



4. Love, Peace, and Terror explosion

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

For us, Dadara has always been a part of Amsterdam. When we lived the city life in the late nineties, his colorful creations were all over town. You simply couldn't miss Dadara. We picked up his flyers and were impressed by the giant Greyman each time we passed by it on the way home after a long night at Paradiso.

We were exploring new grounds at KochxBos Publishers when he popped up at our gallery in 2015 with lots of work he wanted to share. New work!

Dadara had planted many of his wild ideas in the Nevada desert, which had never been so fertile. Bold, mind-blowing experiences. There was only one downside: all his recent projects had a temporary character. But his art, and the story behind it, deserved a bigger audience.

Hence this astonishing book, which is a truly collaborative creation. It took a full year to select the best work and the wildest ideas, resulting in this career-spanning retrospective. We are very grateful for this collaboration with Dadara and we are indebted to Elizabeth Scarborough and Gert van Veen for their contributions to this book.

Now, it is time for you to enjoy this body of work. A wonderful overview of Dadara's art and a small glimpse into the mind of its creator. Enjoy the ride.

Esther Koch & Hans Bos
KochxBos Publishers & Gallery Amsterdam

© 2018 ISBN 978-90-821944-5-6
KOCHXBOS PUBLISHERS THE NETHERLANDS

8. Statue of Burning Cash 2012 - BLACK INK ON PAPER - 20 X 30 CM

9. Paris Peacebird 2015 - BLACK INK ON PAPER - 20 X 30 CM - COVER OF PAROOL NEWSPAPER



INTRODUCTION	11
By Elizabeth Scarborough	
EXCHANGHIBITION BANK	20
THE TRANSFORMONEY TREE	28
INSIDE THE WORLD OF DADARA	36
By Gert van Veen	
GREYMEN	42
LOVE, PEACE, AND TERROR	54
FUCK ART, LET'S DANCE	70
DREAMYOURTOPIA	80
LIKE 4 REAL	98
ILLUSTRATING LIFE	112
BEYOND FESTIVAL	122
FILE NOT FOUND	128
FOOLS ARK	136
HOURTOPIA	142
BOMBBIRD & BURNING DOLLAR	150
SOLIPMISSION	158
PAINTINGS	166
OPEN YOUR MIND	180
EXHIBITIONS, PERFORMANCES, TALKS	188



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

(*Transformoney Tree*). His ability to create experience and object and call it art embraces two integral characteristics of postmodernism -- ambiguity and a schizophrenic acceptance of all forms of expression.

Like 4 Real is a perfect example of Dadara's skill at identifying and recalculating the metanarrative surrounding our everyday life. Poised as a hand with its thumb reaching skyward, *Like 4 Real* was an overgrown version of the 'like' symbol used through trillions of Facebook messages and a plethora of social media. Its size and stature seemed to raise this symbol to a god-like stature -- something comparable to the ancient Greek gods with their statues praising their virtues and feats as they dominate over us 'common' humans. Sitting on a platform that raised the sculpture to over 20 feet, viewers could gather amongst the steps surrounding the platform, joined in their common faithful application of 'like'. *Like 4 Real* questions the concept that it's almost more important to get 'likes' for your statements, your photos, your activities than the actual activities themselves.

Like 4 Real was a postmodernist tale told on an epic scale. The philosopher Jean-Francois Lyotard defines postmodernism as "incredulity toward metanarratives". (Lyotard, Jean-Francois, 1989. *The Postmodern Condition: A Report on Knowledge*. Manchester, xxiv). He states it is "undoubtedly a product of process in the science but that progress in turn presupposes it". (Ibid). Dadara lures the spectator into a sense of discomfort, asking us to question those metanarratives that have predominantly rules how we live our everyday lives. We become part of, what Leslie Fiedler shares in his seminal article "Cross the Border - Close that Gap: Post-Modernism", the "young, mass audience urging certain agency, reluctant critics onwards towards the abandonment of their former elite status in return for a freedom the prospect of which more terrifies than elates them. In fact postmodernism implies the closing of gap between critic and audience too." (Fiedler, Leslie A., 1971. "Cross the Border - Close that Gap: Post-Modernism", in *Playboy*, p 360) While we become those who see the work, evaluate how it fits into our consciousness, we also see how we become part of the work we are experiencing, as experienced with *Like 4 Real*. It could be argued that Dadara can realize Leslie Fielder's dream, to hold on to "the exhilarating new possibility of making judgments about the 'goodness' and 'badness' of art quite separate from distinctions between 'high' and 'low' art". (Fielder, Leslie A., 1971. "Cross the Border - Close that Gap: Post-Modernism", in *Playboy*, p 359). It's through art activations where



Dadara brings the audience in to define the experience, to champion against preconceived notions about how we value ourselves more through 'likes' by friends and enemies versus self contemplation, that we truly grasp what it means to experience relationships and self identity.

Like 4 Real celebrates our ability to 'like' an article, photo, statement, without taking the time to really absorb it; forming an opinion at a first glance but also creating a reflection of who one wants to resemble. Grappling with the artist's intention and vision is not the goal, but one's self reflection in society is, and *Like 4 Real* celebrates this inverse, internal function of society and art.

Adorno and Horkheimer write "the more immeasurable the gap between chorus and leaders, the more certainly there is room at the top for everybody who demonstrates his superiority by well-planned originality". (Adorno, Theodor W. and Max Horkheimer, 1946. "The Culture Industry: Enlightenment as Mass Deception", in *Dialectic of Enlightenment*. London/ New York: Version 1989, p 132) With Dadara's art, the distinction between high culture and so-called 'mass' or 'popular' culture seems to be eroded, if not completely eradicated. We are all the band leaders as well as singing in the chorus. Jeff Koons states "if art is functioning in the social sphere and helping to define social order, it is working purely as a tool of philosophy, enhancing the quality of individual life and re-directing social and political attitudes." (Koons, Jeff, 1992. *The Jeff Koons Handbook*. London, p 36). Dadara holds up the mirror in which we in society not only see ourselves, but also those we see as the other.

The erasability of Dadara's art activations add a sense of freedom for expression and experimentation. There is not a sense of success versus failure; more of a sense of freedom where experiencing the art is the most important aspect of its creation. Through the assemblance and interaction with the art's meaning -- as constructed in partnership between the energies of the spectator, time, and place, Dadara proves that the art activation is valid. It resonates in time and space where it's created and experienced, while burning a brand in the minds of those fortunate enough to experience it.

DADARA IS AVANT-GARDE

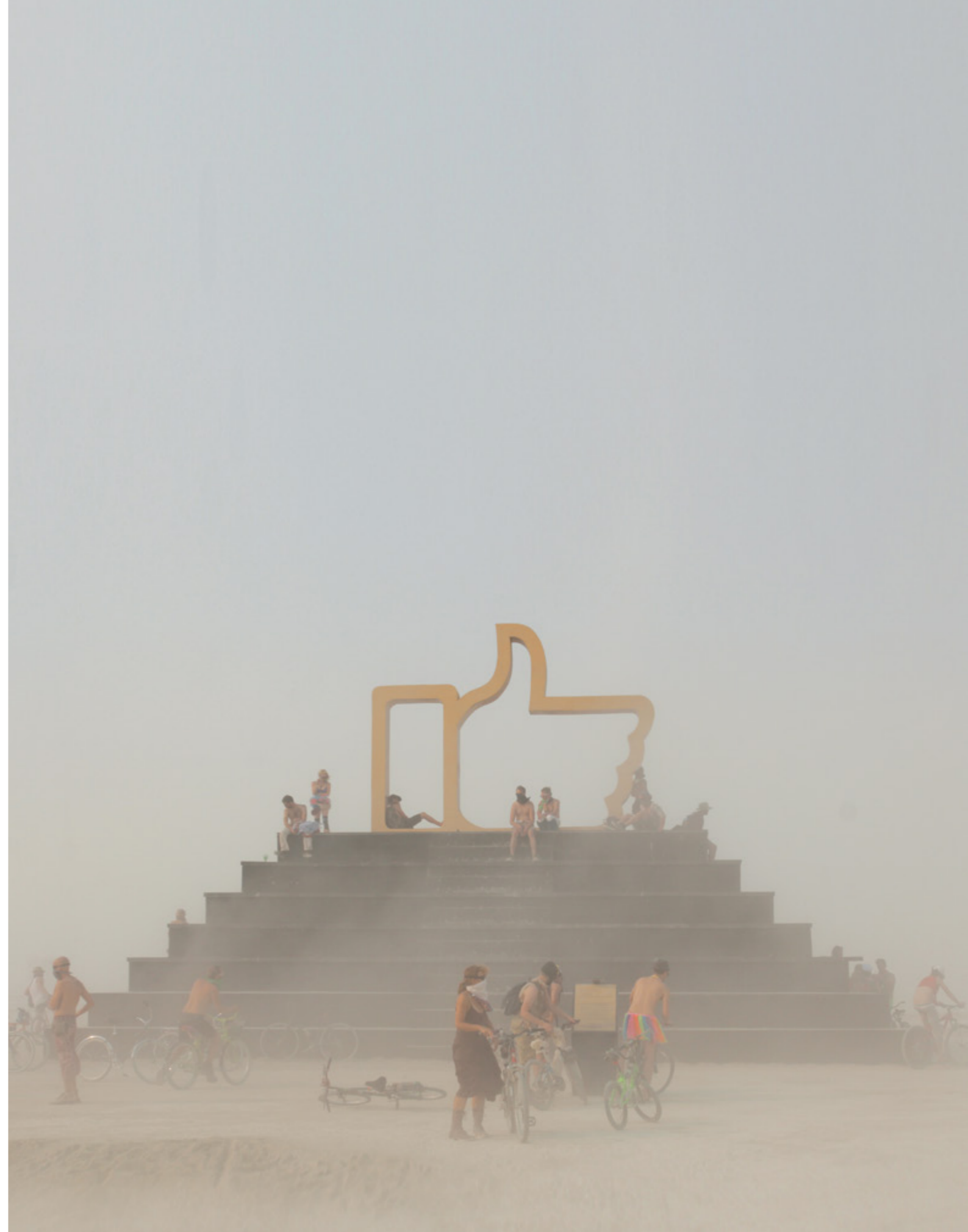
Avant-gardism as a social function and philosophy has changed greatly since its first inception by Baudelaire during the eighteenth

12. Dance 4 Life Munny

2006 - VINYL DESIGNER TOY CUSTOMIZED WITH ACRYLIC PAINT - USED FOR RECORD COVER FOR DJ TIESTO FOR DANCE4LIFE

13. Like 4 Real

2013 - WOOD, GOLD PAINT, 15 METRES HIGH - BURNING MAN, NEVADA, USA





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 Lithuanina-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

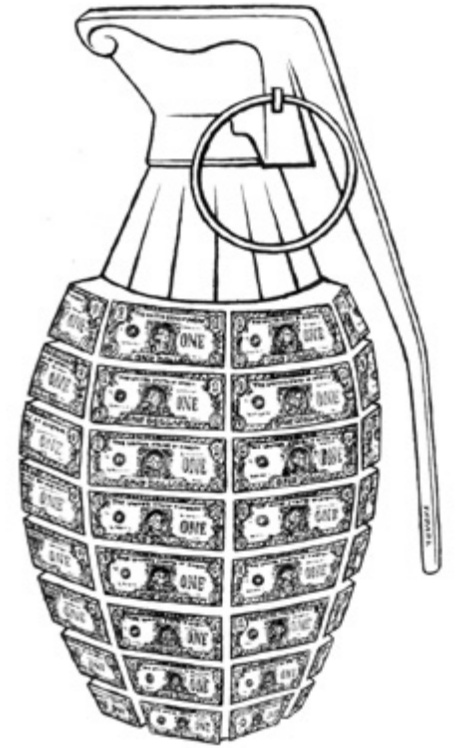
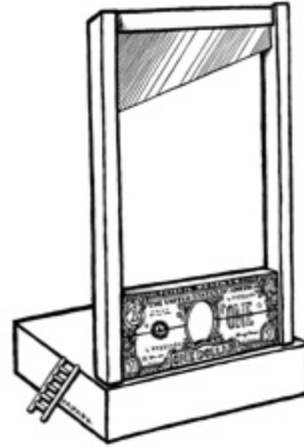
2012 - PAINTED WOOD, TREE BRANCHES, EXCHANGHIBITION BANKNOTES, CUSTOMIZED CURRENCIES
FROM VARIOUS COUNTRIES - 5 METRES HIGH - BURNING MAN, NEVADA, USA



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



96. Dreamyourtopia Berlin destruction

2009 - WOOD, PAINT, BARB WIRE, CONSTRUCTION LIGHTS, PERFORMERS, COSTUMES, CHAINSAWS, SLEDGEHAMMERS
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



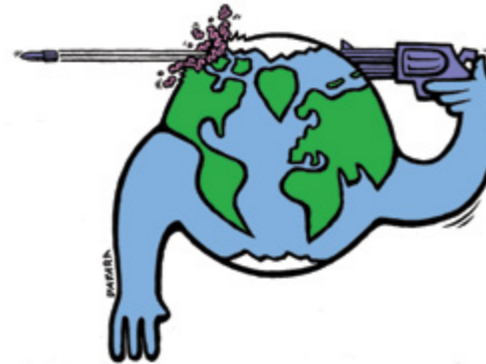
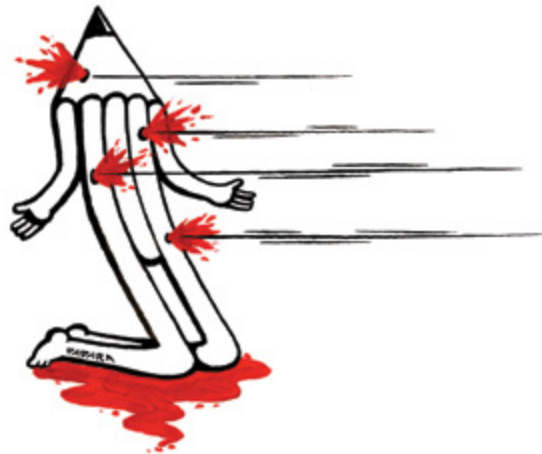
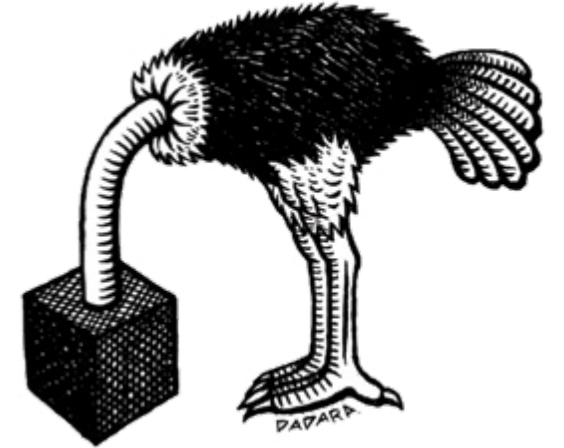
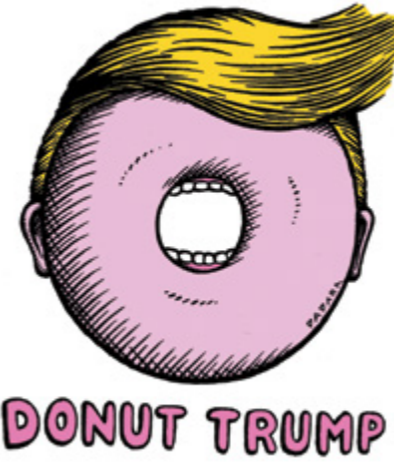
LIKE 4 REAL BRINGS BACK HUMAN INTERACTION AND RELATIONS WHERE THEY BELONG, FROM ITS VIRTUAL REALM TO ITS NATURAL REALITY

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'.



“In the future everybody will be famous for fifteen Megabytes”





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 SOLIPMISSION CREW WAS GUIDED INTO THE BOX BY A RITUAL PROCESSION © PHOTO BY SCOTT LONDON

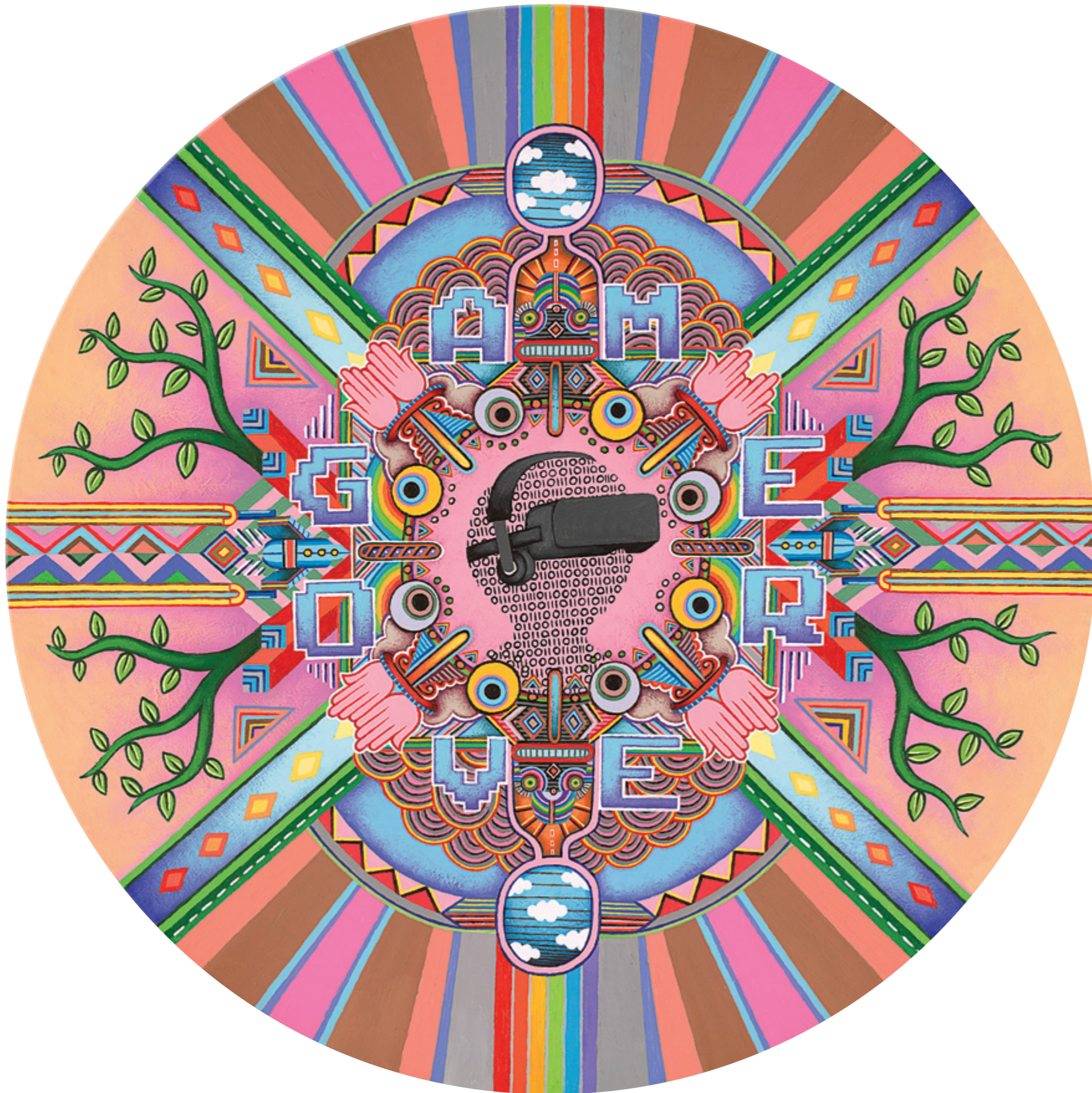


160. Solipmission after a few dust storms

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 SOLIPMISSION 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



EXHIBITIONS

SOLO EXHIBITIONS (selection)

- 2017 - *Open your Mind*, KochxBos Gallery, Amsterdam, Netherlands
- 2014 - *Time = Art = Money*, Midlands Art Center (MAC), Birmingham, Great Britain
- 2012 - *Transformoney 2.0*, Famous, Amsterdam, Netherlands
- 2011 - *Last Train to the Inevitable Beyond*, Famous, Amsterdam, Netherlands
- 2009 - *Guantanamo Brain*, Famous, Amsterdam, Netherlands
- 2006 - *File Not Found*, Reflex Gallery, Amsterdam, Netherlands - catalogue
- 2005 - *Retrospektive*, Dialekt, Stuttgart, Germany
- 2004 - *Love, Peace and Terror*, Reflex Gallery, Amsterdam, Netherlands - catalogue
- 2003 - *Unknown Territories*, Reflex Gallery, Amsterdam, Netherlands - catalogue
- 2002 - *Fools Ark*, Famous, Amsterdam, Netherlands
- 2000 - *In Search of Better Planets*, Reflex Gallery, Amsterdam, Netherlands - catalogue

GROUP EXHIBITIONS - PERFORMANCES - INSTALLATIONS (selection)

- 2018 - *Bigger, Bolder, Better*, Amsterdam Street Art, Go Gallery, Amsterdam, Netherlands
- 2016 - *Money does not rule our world*, Platoon, Mexico City, Mexico
- 2016 - *Macht*, Vriend van Bavink, Amsterdam, Netherlands
- 2015 - *#2*, Platoon Kunsthalle, Berlin, Germany - catalogue
- 2013 - *Remake*, Platoon Kunsthalle, Berlin, Germany
- 2012 - *Design Column #2 - The Human Index*, Museum Boijmans, Rotterdam, Netherlands
- 2012 - *Opening performance*, Stedelijk Museum, Amsterdam, Netherlands
- 2011 - *MuseumN8*, Rijksmuseum, Amsterdam, Netherlands
- 2009 - *Salon de l'amitié*, Arti et Amicitia, Amsterdam, Netherlands
- 2009 - *This is the end of the world*, MOHS exhibit, Copenhagen, Denmark
- 2008 - *False Space and the Time of the Apartment*, Centraltrak, Dallas, USA
- 2007 - *Kunst van Geld*, Geldmuseum, Utrecht, Netherlands - catalogue
- 2006 - *Design Warriors*, Butter Factory, Singapore
- 2006 - *Dakart Off*, Villa 7, Dakar, Senegal
- 2005 - *Dance is More than Music*, Stedelijk Museum, Amsterdam, Netherlands
- 2004 - *Characters at War*, Pictoplasma, Berlin, Germany
- 2003 - *Urban Explorers*, Planetart, Enschede, Netherlands
- 2002 - *Liquid*, Addictlab, Brussel, Belgium - catalogue
- 2001 - *Heroes Square*, Over het IJ Festival, Amsterdam, Netherlands
- 2000 - *Sculpture Biennale*, Reflex Gallery, Amsterdam, Netherlands - catalogue

ARTIST IN RESIDENCE

- 2014 - *BE Festival*, Birmingham, Great Britain
- 2013 - *BE Festival*, Birmingham, Great Britain
- 2013 - *ASN Bank*, Den Haag, Netherlands
- 2008 - 2009 - *Centraltrak*, Dallas, USA

TALKS (selection)

- Black Rock Arts Foundation* - San Francisco (USA), *TEDx Black Rock City*
- Burning Man* (USA), *Dallas Museum of Art* - Dallas (USA), *IMA Design Village*, *Platoon Kunsthalle*, *Betahaus*, *Remake Festival* - Berlin (D),
- Envision Festival* (CR), *Boom Festival* (PT), *Money Honey* - Zurich (CH),
- Platoon Global Creative Alliance* - Mexico City (MX), *TEDx*, *Pecha Kucha*,
- MoneyLab Conference*, *Mediamatic*, *Peer 2 Peer start-up conference*,
- Stedelijk Museum*, *ABN/AMRO Bank*, *ING Bank*, *The Next Web Conference*,
- THNK School for Creative Leadership*, *The Social Conference* - Amsterdam (NL),
- Boijmans van Beuningen Museum*, *Willem de Kooning Academie* - Rotterdam (NL),
- Design Week* - Eindhoven (NL), *Creative Mornings*, *GO Mediacoach*, *HKU*, *Geldmuseum* - Utrecht NL, *TEDx* - Groningen (NL),
- Instituut voor Beeld en Geluid* - Hilversum (NL), *ASN Bank*, *KPN* - Den Haag (NL), *Architecture Slam* - TU Delft (NL)



ACKNOWLEDGEMENTS

I've always lived and created in the Now. Each time a project or a series of paintings neared completion, my mind would be already drifting off to the next Dream on the horizon. Sometimes a project I was fully immersed in for a long time seemed already a distant memory shortly after its completion. So revisiting my past for this book has been quite a trip, not just a trip down memory lane, but a truly mind-expanding and mind-blowing trip into my inner self.

I was fortunate to have two exceptional companions as I embarked on this booktrip - Hans and Esther of KochxBos Publishers and Gallery. This collaboration has truly turned this book into a labor of love. My gratitude goes out not only to them, but also to all those who have been part of my journey in Art and Life (Art and Life often being inseparable). I realize that without the amazing help and support of many hundreds of people I could have never accomplished most of what I've done. I have mentioned many names throughout the book, but there are so many more, that even another 200 pages would not have provided enough space to mention them all. A big THANK YOU to all those who have supported my projects with their ideas, dreams, labor, friendship, connections, money, organisations, skills, festivals, photos, donations, videos, writings, patience, guidance, materials, and love!

And last but not least, I want to thank my parents for guiding me through my first steps on this planet and their support, no matter how crazy they probably thought I was, and my son Mundo, who inspires me to keep looking forward to new rainbows at the end of sometimes long tunnels.



Like Banknote 2013 - ACRYLIC ON LINEN - 80 X 35 CM

www.dadara.com www.kochxbos-store.com

© 2018 Dadara - KochxBos. All Rights Reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, xerography, scanning or by an information storage and retrieval system now or in the future without permission in writing from the publisher and/or artist.



ISBN 978-90-821944-5-6

First Edition 2018 - Published by KochxBos Publishers Amsterdam - www.kochxbos-store.com

All photos in this book are taken by Dadara or one of his crew members, unless otherwise indicated.

This book is made by Hans Bos and Dadara. Text contributions by Elizabeth Scarborough, Gert van Veen, and Dadara.

Thank you Grzegorz Rozenberg, Chantal van Binsbergen, Tycho Fokkema, and David Silsbury for your help.

Graphic Design by KochxBos Studio. Printed in The Netherlands by Drukkerij Aeroprint, Hans Peereboom, Amsterdam.

The paper used in this book is FSC Certified 170 grams Garda Art Matt.

