstfort offers space to four different initiatives (individual or collective) to expand their own practice on world building.

In a preparatory conversation between the curator of learning and the participants, the research questions posed by the participants are explored in order to design the (research) trajectories. After participants have conducted their research, the developed educational interventions (e.g. workshop, performative lecture) take place on one presentation day at the fort around June (tbd).

Afterwards, the participants are invited for a closing meeting with the curator of learning to evaluate the experience (for both the institute and the participant) and as an opportunity to provide aftercare. From this last conversation the curator of learning will formulate a concrete action to increase the accessibility of learning and unlearning of the Kunstfort.

## Aim and intention

The open call aims to provide an opportunity to research, reflect and dream on (to ultimately aid) in the participants' practice – in turn offering a critical reflection of the current societal climate. This initiative, to open the doors of the institute, is initiated by the curator of learning as part of a wider research trajectory to investigate institutional (un)learning at the Kunstfort.

"Science fiction properly conceived, like all serious fictio–n, however funny, is a way of trying to describe what is in fact going on, what people actually do feel, how people relate to everything else in this vast sack, this belly of the universe,

this womb of things to be and tomb of things that were, this unending story.. In it, as in all fiction, there is room enough to keep even Man where he belongs.' (Le Guin, 1988)

## What Kunstfort offers

- Fee (€200,- for individuals €400,- for collectives) + travel costs within The Netherlands
- Presentation moment at the Kunstfort (in June)
- Guidance by the curator of learning
- Moderate production budget in consultation

## How to apply

From April 20th until May 11th individuals and collectives that concern themselves with world building (regardless of background and experience are encouraged to apply by emailing a research question to unpack with context (max. 250 words or 3 minutes of audio/video) and a portfolio of practice or CV (in any preferred medium) to mechteld@kunstfort.nl. Please use 'Worlds that World' as the title and include your contact details.

## About Kunstfort bij Vijfhuizen

The monumental Fort bij Vijfhuizen is one of the first concrete buildings in the Netherlands and part of the Defence Line of Amsterdam; a large-scale 19th century defensive plan that was never completely put into ac-tion, and has been declared a UNESCO World Her-itage Site in 1996. The island is surrounded by distinct

examples of Dutch country planning like the 19th century polder landscapes and 20th century suburban "Vinex" housing districts.

Since 2005 the island is a destination for art, a unique location where visual art, military heritage and nature come together. The exhibitions mirror the fort's surroundings: a collage of engineered land-scapes showcasing the deployment of nature for a wide range of now often out-moded purposes.

## Questions?

For questions please feel free to reach out to Mechteld Jungerius (they/them), curator of learning, on mechteld@kunstfort.nl or on 023-558 90 13.

## Excerpts

"It matters what stories we tell to tell other stories with; it matters what concepts we think to think other concepts with. It matters wherehow ourouboros swallows its tale, again. That's how worlding gets on with itself in dragon time. A brave student of dragons, Le Guin's stories are capacious bags for collecting, carrying, and telling the stuff of living. A leaf a gourd a shell a net a bag a sling a sack a bottle a pot a boc a container. A holder. A recipient." (Harraway, 2019, as cited in Shin and Vickers, 2019).

"The world is full of painful stories. Sometimes it seems as though there aren't any other kind and yet I found myself thinking how beautiful that glint

of water was through the trees.” (Butler, 1993)

“The child in each of us  
Knows paradise.  
Paradise is home.  
Home as it was  
Or home as it should have been.

Paradise is one’s own place,  
One’s own people,  
One’s own world,  
Knowing and known,  
Perhaps even  
Loving and loved.  
Yet every child  
Is cast from paradise-  
Into growth and new community,  
Into vast, ongoing  
Change.” (Butler, 1993)

“All that you touch You Change. All that  
you Change Changes you. The only lasting  
truth Is Change.” (Butler, 1993)

“The burning question is how to join in  
telling the needed stories, building the  
needed worlds and muting the deadly  
ones. The lush feel of the soft fabric,  
with its burnt umber colors and designs,  
offers life-sustaining corporal sensual  
sustenance that is needed in making the  
untold stories strong.” (Harraway, 2019).  
“The trouble is, we’ve all let ourselves  
become part of the killer story, and so we  
may get finished along with it.” (Le Guin,  
1988)

“Science fiction properly conceived, like  
all serious fiction, however funny, is a  
way of trying to describe what is in fact  
going on, what people actually do feel,  
how people relate to everything else in

this vast sack, this belly of the universe,  
this womb of things to be and tomb of  
things that were, this unending story.. In  
it, as in all fiction, there is room enough  
to keep even Man where he belongs, in  
his place in the scheme of things; there is  
time enough to gather plenty of wild oats  
and sow them too, and sing to little Oom,  
and listen to Ool’s joke, and watch newts,  
and still the story isn’t over. Still there are  
seeds to be gathered, and room in the bag  
of stars.” (Le Guin, 1988)

“If I could have said it non-metaphorically,  
I would not have written all these words,  
this novel; and Glenly Ai would never have  
sat down at my desk and used up my ink  
and typewriter ribbon in informing me,  
and you, rather solemnly, that the truth  
is a matter of the imagination” (Le Guin,  
1968)

“Poetry is not only dream and vision; it is  
the skeleton architecture of our lives. It  
lays the foundations for a future change,  
a bridge across our fears of what has  
never been before” (Lorde, 2017)

“We have felt them already. We have  
hidden that fact in the same place where  
we have hidden our power. They surface  
in our dreams, and it is our dreams that  
point the way to freedom. They are made  
realisable through our poems that give us  
the strength and courage to see, to feel,  
to speak, and to dare.” (Lorde, 2017)

“If what we need to dream, to move our  
spirits most deeply and directly towards  
and through promise, is discounted  
as a luxury, then we give up the core  
- the foundation - of our power, our  
womanness; we give up the future of our

worlds.” (Lorde, 2017)

“The late Mark Fisher once famously said that it’s easier to imagine the end of the world than it is to imagine the end of capitalism. The same could be said about prisons: it is easier to imagine the end of the world than it is to imagine a world without prisons. And yet the modern as it currently exists in the United States is a fairly recent invention.” (Wang, 2018)

“A project as lofty and ambitious [prison abolition] as this is easy to dismiss as unrealistic, utopian, impractical, naive - an unrealizable dream. But what if- instead of reacting to these charges with counter arguments that persuasively demonstrate that the abolitionist position is the only sensible position - we instead strategically use these charges themselves as a point of departure to show how the prison itself is a problem for thought that can only be unthought using a model of thinking that does not capitulate to the realism of the Present.” (Wang, 2018)

“We are building a reality that we have never seen before. We are asking people to flex their visioning and dreaming skills, something that is not readily supported in our society” (Mingus 2017, as quoted in Wang 2018)

“What if we took more time to dream accountability? What it could be and the kind of magic it could grow? What we need in order to practice it more and better, both individually and collectively? What if accountability was so normalized, so everyday, so run-of-the-mill, that it was second nature? That it was our default? That it was something that everyone knew

about and you could easily pass a group of children and youth of any age casually talking about it?” (Mingus, 2019)

“Neither a prisoner nor a free man, because prison is density. No one has spent a night in it without spending the whole night rubbing the muscles of freedom, sore from loitering so frequently on sidewalks, exposed, naked, and hungry. Here you are embracing it from every side, free and liberated from the burden of proof. How small it is, how simple, and so swift to respond to the agility of a mirage. It is in you, within reach of the hand with which you knock at the walls of the cell. It is in you, borrowing the bird’s example, in the falling of rain, the blowing of winds, the laughter of light upon a forgotten rock, in the pride of a beggar who reprimands his benefactors when they are stingy, in an unequal dialogue with your jailer when you say to him: You, not I, are the loser.” (Darwish, 2006)

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