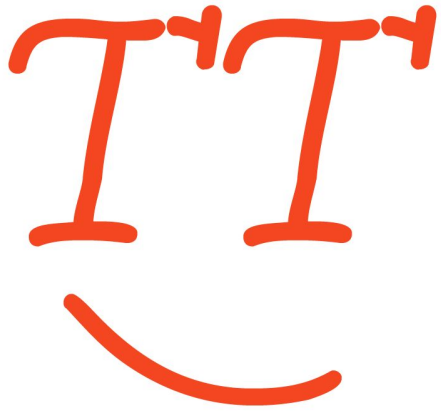
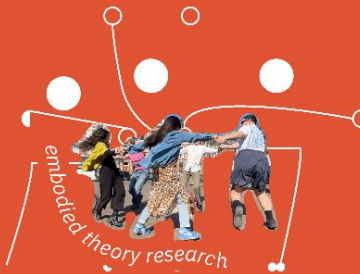
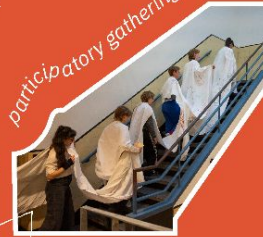




about our practice



participatory gatherings



IT

TogetherTogether

Artistic Statement

hello@togethertogether.space
togethertogether.space
[@togethertogether.collective](https://togethertogether.collective)

We are *TogetherTogether*, a research-based artistic collective that works on the intersection of visual storytelling, performance, and socially engaged practices. We are Juliana Acero, Laura Flethe, Rita Gaspar, Carmen Draxler and Stefano Cattani—five international artists driven by the need to resist the alienation of living in an individualistic society by growing a collective artistic practice. We create spaces for collective care and counter-narratives that spark hope in a paranoiac world. Our work unfolds through gatherings, performances, and installations to facilitate meaningful encounters for repairing social fabrics of care. We protest otherwise, always *TogetherTogether*.

Upcoming	Collecting Collectives: Autumn School	July 2025	"Practical proposals of what-might-be" exhibition, KABK graduation show, The Hague/NL
June 2026	"Future Songs of Fish and People" a collaboration with Amanda Piña about loss of traditional fishing knowledge on Ummanz, Rügen/DE	June 2025	"Collective Rest as Resistance" gathering together with EcoBody Collective at West, The Hague/NL
June 2026	Library session "Methodologies for collective making" at Stroom, The Hague/NL	May 2025	Participation in "Disobedient Bodies and Fugitive Aesthetics" by Pau Chaves Bonilla
June 2026	Performing for Anne Zarske "Bodies of Water" at Groene Hart Biennale, Nieuwkoopse Plassen/NL	May 2025	SNDO Open School, Amsterdam/NL
April 2026	"At our own risk" solo-exhibition at Expo Bart, Nijmegen/NL		Performing for Amanda Piña "To Bloom () Florecimiento" as part of "Beloved Waters", curated by Leana Boven at Stroom, The Hague/NL
March 2026	"Whispering Bodies: Scores for the We" performance at Wereldmuseum Wereldlab, Nijmegen/NL	April 2025	Performing for Colin Self "GASP!" Rewire Festival, The Hague/NL
Feb-Apr 2026	Process based solo-residency at Expo Bart curated by Kasper van Moll, Nijmegen/NL	March 2025	"Where our eyes meet", Digital opera in collaboration with "Opera Forward Festival" National Opera and Ballett, Amsterdam/NL
February 2026	"Collective Rest as Resistance" gathering at Buitenplaats Brienenoord Rotterdam/NL	November 2024	"Archival F(r)ictions", group exhibition and performances at the National Archive, The Hague/NL
November 2025	Storytelling workshop at KABK Open Day, The Hague/NL	October 2024	"Tears, Rage and Future Visions", group exhibition NGO DEI, The Hague/NL
November 2025	"Whispering Bodies: Scores for the We" performance and panel talk with Deep Futures Research group at Joint Research Day, KABK/KC, The Hague/NL	October 2024	"How on Earth?!", short film and artistic intervention as part of « Moonshot » programme European Space Agency, Leiden/NL
October 2025	"The soil, the grief and the living" performance at "Server Tempeh" dinner by Leanne Wijnsma, curated by Leana Boven in Stroom The Hague/NL	September 2024	Free Radicals, residency and workshops, Floating University, Berlin/DE
August 2025	Maskmaking workshop at "Op Straat", curated by Queer in Wonderland at RAUM Utrecht/NL	May 2024	"Farewell" Performance, KABK, The Hague/NL
August 2025	"Practical proposals of what-might-be" at "Mourning a Revolution" group exhibition, curated by Salomé Lopes and Zé Lourenço at MaMA, Rotterdam/NL	January 2024	"Unearthed", audio installation at "Undercover" group exhibition, KABK, The Hague/NL

TogetherTogether

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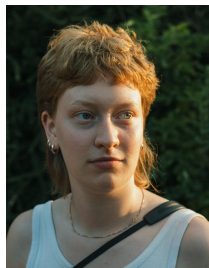
Individual CV

Juliana Acero



2023–2025 M.A. Non Linear Narrative, KABK The Hague/NL
since 2019 Co-founder, designer and creative director for Tejo La Embajada, Bogota/CO
since 2016 Co-founder, creative director, social and communications designer at El Altillo, Bogota/CO
2016–2024 Co-owner, creative director and designer for Non Grata Brewery, Bogota/CO
2010–2015 B.A. Communication and product design, Universidad de los Andes, Bogota/CO

Laura Flethe



2023–2025 M.A. Non Linear Narrative, KABK The Hague/NL
2023 Workshop at Hackers & Designers Hopepunk Summer Camp, NL
2019–2023 B.A. Design at School of Design, Münster/DE
2022 B.A. Processdesign HyperWerk, Basel/CH
2022–2025 Graphic design at TypeMates, DE
since 2021 Co-founder of kiosk magazin, Münster/DE
2020–2021 Event management, website and media at Center for Literature, Münster/DE

Rita Gaspar



2023–2025 M.A. Non Linear Narrative, KABK The Hague/NL
2021–2024 Co-founder, activist and designer for collective Perene, Azambuja/PT
2019–2023 Communication designer at Science Crunchers
2019–2023 Absurda Design Collective
2018–2024 Co-founder of HuBB (Humans Before Borders)
2017 Communicator, deck hand and photographer at Jugend Rettet
2017 Volunteer at Office of Displaced Designers, Lesvos/GR
2011–2014 B.A. Communication Design, University of Lisbon/PT

Carmen Draxler



2023–2025 M.A. Non Linear Narrative, KABK The Hague/NL
2021–2023 Student representative and graphic assistant in the diversity department, Bauhaus University Weimar/DE
2020–2021 B.A. Design at Concordia University, Montreal/CA
2018–2023 B.A. Visual Communication, Bauhaus University Weimar/DE
2022–2023 Workshops around climate emotions
2019–2020 Co-founder of non-profit Donnerstagsfama, Weimar/DE
2018 Social and environmental European Voluntary Service, Domzale/SI

Stefano Cattani



2023–2025 M.A. Non Linear Narrative, KABK The Hague/NL
2024 Performance Concrete snails by Falive Impro at Meteore Fest, Milano/IT
2024 Performance Collective moans of a vacuum cleaner by Valerio Conti at Trial and Errorrrr exhibition, The Hague/NL
2024 Editorial Designer at TWM Factory, Rome/IT
2023 Panel ULTRALINGUA at BASE, Milano/IT
2023 Panel ZTL at Leporello Books, Rome/IT
2019–2022 RUFA Rome University of Fine Arts, Rome/IT



Practical proposals of what-might-be

Research project
2025–now

In a society that prioritizes the individual over the collective, coming together is a political act. “Practical proposals of what-might-be” proposes a language for the politicized experience of coming together in order to suspend our belief and involvement in the exploitative structures of modernity and coloniality, and to ask »*what if?*«. The project exhibits an ongoing long-term research into collective care through public gatherings and interventions, and unfolds in a growing collection of site-specific installations and performances.

Our ongoing participatory, embodied research project “Practical proposals of what-might-be” studies the politicized action of coming together. It responds to a society shaped by modernity and coloniality, where individualism is prioritized. With this work we are offering proposals for suspending our belief and involvement in these structures.

Emerging from different methods of storytelling, co-creation, deep listening, and space making, the research is presented as a performance. The performance tells a story about the search for collectivity, the joys and frictions of shaping a ‘collective body’, and visualizing the intangible relations between five performers, the space and the audience.

The performance activates a spatial installation designed as a playground to feel interdependence in our bodies. Made from textile, ropes and hooks, it is a flexible mechanism that can easily be collapsed into bodywear or extended into a space. The five performers act as maintainers of this space, rehearsing collectivity, and prefiguring caring futures. Its setup invites movement and participation, as people can interact and play with the installation during and outside the performance.

This project is both a question and a proposal: a space where we suspend productivism, reclaim agency, imagine futures and ask: what if?

*Practical proposals of what-might-be:
At our own risk*

Performance during our residency at
ExpoBart Nijmegen
February–April 2025

“At Our Own Risk” is a participatory performance and installation for playful collective learning. Set in a playground of interconnected play objects, this work aims at making interdependence tangible – physically, visually and socially. By encouraging spontaneous interaction between strangers, “At our own risk” transforms the art gallery into a participatory learning site that fosters joyful encounters and an embodied understanding of social interdependence.





*Practical proposals of what-might-be:
At our own risk*

Performance during our residency
at ExpoBart Nijmegen
February–April 2025



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*Practical proposals of what-might-be:
At our own risk*

Performance during our residency
at ExpoBart Nijmegen
February–April 2025

*Practical proposals of what might be:
Whispering bodies: scores for the we*

Spatial installation
2025-2026

“Whispering bodies: scores for the we” tells a story about the search for collectivity and the joys and frictions of shaping a ‘collective body’. It visualizes the intangible relations live and move in. Five performers move through a playground made out of ropes and carabiners. They wear harnesses and extendable fabric arms, a flexible mechanism that can easily be collapsed into bodywear or extended into a space. The performers move through the space, pushing, pulling and leaning onto ropes and each other, making the space between bodies visible and feeling interdependence in their bodies. They act as maintainers of this space, it is their training ground to rehearse collectivity, take risks, imagine and prefigure the future we want to build. During this rehearsal the performers speak of their experience of manifesting a collective body, pose questions to the audience and hand them ropes to let them feel the weight and tensions. They are invited to interact and play with the structure, they become part of our collective body and understand what it means to hold each other and to hold the space together. This project is both a proposal and a question: a space where we suspend productivism, reclaim agency, imagine futures, and ask what if?





Practical proposals of what might be:
Whispering bodies: scores for the we

Spatial installation
2025-2026



*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance during the
Graduation Show of the Royal
Academy of Art The Hague
July 2025





*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance during the
Graduation Show of the Royal
Academy of Art The Hague
July 2025





*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance during the
Graduation Show of the Royal
Academy of Art The Hague
July 2025



*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance at the Joint
Research Day of KABK and KC,
Amare Den Haag
November 2025



Take a look here



*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance at the Joint
Research Day of KABK and KC,
Amare Den Haag
November 2025



Take a look here



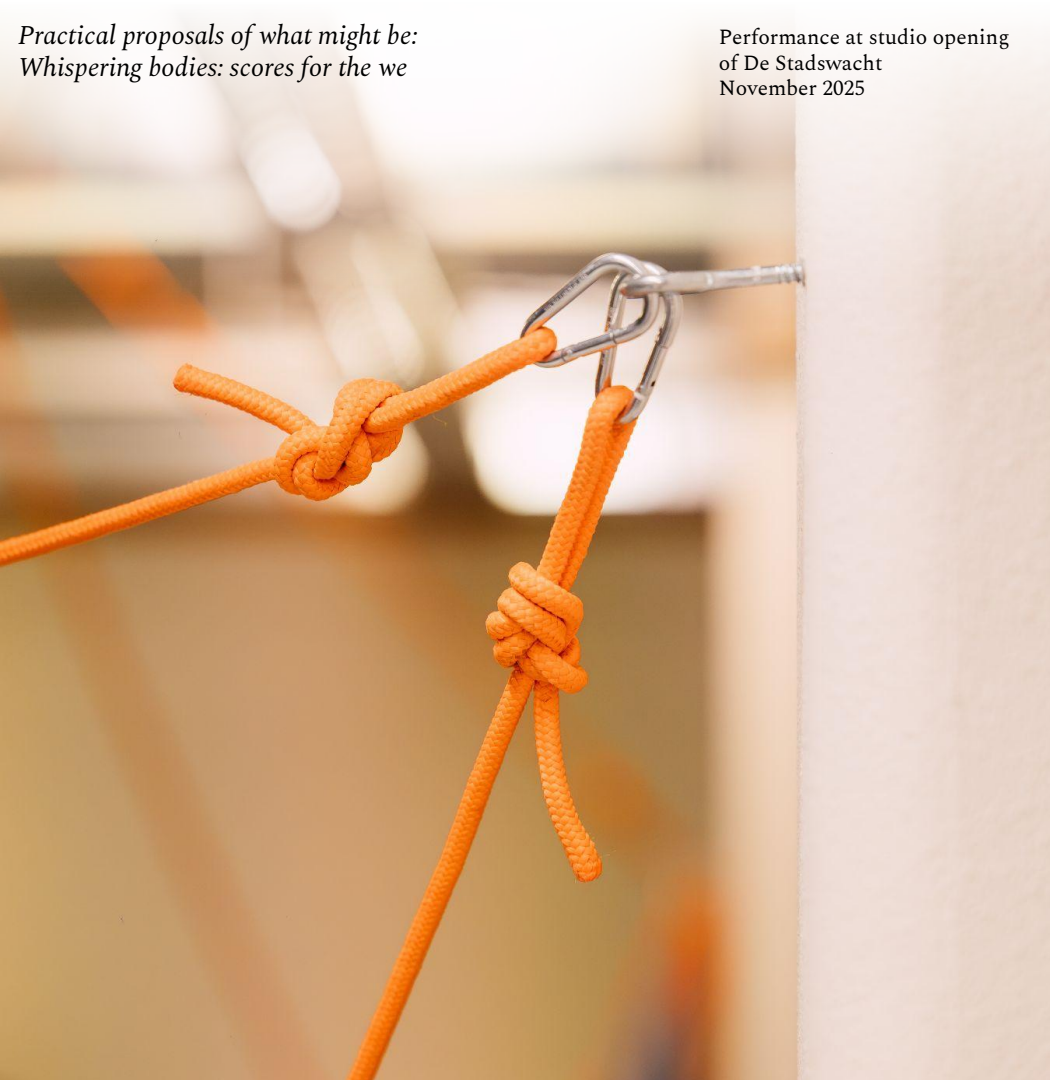
*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance at studio opening
of De Stadswacht
November 2025



*Practical proposals of what might be:
Whispering bodies: scores for the we*

Performance at studio opening
of De Stadswacht
November 2025



*Practical proposals of what-might-be:
Moving words: a body glossary*

Video essay
2025

“Moving words: a body glossary” presents a video essay that explores how meaning is created through the body, becoming an archive of the research process that brings together documentation of the “Suspension Moments”, and gestures that hold us together – a bodily vocabulary used during the performance.



*Practical proposals of what-might-be:
Moving words: a body glossary*

Video essay
2025



A We that knows
we are already
leaning onto others.

Acknowledging
interdependence –
a complex social fabric.

An assemblage
of many "I"
sharing responsibility for
the We.



*Practical proposals of what-might-be:
Moving words: a body glossary*

Video essay
2025





Practical proposals of what-might-be:
Suspension Moments

Series of workshops
2025–now

A series of workshops as ongoing research through gatherings that seek to create spaces that expand capitalist, linear time to reclaim agency and prefigure alternative futures. It is about finding ways of coming together and recognizing the interdependence already present between humans and their surroundings, to resist and disrupt individualism. To do so, we believe that we need to create a different condition: a moment of suspension. *Suspension* is not escapism, but a moment where we slow down enough to feel space enter time as Ann Cooper Albright describes it—a moment of questioning »what if?«.

When we come together, we create these spaces of suspension in which we can imagine to live differently. Here lies the possibility to visualize a collective Body. Each gathering consists of movement practice, collective storytelling, experience-based conversations and collective embodiment.

The gatherings were held in the form of workshops and happenings, also in institutional spaces, following the structure movement-conversation-co-creation. Each session focuses on specific themes like “encountering individualism”, “visualising collectivity”, “rest as resistance”.

The interventions werre brief actions in public spaces aiming at interrupting their linearity and provoking interactions by passer-by audiences.

*Practical proposals of what-might-be:
Suspension Moments*

Series of workshops
2025–now



*Practical proposals of what-might-be:
Suspension Moments*

Series of workshops
2025–now



*Practical proposals of what-might-be:
Suspension Moments*

Series of interventions
2025–now





*Performing for Amanda Piña:
“Future Songs of Fish and People”,
Neuen Auftraggeber von Ummanz/DE*

Artistic collaboration and
performance
Ummanz, Rügen/DE, 2026

Amanda Piña present the opening event of her three-parted piece "Atlantic Undercurrent Circulation" in June 2026 on Ummanz, Rügen, honoring coastal Bodden fishermen and marine life. Her work is conceived for the New Patrons of Ummanz.

Through a ceremony, a procession, and a choreography in the shallow coastal waters surrounding Ummanz, artist Amanda Piña pays tribute to the knowledge and labor of the Bodden fishermen while forging new relationships with the sea and its living beings. The work originates from a commission for a public artwork initiated by residents of Ummanz. At its center is traditional coastal fishing, which was added to the national register of Intangible Cultural Heritage in Germany this year. With its disappearance, centuries-old knowledge and lived practices are also being lost.

Amanda Piña developed Future Songs of Fish and People for the New Patrons of Ummanz in collaboration with Michel Jimenez, Sinon Quilla, and Federico Protto. Together with international and local contributors — including TogetherTogether Collective, Ron Alonso Berger, Jee Chan, Angela Muñoz Martinez, members of Perform[D]ance Stralsund, and the Samtens Women’s Choir.

In the second part, the traces of the event will be permanently embedded in public space. In the third part, a video installation will be created that can be shown beyond Ummanz. The work is being created within the framework New Patrons: Citizen-Commissioned Dance and Performance, a program of Gesellschaft der Neuen Auftraggeber, funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

*Performing for Amanda Piña:
"Future Songs of Fish and People",
Neuen Auftraggeber von Ummanz/DE*

Artistic collaboration and
performance
Ummanz, Rügen/DE, 2026



Performing for Amanda Piña:
"Future Songs of Fish and People",
Neuen Auftraggeber von Ummanz/DE

Artistic collaboration and
performance
Ummanz, Rügen/DE, 2026



*Performing for Amanda Piña:
"Future Songs of Fish and People",
Neuen Auftraggeber von Ummanz/DE*

Artistic collaboration and
performance
Ummanz, Rügen/DE, 2026





*Farewell:
An Imagined Response to
Dutch Colonizers*

Performance
2024–2026

Departing from the archives of the Dutch East India Company (VOC) and following the story of the botanist and merchant Georg Eberhard Rumphius, we wrote and performed an imaginary response to the Dutch colonizers. They extracted trees and knowledge from the territory now known as Indonesia, to control lands, species, people, and life itself.

We encountered the rituals practiced by the women of this region to transfer knowledge, and inspired by them, we strived to escape the grids of categorization imposed by the colonial gaze.

In October 2025 this project found a new expression as the ritualistic performance “The soil, the grief and the living”.. Working on the intersection of embodied knowledge, decolonial practice and activism, for this occasion the collective reflects on mourning the loss of biodiversity. With this work they expand their research on collectivity and the “we” as a collective Body by looking at the human non-human relationship.

The soil, the grief and the living

Performance at "Server Tempeh" dinner
by Leanne Wijnsma, Stroom Den Haag
October 2025



*Farewell:
An Imagined Response
to Dutch Colonizers*

Performance at Globalise conference
"Colonial Pasts, New Approaches and
Historiographical Futures"
October 2025



*Farewell:
An Imagined Response
to Dutch Colonizers*

Performance at Globalise conference
"Colonial Pasts, New Approaches and
Historiographical Futures"
October 2025



*Farewell:
An Imagined Response
to Dutch Colonizers*

Juliana Acero,
Stefano Cattani,
Rita Gaspar

Performance
at the Royal Academy of Art
2025





Unearthed

Carmen Draxler
& Laura Flethe

Spatial installation with
speaking objects
2023—2024

With »Unearthed« we look at the Dutch geoengineering project PORTHOS at the Port of Rotterdam. As a quick fix for climate change, existing pipelines are currently transformed into an infrastructure that PORTHOS will use to compress excess carbon from port industries into the sandstone of depleted oil fields offshore. This technology is known as Carbon Capture and Storage. Regarded as an inevitable tool by the Dutch government to meet national climate goals, we ask who really profits from this expensive and short-lived technology. To bring the extractivist nature of the projects' capitalist agenda into view, »Unearthed« maps the public discourse around CCS and gives voice to the often ignored more-than-human realm.

On a site of speculative archeology, visitors can listen to the stories of three future finds that challenge human exceptionalism and expose the nuance needed to understand our deep entanglements with the North Sea.





*Performing for Amanda Piña:
To Bloom () Florecimiento*

Artistic collaboration and
performance
2025

Amanda Pina’s performance “To Bloom () Florecimiento” explores oceanic ancestry on a broader scale, delving into other ontologies of water and learning from ancient animal species. Developed through collective workshops in The Hague, Amanda Pina and *TogetherTogether* explored water as a sacred and fluid entity through practices of movement, touch, and imagination. The workshops drew on the bodies and motions of ancient oceanic species, sponges, mollusks, and echinoderms—to guide the unlearning of modern and colonial frameworks that shape our bodies and relationships. These ancestral marine organisms were embraced as a source of knowledge informing the performance through a constellation of artistic, choreographic, spiritual, and political practices. (Source: audio guide of “Beloved Waters” at Stroom in May 2025)



Performing for Amanda Piña:
To Bloom () Florecimiento

Artistic collaboration and
performance
2025



*Performing for Amanda Piña:
To Bloom () Florecimiento*

Artistic collaboration and
performance
2025



*Becoming La Llorona:
Walking in the Colonial*

Juliana Acero

Walking Performance, National
Archive, The Hague
November 2024

“Becoming La Llorona: Walking in the Colonial Wound” is a 25-minute walking performance that adapts to the space or institution it inhabits. Originally performed at the National Archive in The Hague, the Netherlands. The work emerged from the artist’s experience of encountering colonial narratives embedded in the archive’s language, documents, and methods of public storytelling. Through movement, spoken narration, and collective walking, the performance confronts how archives continue to reproduce colonial perspectives, particularly in the representation of enslaved peoples and colonized territories.

*Becoming La Llorona:
Walking in the Colonial
Wound*

Juliana Acero

Walking Performance, National
Archive, The Hague
November 2024

