



4. Love, Peace, and Terror explosion

2007 - PAINTED WOOD, MORTAR GRENADES, SNOW - RUIGOORD, NETHERLANDS



10. Self Portrait in Dreamyourtopia pink combat fatigues
 2008 - PINK BRAIN FABRIC PRINTED IN BALI - COSTUME DESIGN IN COOPERATION WITH THERA HILLENAAR - NEW MEXICO, USA

I first met Dadara on the bleak Nevada desert at the ephemeral city known as Black Rock City. Standing in front of a well crafted, elegant, traditional Dutch sailing ship, Dadara was outfitted in regalia harkening to the sea. With its clean lines, sensual curves, *Fool's Ark* was a mirage of beauty designed to embrace the ocean that wasn't there -- maybe more embracing the metaphorical ocean of participants churning and bubbling with excitement, with power, with ecstasy, and just a tinge of danger.

His joy and enthusiasm about the project was infectious, bringing a sense of joy and camaraderie to all those lucky enough to experience it. From that first meeting I thought of Dadara as an artist focused on bringing his culture to the work, to explore the beauties of the past and infuse them with the vision of the present. While much of this may be true, Dadara is someone who focuses on the here and now, grasping with both hands and immeasurable talent the intricacies and nuances of what we experience, making what we feel is known to seem new and different, yet conjoined with the future yet to come.

Dadara is a master in recognizing how place can influence the power and influence of the work. He has leveraged this understanding to make his art activations both a personal experience; one where you leave mulling over the experience while also subconsciously weighing your own beliefs against it.



INTRODUCTION

By Elizabeth Scarborough

Dadara is an enigma. An artist whose vision and creativity tackle concepts that drive each and every one of us as individuals, while also navigating the waters of our collective experience. He is realizing what Leslie Fiedler was imagining when he wrote about closing the space "between the Marvelous and the Probable, the Real and the Mythical, the world of the boudoir and the counting house and the realm of (fantasy)." (Fiedler, Leslie A., 1971. "Cross the Border - Close that Gap: Post-Modernism", in *Playboy* p 362). Through his work Dadara creates art that seems to make those topics,

those beliefs we hold consciously or subconsciously new or different. He gives us a new lens through which we view not only our surroundings, but our closely held values.

DADARA AS A POSTMODERNIST

Jean Baudrillard discusses creating simulations through a medium that feels like reality -- while elucidating that the more elements introduced into a situation or experience, the less one can trust the veracity of the experience; and in fact the more one should question. (Baudrillard, Jean, 1987. From 'Simulacra and Simulations', in Peter Brooker (ed) I. Harlow: Longman). Through his art activations Dadara shows us both the fabrication and the reality of our composed surroundings, through our embrace of social media (*Like 4 Real*) to the predisposed reverence we tie commerce to art

"Life can only be understood backwards; but it must be lived forwards"

Soren Kierkegaard



century. Jameson and other social commentators note that since the advent of postmodernism, avant-gardism is viewed as a commercial signifier versus a deeply rooted philosophy. (Hopkins, David, 2000. *After Modern Art: 1945 - 2000*. Oxford: Oxford University Press, p 198 - 199).

Artists have been entitled avant-gardists for centuries. Since Baudelaire first coined the term in an effort to incite his fellow artists, artists have been seen as both living outside of society and conversely leading it. Yet it is true that once the avant-garde had succeeded in 'detaching' themselves from society, they proceeded to turn around and repudiate revolutionary as well as bourgeois politics.

An artist historically is one who leads community through their thoughts, words and actions, resting outside of the community the artist leads. There is a natural tension, a grist in the mill, a piece of sand inside an oyster that yields a pearl, between the artist and community. There is a sense of admiration, sometimes of longing, of the community to be more like the artist -- with his vision, his talents, his focus. But it's also this admiration that cleaves the divide between the artist and others. The actual ability to take that metaphorical step back to gaze upon the confines and bounty of community is both the arsenal and the olive branch for artists.

As Clement Greenberg succinctly states, the artist revolution was left inside society. (Greenberg, Clement, 1939. "Avant-Garde and Kitsch" in Charles Harrison and Paul Wood (eds) *Art in Theory 1999 - 2000: An Anthology of Changing Ideas*. London: Blackwell Publishing, p 541). Greenberg goes on to state, "the true and most important function of the avant-garde was not to 'experiment', but to find a path along which it would be possible to keep culture moving in the midst of ideological confusion and violence". (Greenberg, Clement, 1939. "Avant-Garde and Kitsch" in Charles Harrison and Paul Wood (eds) *Art in Theory 1999 - 2000: An Anthology of Changing Ideas*. London: Blackwell Publishing, p 541).

Greenberg continues "the avant-garde poet or artist tries in effect to imitate God by creating something valid solely on its own terms, in the way nature itself is valid, in the way a landscape -- not in its picture is aesthetically valid; something given, increate, independent of meanings, similars or originals. Content is to be dissolved so completely into form that the work of art or literature cannot be reduced in whole

or in part to anything not itself." (Greenberg, Clement, 1939. "Avant-Garde and Kitsch" in Charles Harrison and Paul Wood (eds) *Art in Theory 1999 - 2000: An Anthology of Changing Ideas*. London: Blackwell Publishing, p 541). This is very true of Dadara's work -- one cannot imagine separating one element from the overall whole, like in *Transformoney Tree*. *Transformoney Tree* questions the role that money plays in our valuation of art, and of ourselves.

Transformoney Tree rises to Herbert Marcuse's challenge: "If the individual were no longer compelled to prove himself on the market, as a free economic subject, the disappearance... would be one of the greatest achievements of civilization." (Marcuse, Herbert, 1966. "New Forms of Control", in *One Dimensional Man*). Dadara questions the concept that the true value of art is tied to money -- how does money intrinsically, and extrinsically, show how much we should admire, hold in high esteem, value the creative versus the concept and execution itself? Crafted with a barren tree trunk with small clusters of bills affixed like leaves, his installation *Transformoney Tree* plays into the well known adage (or threat, as some could perceive it) that "money does not grow on trees". Spectators were welcomed to add their own currency to the tree, reversing the process of turning money back into its source, returning the paper back to the tree from which it first was derived. While the tree would be an intriguing statement on its own, Dadara included his team of 'bankers'. Dressed in suits festooned with paint at the bottom, these bankers carried suitcases with currency -- currency composed of bills worth everything from 'one million of the infinite' to zero.

DADARA AND FLUXUS

Generated in the 1960s by Lithuanian-born artist George Maciunas, Fluxus is designed to celebrate artistic 'Happenings', where the line between artist and audience is blurred, even eradicated. This artistic focus draws strongly from ideas expressed previously by Dada and, decades earlier, avant-garde artists. Robert Rauschenberg once described Fluxus as an effort to close the 'gap' between art and life. (Hopkins, David, 2000. *After Modern Art: 1945 - 2000*. Oxford: Oxford University Press, p 104).

Both Dadara and Fluxus share the desire to reconfigure artist-audience relations by transcending and assuaging

Greyman Statue of No Liberty

2000 - CONCRETE AND BRONZE. 9 METRES HIGH, 8000 KILOS - SCULPTURE BIENNALE, REFLEX GALLERY, AMSTERDAM

EXCHANGHIBITION BANK



2014 - OEROL FESTIVAL, TERSCHELLING, NETHERLANDS
2013 - BETAHAUS, KATER HOLZIG AND PLATOON KUNSTHALLE, BERLIN, GERMANY
2013 - NACHT VAN DE FILOSOFIE, BEURS VAN BERLAGE, AMSTERDAM, NETHERLANDS
2013 - GLASTONBURY FESTIVAL, GLASTONBURY, GREAT BRITAIN
2012 - BOIJMANS VAN BEUNINGEN MUSEUM, DESIGN COLUMN, ROTTERDAM, NETHERLANDS
2012 - BOOM FESTIVAL, IDANHA-A-NOVA, PORTUGAL, NETHERLANDS
2012 - STEDELIJK MUSEUM, AMSTERDAM, NETHERLANDS
2011 - ENVISION FESTIVAL, COSTA RICA
2011 - MUSEUMN8, RIJKSMUSEUM, AMSTERDAM, NETHERLANDS
2011 - NUIT BLANCHE, BRAKKE GROND, AMSTERDAM, NETHERLANDS
2011 - PALAIS PARADISO, PARADISO, AMSTERDAM, NETHERLANDS



32. Transformoney Tree at Burning Man

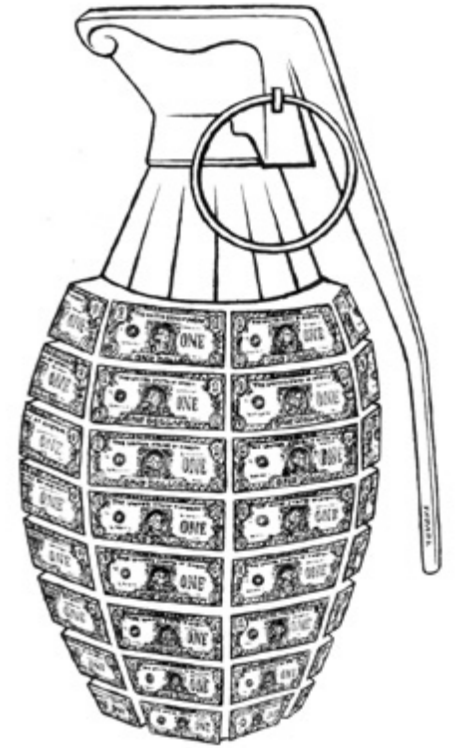
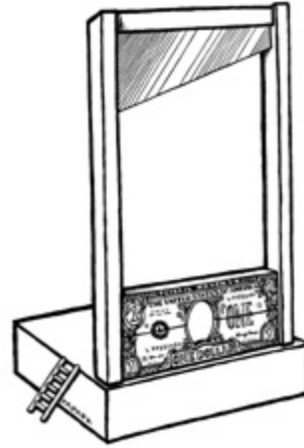
2012 - PAINTED WOOD, TREE BRANCHES, EXCHANGHIBITION BANKNOTES, CUSTOMIZED CURRENCIES
FROM VARIOUS COUNTRIES - 5 METRES HIGH - BURNING MAN, NEVADA, USA



U.F.O



* Unidentified Financial Object



LOVE PEACE AND TERROR

2007 - L43, AMSTERDAM, NETHERLANDS

2008 - RUIGOORD, NETHERLANDS

2008 - LOVE, PEACE, AND TERROR DVD IN COLLABORATION WITH VAN MEETEREN & HYDE



84. Checkpoint Dreamyourtopia Burning Man - with 'My Bar is Your Bar' project behind it
2008 - WOOD, PAINT, BARB WIRE, CONSTRUCTION LIGHTS - 12 X 12 X 8 METRES, BURNING MAN, NEVADA, USA

The last Dreamyourtopia performance was in *Stattbad Wedding*, an old swimmingpool in Berlin. For one very long day the border between Dreams and Reality was again guarded. Then, in collaboration with a collective of Berlin based artists (curated by No New Enemies), mostly from the street art scene, a zone of autonomous imagination was created as a symbolic form of protest against the evil Dream Regime. Slowly, the original meaning of the artwork and untouchable dominance of totalitarian dream control started to crumble as participating artists painted and sprayed the walls, and made other interventions to the existing space, embellishing and defacing its aesthetic and political value until the installation was altered beyond recognition. Thus the already surreal process of immigration became even more surreal and seemingly useless, resulting in a festive atmosphere as evening fell and dreams, creativity, and expression triumphed over grey walls and thought control. Later that night the first blow of a sledgehammer struck in a ritual performed in specially designed outfits, and the Wall separating Dreams from Reality started to crumble literally under the pressure of more sledgehammers and chainsaws, until eventually the whole checkpoint collapsed, leaving behind nothing but a heap of rocks and wooden parts.

After this symbolic second falling of the Wall in Berlin, people were leaving the building with painted rocks and parts scavenged from the debris, disappearing with them into the cold Berlin night. Dreams were free again, exactly twenty years after the original fall of the Berlin Wall, and 40 years after Dadara's parents managed to cross another, seemingly impenetrable, border and left behind Poland, with its intolerant, oppressive and anti-semitic regime.



94. Dreamyourtopia Berlin performance and interaction

2009 - WOOD, PAINT, BARB WIRE, CONSTRUCTION LIGHTS, PERFORMERS, COSTUMES, SPRAYPAINT - IN COLLABORATION WITH STREET ARTISTS, SUCH AS MYMO, IRGH, VECTORIAN, RIPO AND THE VAGE GASTEN COLLECTIVE
12 X 12 X 8 METRES - STATTBAD WEDDING, BERLIN, GERMANY © PHOTO BY JUST



LIKE 4 REAL

2013 - BURNING MAN, NEVADA, USA
2013 - TEDX, AMSTERDAM, NETHERLANDS
2014 - PARADISO, AMSTERDAM, NETHERLANDS
2014 - OEROL FESTIVAL, TERSCHELLING, NETHERLANDS
2014 - THE NEXT WEB, AMSTERDAM, NETHERLANDS



LIKE 4 REAL BRINGS BACK HUMAN INTERACTION AND RELATIONS WHERE THEY BELONG, FROM ITS VIRTUAL REALM TO ITS NATURAL REALITY

At Burning Man a big Golden Like symbol was erected on top of a massive black altar-like structure, which was worshipped by the Like Tribe. Before climbing up the stairs each visitor was offered the choice between a Blue Like and a Red Like by members of the Like Tribe, after which they could continue their 'Spiritual Path to Enlikement'. A funeral for the Like took place in the famous cultural centre Paradiso in Amsterdam with a choir and a special sermon delivered by Eddy Reefhuis, the reverend of the Oude Kerk (the oldest church, and even the oldest building of Amsterdam). Afterwards the funeral procession walked into town carrying the Like coffin. In collaboration with ISH dance collective, *Like 4 Real* was turned into a theatre play performed in an open forest space on the island of Terschelling for the Oerol theatre festival. It was later remixed to become an indoor play touring various Dutch theatres. At TEDx in the Concertgebouw, concert hall of Amsterdam, Dadara's interactive talk/performance guided people to feel their inner Like and open their 'Like Chakras'.



FOOLS ARK

2002 - BURNING MAN, NEVADA, USA
2002 - MYSTERYLAND, RUIGOORD, NETHERLANDS
2002 - OVER HET IJ FESTIVAL, NDSM, AMSTERDAM, NETHERLANDS
2003 - OEROL FESTIVAL, AMSTERDAM, NETHERLANDS



FALL AND RISE OF THE FOOLS ARK

The *Fools Ark* was a wooden three master built at an old Amsterdam shipyard as part of the *Over het IJ* theatre festival. It was shipped to the United States, where it was burnt in the Nevada desert at Burning Man. It was the first ever big international art project at Burning Man. The story behind the journey of the ship was that the *Fools Ark* was here “to save the last few Fools on Earth from Corporate Evil”. A map was drawn of its imaginary journey before it got stranded in the desert.

Footage from the *Fools Ark* and its construction in the desert combined with that of the *Burning Greymen* installation at Burning Man was intertwined with lots of colorful animations into an audio visual journey through forgotten worlds to tell the tale behind the project, blurring the lines between fact and fiction. Made in cooperation with Jesse Limmen and with music by Lamb and Lamb's Andy Barlow. After its Burn in the Nevada desert, the *Fools Ark* rose like a Phoenix from its ashes to be burnt once more at the Oerol theatre festival on the island of Terschelling. After that last Burn the Ark continued its journey amongst the clouds, granting wishes and desires to all aboard.



138. Fools Ark at Over het IJ

2002 - WOOD, PAINT, TEXTILE, METAL, ROPE - OVER HET IJ FESTIVAL, NDSM SHIPYARD, AMSTERDAM, NETHERLANDS

© PHOTO BY VINCENT ADOLFSE



(top) Fools Ark sailing 2003 - WOOD, PAINT, TEXTILE, METAL, ROPE - OEROL FESTIVAL, TERSCHELLING, NETHERLANDS

(bottom) Fools Ark burn 2002 - WOOD, PAINT, TEXTILE, METAL, ROPE, FIRE - BURNING MAN, NEVADA, USA

A COLLABORATIVE ART AND VIRTUAL REALITY PROJECT FOR BURNING MAN 2017 BY DADARA & WEMAKEVR

A crew going on a mission into Unknown Realities is locked up inside a big monolithic black box during Burning Man. They will paint a virtual Black Rock City on the inside walls without ever viewing the outside. Visitors will help them by interacting in a personal Turing test for Reality - this will be their initiation into Future Realities. The crew members are locked up for the entire week, but for each of them physical "avatars" were created. These avatars, life-size photos printed on thick plastic, can roam the Playa, while the 'real' crew members remain in their own reality.

The actual definition of 'reality' has been a universal question for ages. In today's world with the current generation of Virtual Reality technology, the definition of Reality is stretched even more and boundaries between realities have become even more blurred. Solipmission asks that old universal question again: "What is Reality?" With this project we explore this question with tools that previously belonged to the realm of science fiction. We are creating a bridge allowing visitors to cross over from science fiction into reality. But then again: How real is Reality? Realizing the value(s) of both our human, real reality and digital, technological reality might enable a smoother transition into a future world, which will see a symbiosis of both.



Solipmission Procession 2017 - THE BLINDFOLDED SOLIPISSION CREW WAS GUIDED INTO THE BOX BY A RITUAL PROCESSION © PHOTO BY SCOTT LONDON

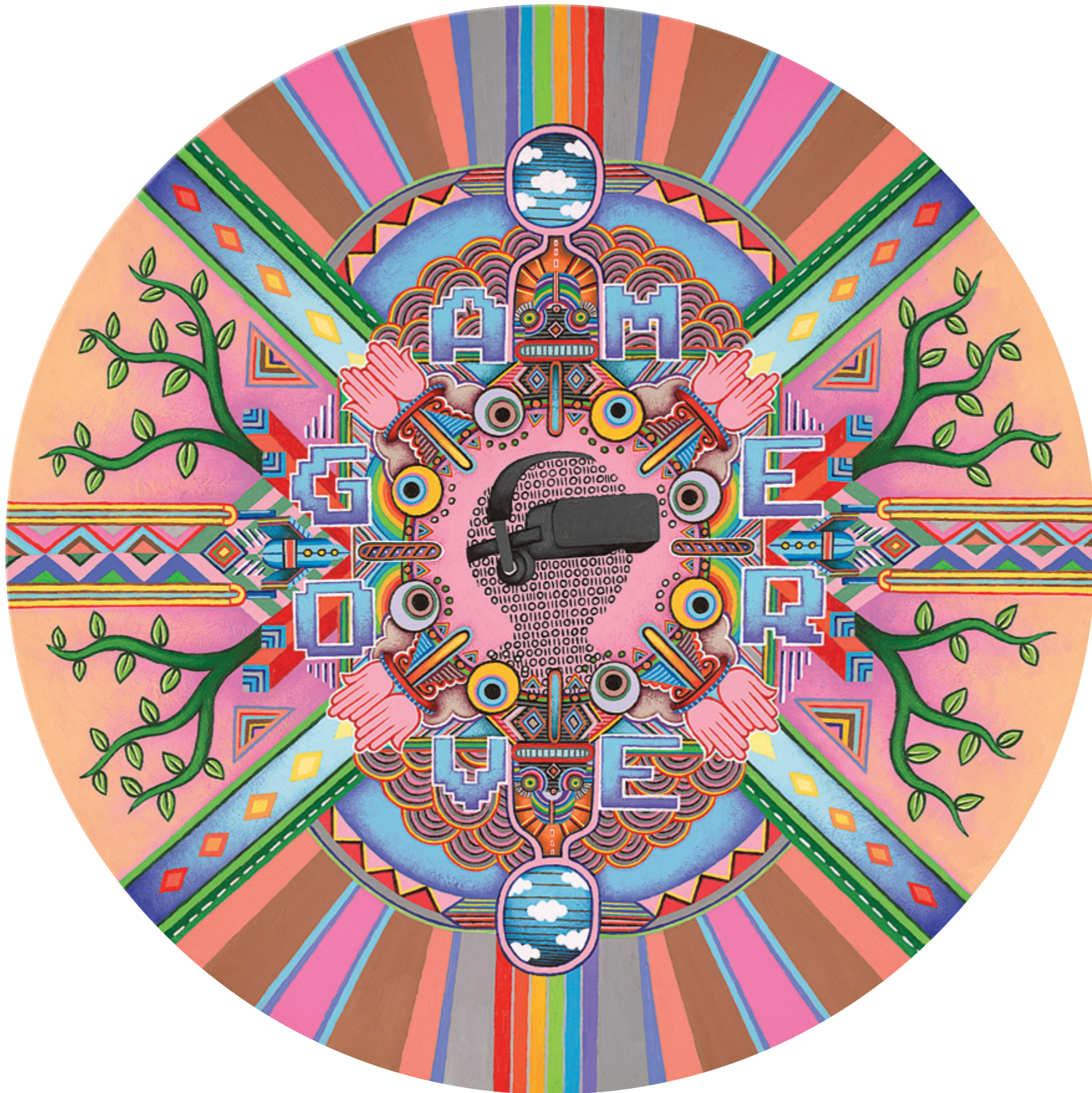


160. Solipmission after a few dust storms

2017 - WOOD, PAINT, VINYL STICKER PRINT, VR EQUIPMENT, SWAMP COOLER - BURNING MAN, NEVADA, USA
© PHOTO BY KRIS VAN AALST



Exiting the Box 2017 - AFTER SPENDING A WEEK INSIDE THE BOX, THE SOLIPISSION CREW ARE ABOUT TO CATCH THEIR FIRST GLIMPSE OF REAL DAYLIGHT



182. Game Over, Funktion Rainbow, Connecting Chaos
2017 - ACRYLIC ON LINEN - DIAMETER 50 CM

