



Small white shelf with folded linens.

KUNSTINSTITUUT MELLY KUNST

A GOOD BOOK

167

THE WAY WE LIVE TOGETHER NOW



**Yasser Ballemans
Maja Klaassens
Kosmas Nikolaou
Kiki Petratou
Geraldo Dos Santos
Can Sun
Heyer Thurnheer
Domas van Wijk
Yesum Yoon**

The Way We Live Together Now

Gallery Edition

The Way We Live Together Now returns at JOEY RAMONE, moving from its original Limassol apartment to a gallery space. This translation transforms the context while keeping its core exploration of hospitality, coexistence, and everyday life. The gallery becomes a stage where intimacy, domestic gestures, and the ordinary meet public reflection and dialogue.

The exhibition brings together artists whose practices engage with memory, ritual, social connection, and the poetics of everyday life. **Heyer Thurnheer** blends personal and collective experience through drawings, installations, and performative gestures. **Can Sun** transforms mundane materials into playful, critical sculptures and videos. **Domas van Wijk** reconfigures found objects into inventive narratives. **Yasser Ballemans** creates interactive platforms that explore collaboration and communal creativity. **Maja Klaassens** examines thresholds, memory, and repetition in domestic and natural environments.

Kosmas Nikolaou reinterprets archival domestic imagery, prompting reflection on everyday rituals. **Yesum Yoon** sculpts imaginative, ritualistic forms that explore flux, coexistence, and transformation. **Geraldo Dos Santos** investigates memory, migration, and cultural hybridity, creating layered installations that reflect on belonging and collective tradition. **Kiki Petratou** presents a quilt of tote bags collected from art events worldwide, transforming the 'gallery bed' into a reflective, communal surface — a metaphor for the networks, encounters, and shared spaces that connect us.

Through this new gallery context, the exhibition invites viewers to reconsider how we live together, how we encounter difference, and how intimacy, imagination, and social connection can travel across spaces, transforming both art and audience.

Yasser Ballemons



Carrus Navalis (No. 8,9)

2025

MDF Wood

40 x 20 x 104 cm | 40 x 10 x 65 cm

Yasser Ballemons (NL, 1981) explores the collective and social dimensions of art, investigating how rituals, platforms, and communal practices generate creativity and interaction. In this exhibition, his sculptures entitled *Carrus Navalis No. 8, 9*, are conceived as an installation in a very site-specific context, inviting interaction, or stimulating imagination. Through these playful yet thoughtful structures, Ballemons encourages viewers to consider the evolving roles of artists and audiences, and how art can foster collaboration, shared experiences, and social innovation.

Maja Klaassens



Nightstand (1)

2025

Pine, polyurethane resin, acrylic

19,7 x 37 x 26,7 cm

Maja Klaassens (NZ, 1989) investigates how narratives and perception shape our understanding of domestic and natural environments. In this exhibition, she presents *Nightstand (1)*, a lifelike pine nightstand filled with objects. The work explores thresholds, memory, and repetition, showing how small gestures and materials generate complex narratives about living, observing, and coexisting.

Kosmas Nikolaou



Jour Fixe

2025

8 polaroid photos

10,7 x 8,8 cm (each)

Kosmas Nikolaou (GR, 1984) examines the rituals and domestic protocols that structure daily life. His project *Jour Fixe* draws on Tselementes, the seminal Greek cookbook published in 1920 that modernized cuisine and middle-class domestic life. Photographs from the book are reinterpreted as Polaroids, appropriated and reframed to highlight their cultural significance. Within the apartment, these images invite reflection on domestic rituals, collective memory, and the social conventions embedded in everyday life.

Kiki Petratou



Places We Meet
2025
Textile
220 x 160 cm

In *Places We Meet*, Kiki Petratou (GR, 1971) transformed the bed in the apartment into a site of reflection and gathering. The quilt, sewn from tote bags collected at art fairs and cultural events worldwide, becomes a fabric of encounters — a soft archive of places, networks, and shared moments. At once an invitation and a metaphor, the work explores the emotional and spatial dimensions of hospitality: how we inhabit spaces together, how art travels, and how meaning is woven through connection.

Geraldo Dos Santos



Ofrenda de Ochosí

2026

Ceramic sculpture composed of 60 pieces

L 400 cm

Dos Santos (NL/BR, 1993) investigates memory, migration, ritual, and cultural hybridity through layered installations. His work explores “strange relationships” — ambiguous symbolic connections between objects, histories, and emotions. In the gallery edition, his installation *Ofrenda de Ochosí* function as a mnemonic device where devotion, transformation, and cultural transmission remain in motion, inviting reflection on belonging and collective tradition.

Can Sun



Don't Cry for Me, 2022, Video, 00:59

Our Love, 2022, Video, 00:26

Butterfly Lovers, 2022, Video, 00:31

Save your money, 2023, Video, 00:24

Gentle Weapon, 2023, Video, 00:12

Recent Life, 2023, Video, 00:17

Can Sun (CN, 1992) transforms everyday objects into playful yet critical sculptures and videos, exposing the absurdities woven into technological and industrial systems. In his video series, ordinary materials become ephemeral sculptures balancing satire and melancholy. These fleeting gestures reflect on alienation in a hyper-industrialized world while offering moments of disarming beauty. Sun's work blurs the personal and the collective, prompting viewers to question how everyday environments shape—and distort—the way we live together.

Heyer Thurnheer



Fourth Edition AAS1

2023

Acrylic on textile (curtain)

220 x 110 cm

Agenda Drawings 1-6/2 2025 C3

2025

From the series consciousness as cultural rebellion

Standard agenda, paper, pencil HB

ca. 80X10x15cm

Heyer Thurnheer (CH, 1953) is a contextual artist, activist, and sociologist whose multimedia practice spans installations, texts and video works. A founder of numerous collectives in Switzerland and the Netherlands, his work investigates creative processes, social design and the structures of the art system. For this exhibition, Thurnheer presents two works that blend personal reflection with collective experience. *Agenda Drawings* trace daily actions alongside societal concerns, revealing how multiple fields of life collide in a single moment. *Fourth Edition AAS1*, painted on a curtain, reflects on sustaining an artistic life beyond early success.

Domas van Wijk



POP
2022

Mixed media | Dildo, Champagne bottle, wire,
batteries

Spirit level clock
2025

35,5 x 80 x 17,5 cm

Domas van Wijk (NL, 1993) creates installations from found objects, machines, and everyday situations, reconfiguring them into new relationships and meanings. In *POP*, for instance, a playful assembly of a dildo, a champagne bottle, wire, and batteries, unrelated objects generate a whimsical yet thought-provoking narrative. The installation transforms familiar items into a collective stage, inviting viewers to reconsider the ordinary while exploring creativity, humor and presence within shared spaces.

Yesum Yoon



Strawberry Cake of Fortune

2023

*American walnut, white clay, glaze, earthenware,
epoxy clay, lamp*

H57 x W53 x L53 cm

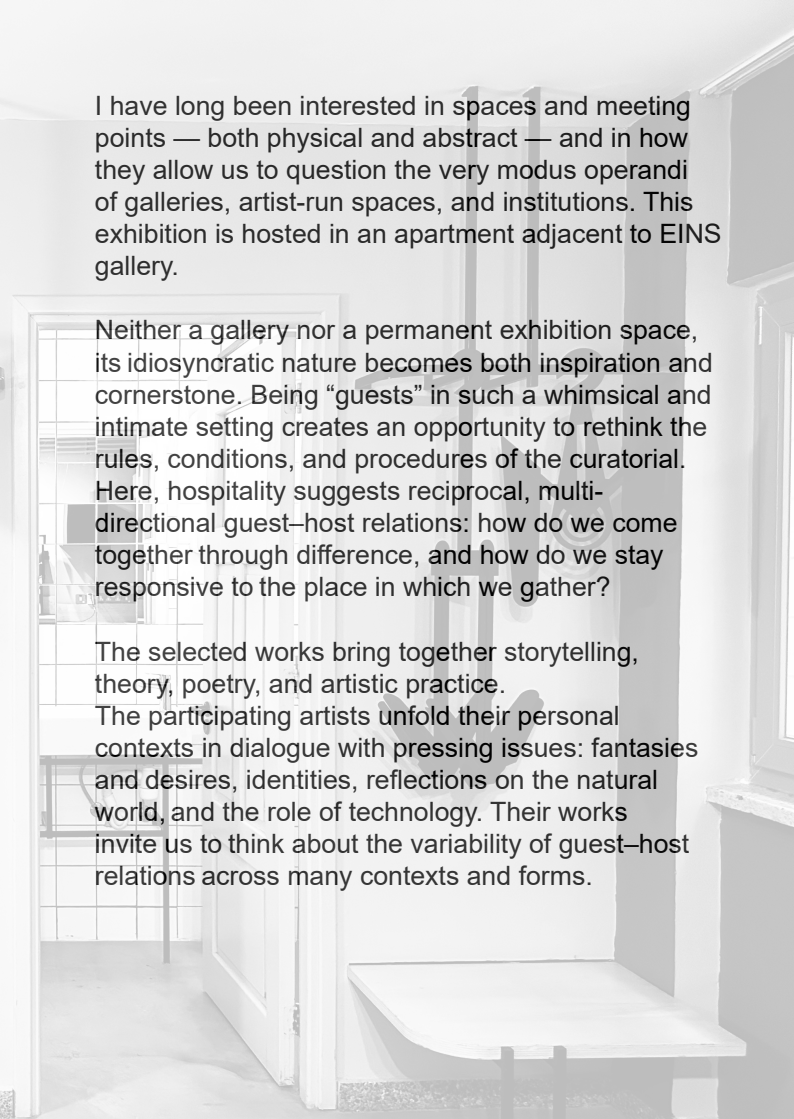
Yesum Yoon (KR, 1995) creates sculptural objects and creature-like forms that weave imaginative narratives, exploring impermanence, flux and the transformative power of everyday materials. In *Strawberry Cake of Fortune*, a tactile assemblage of walnut, clay, glaze and epoxy, she models a ritualistic “cake” inviting poetic engagement and reflection. Positioned in the apartment, the work highlights how ordinary objects can carry layered meanings, prompting contemplation on imagination, coexistence and the shared human experience of inhabiting spaces together.

The Way We Live Together Now

Apartment Edition

The Way We Live Together Now unfolds in an apartment beside EINS gallery, where art meets the domestic. The exhibition uses the intimacy of this setting to question what it means to host, to be a guest, and to live together through difference. The selected works playfully engage with the apartment's everyday spaces while opening up larger conversations about identity, desire, technology, and the natural world. In doing so, they invite us to reflect on hospitality, intimacy, and coexistence — urging us to discover new truths about society, the future, and ourselves.

Over the years, I've played many roles within the field of art and culture — as an artist, organizer, independent curator, and by running both a gallery and a project space. I've hosted more than hundred exhibitions, offline and online, in my own space and in others. I think of space first as a mental condition, and then as a physical entity with its own boundaries, rules, and, at times, misconceptions.



I have long been interested in spaces and meeting points — both physical and abstract — and in how they allow us to question the very modus operandi of galleries, artist-run spaces, and institutions. This exhibition is hosted in an apartment adjacent to EINS gallery.

Neither a gallery nor a permanent exhibition space, its idiosyncratic nature becomes both inspiration and cornerstone. Being “guests” in such a whimsical and intimate setting creates an opportunity to rethink the rules, conditions, and procedures of the curatorial. Here, hospitality suggests reciprocal, multi-directional guest–host relations: how do we come together through difference, and how do we stay responsive to the place in which we gather?

The selected works bring together storytelling, theory, poetry, and artistic practice.


The participating artists unfold their personal contexts in dialogue with pressing issues: fantasies and desires, identities, reflections on the natural world, and the role of technology. Their works invite us to think about the variability of guest–host relations across many contexts and forms.

Over time, this interest has evolved into a way of rehearsing ecologies of institution-making, shaped by the social, natural, and political conditions of our time. What does it mean to be a curator, a mediator, or a host in an age marked by extraction, racism, financialisation, invisibility, extinction, nationalism, and violence? How can we open up to multiple voices and practices while using imagination as a radical tool for entangled ecologies?

From this perspective, questioning the exhibition format has become inevitable — and deeply tied to the idea of hospitality. I'm fascinated by the tension between the intentions and expectations of the host and those of the guest, and by the shifting position of the curator as both: someone being hosted, while also preparing to host others.

Exploring these roles — their frictions, overlaps, and possibilities — lies at the heart of *The Way We Live Together Now*.

In direct response to the exhibition space — an apartment-turned-exhibition-venue — the artworks have been chosen for their ability to playfully, and at times humorously, interact with the setting's everyday nooks and crannies.



Some pieces resemble domestic objects but, through artistic transformation, resist their functional purpose. Instead, they function on another level: as carriers of concern and reflection, curiosity and contemplation. They urge us to discover new truths about our society, our future, and ourselves — about the way we live together now.

Credits & Information

Title:

The Way We Live Together Now *

Curated by:

Kiki Petratou

Artists:

Yasser Ballemans

Maja Klaassens

Kosmas Nikolaou

Kiki Petratou

Geraldo Dos Santos

Can Sun

Heyer Thurnheer

Domas van Wijk

Yesum Yoon

Text editing:

Kiki Petratou

Booklet design:

Kiki Petratou, Marta Stefani

Venue:

JOEY RAMONE, Rotterdam

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&

All participating artists, friends and collaborators who contributed to the creation of this project and to everyone who continues to believe in the importance of shared spaces and collective imagination.

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Finn Theuws for participating in the Apartment Edition, in Limassol, Cyprus.

* The exhibition was originally conceived as a site-specific intervention in the EINS apartment (adjacent to EINS Gallery) in Limassol, Cyprus and formed part of Limassol Art Walks.

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WOMEN WHO ARE MORE THAN JUST OF A GOOD ART
WHY REASONS TO VISIT WHO WOULD BE THE
WHY THEY ARE ONE AGAIN FACING THE QUEST
IN THE KNOW YOUR WAY YOUR ROAD YOUR
ARTIST HAS NO NAME A JOB ON THE SIDE
IN BUSINESS AND YOUR OWN BUSINESS
SUCCESS IS YOUR OWN ARTIST ARE BEING
TO BEYOND THE ARTIST ARE BEING
AND THE ARTIST ARE BEING
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