

BR2021-2022

ATELIER NL / EMY BENS DORP /
DEEP TIME AGENCY / LOBKE MEEKES /
INGEBORG MEULENDIJKS / MOFF KOLLEKTIV /
OBSERVATORY WORKING GROUP /
CHRISTIAN ODZUCK / JUDITH REIJNDERS /
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BORDERLAND RESIDENCIES

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Isabel Pfeiffer-Poensgen
Minister of Culture and Science of the
State of North Rhine-Westphalia

Artists value art residencies as temporary studios that they can use creatively for a certain period of time, where they can research, collect, explore and work at a distance from their own everyday lives. Not infrequently, they gain insight into local social structures and local peculiarities; they develop new perspectives and personal relationships. As ambassadors of their country of origin, they thus contribute to cultural diversity and critical self-awareness.

This invaluable revitalisation has been severely disrupted by the pandemic. We now know that digital meetings do not offer the same contact qualities as analogue meeting formats. The networking that is so important has thus only been possible in a limited way in the last two years – much to the disadvantage of the artists.

With the extensive ‘Auf geht’s!’ grant programme, the state government was able to alleviate the financial worries of artists in North Rhine-Westphalia and thus allow them the freedom to concentrate on their art. However, it is just as important to us to secure the structural framework conditions of our cultural landscape, which will once again be essential for the quality and internationality of artistic work after the pandemic restrictions.

This includes, not least, the many different residency offers. In the German-Dutch border region, these combine with an extraordinary density of unique art museums, but also with historical art associations and new, experimental art venues.

It is a decisive step that the residences between the Rhine and the Meuse have set out to increase the attractiveness of their offers in cross-border exchange and to strengthen the invaluable, already existing resources through joint efforts. With the BORDERLAND RESIDENCIES, they created a unique network of art residencies that offer artists targeted additional excursions and further training.

Over a period of three months, the residents involved received an increase of grant and, in the context of the excursions, also gained knowledge about the cultural landscape of the Rhine–Meuse area. Together they visited art venues, exhibitions and studios on both sides of the border. Afterwards, many of the artists had the opportunity through the network to take up another residency at one of the other locations, to realise an exhibition or to implement a specific art project.

This association makes visible a distinctive, networked art landscape with a European pulse. I want to thank all those who have contributed to the realisation of the BORDERLAND RESIDENCIES in its first year and who have contributed concepts, funds and their time. Without them, there would not have been this new beginning, which is already making its mark in neighbouring regions and placing a further accent on European friendship in the Rhine–Meuse region.

I wish the BORDERLAND RESIDENCIES network every success for the future, and the artists involved many valuable experiences.

Peter Schuurman
Consul General of the Kingdom of the
Netherlands in Düsseldorf, Germany

The Dutch Guideline 2021–24 for Cultural Diplomacy states:

Culture and the arts enrich individuals and hold society together. Culture shows who we are, where we come from and what we stand for. Cultural partnerships and exchanges with foreign countries provide inspiration, expand our knowledge base and enable access to high-quality culture and art. Internationalisation also promotes the development of talent. Culture is a ‘soft power’.

It may come as a surprise to be reminded of these governmental objectives, especially for a project like the Borderland Residencies, which focuses on the direct border region. Nevertheless, artist residencies are historically anchored in the concept and models of ‘cultural exchange’. In this sense, the question arises as to what is actually exchanged, between whom and under what conditions? And how are these material and immaterial resources further distributed? How do ideas, ideologies and forms of knowledge actually interpret, transfer and circulate? Anyone who has followed the artists and art projects, but also the numerous networking sessions of this first edition of the Borderland Residencies, can find numerous, exciting, sometimes profound, but also exhilarating answers on the following pages. It is important that the Borderland Residencies become tangible and comprehensible in a different way with this catalogue.

This is not only because residency programmes have become an integral part of many artists’ careers. There are a multitude of reasons why artists participate in residency programmes, and there is an ever-increasing diversity of artists, but also designers and other cultural workers who take part in such programmes. Many artists coming directly from university see residencies as the first step on the path. Others, already established, take a ‘time out’ and see the residency as an interruption or step in the middle of their career. The fact that residencies also allow people to rediscover their own border region is certainly a special feature of Borderland Residencies.

What distinguishes the platform and the network that Borderland Residencies offer is that they create such important access to mutual networks within a 200-kilometre radius. These are anything but self-evident along the German–Dutch border. Personal contacts are crucial here for creating opportunities and are often even more important than financial resources. Not least, this bridges the cultural

differences that lie between ‘Who did you study with?’ and ‘Op welke kunstacademie zat jij?’.

In the German–Dutch border region, the trend in the cultural sector is moving away from project-related cooperation towards more structural, long-term partnerships. One of the pilot projects supported by the CG DUS (NL Generalkonsulat Düsseldorf) is the Borderland Residencies, as another building block of cross-border cooperation. In addition to large-scale political projects such as the Dutch–North Rhine–Westphalian ‘government consultations’ at state level, it is initiatives such as the Borderland Residencies that actually shape exchange in practice.

In this sense, the initiators and partners of Borderland Residencies deserve our congratulations: the team from Kulturraum Niederrhein e.V., the Landesbüro für Bildende Kunst NRW, the Frauenkulturbüro NRW e.V., and the collaborating residencies in Hamminkeln, Mönchengladbach, Neuss and Viersen as well as the Museum van Bommel van Dam in Venlo and Odapark Venray.

‘Een grens is eigenlijk een wens om verder te gaan’ – a border is actually a wish to go further, so reads a poster by Arnhem street art icon Loesje. With the Borderland Residencies, that’s exactly what happened: we took a decisive step further in border-crossing cultural diplomacy. Namely, towards a new attitude, a new view of our borderland, in which we no longer speak of border-crossing cooperation, but of border-blurring cooperation, in which a win-win situation is created on both sides and a common solution is found from a respective individual problem. I am looking forward to all the steps that will now follow!

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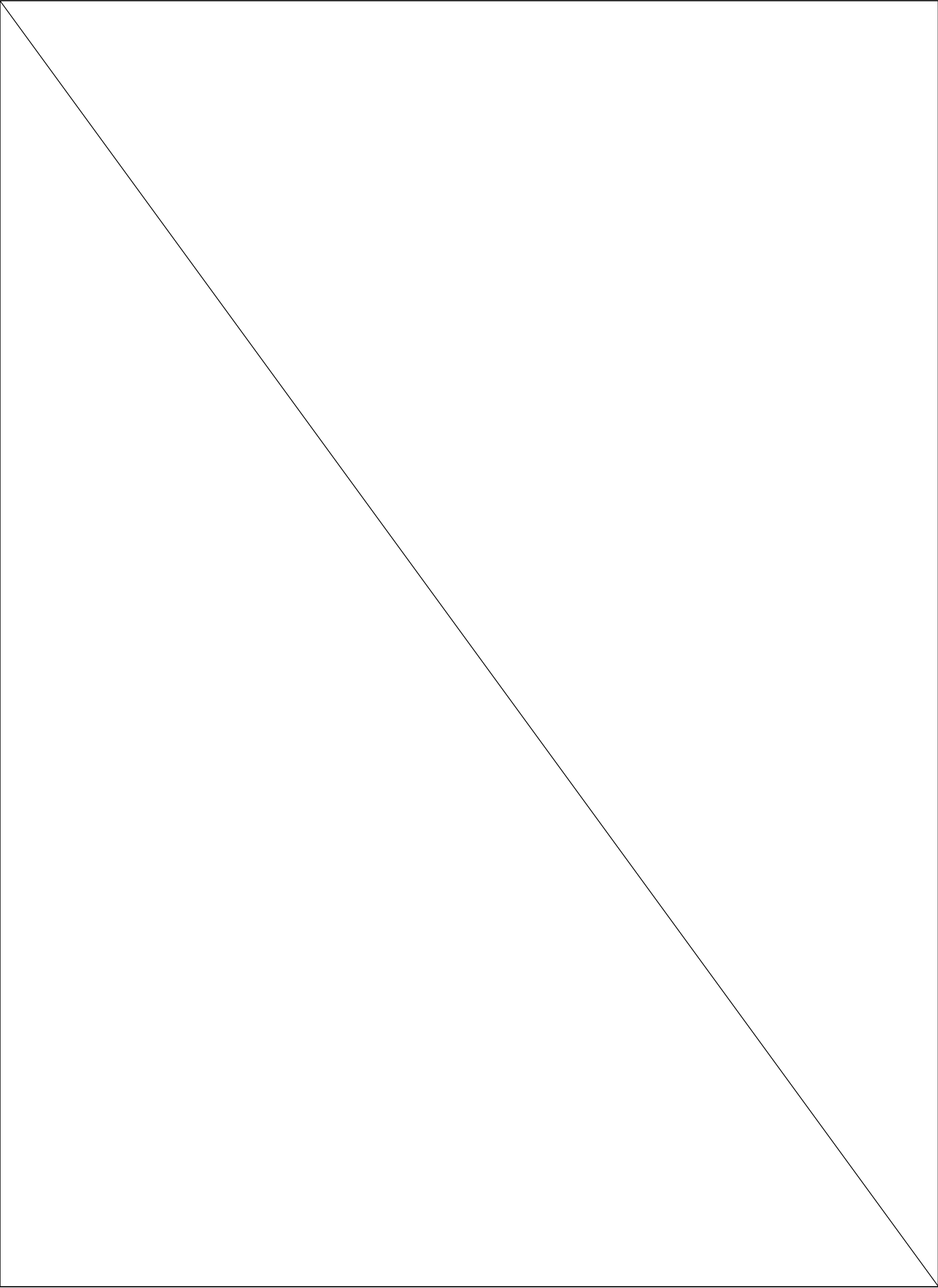
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BORDERLAND
RESIDENCES





BORDERLAND RESIDENCIES
...in the middle of everywhere

For some it was a door-opener after the lockdown, for others a surprising insight into how art operates in the European neighbourhood. Cultural codes were deconstructed and transferred into new contexts, monumental drawings into a self-creating universe, urban space into experimental fields of green transformation. Then, in a lightning storm, the proclamation of the founding of a state: Schloss Ringenberg becomes a free republic of art for all.

In 2021, six residences in the Rhine-Meuse region (or, as we call it, ‘the centre of the periphery’) opened up a new space of opportunity for visual artists with the BORDERLAND RESIDENCIES programme. They did this for good reason and with a high degree of assertiveness: in the ongoing exchange between institutions and artists, the realisation had grown that the artists’ individual ideas of a perfect residency are as diverse as our residency landscape itself. There are municipal residency programmes, some are privately financed or a mixture of both. There are annual offers or short-term residencies. All of them have their history, meaning and justification – all of them strengthen our European art landscape as a development space for artistic biographies.

Hardly any of these scholarship offers can meet all the needs of remuneration, support, networking or professional development of the residents. Furthermore, the decision of what a ‘suitable’ residency is for an artist in the end is made by juries, not by the applicants themselves. In short, limited resources face the challenge of maximum flexibility, as artists come with individual contexts and, above all, project ideas that are at the beginning of an unknown process at the time of application.

In the merger of the BORDERLAND RESIDENCIES we have found an answer to the need for structural reorientation: Together we create a pool of art spaces and experiences as well as contacts, and increase our resources in the collective application for funding. In this way, we are able to personalise the offer for residency artists and internationalise it across national borders. Each residency can thus become a career building block for artistic development.

In addition to an upgrade of all scholarships, the programme offers excursions in its annual core period from the beginning of September to the end of November that enable a look behind the scenes of the cultural landscapes on both sides of the border – as well as webinars to deepen practice. Spontaneous co-productions are supported as well as follow-up projects, exhibitions or scholarships that have emerged

from the network. The final word on the first season is this catalogue, which sees itself as a snapshot of very different art processes and the multilayered exchange of the Borderland community.

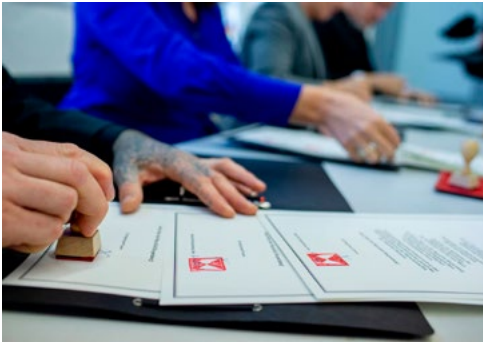
We would like to thank all those who supported us with expertise and networks in this first round, especially the Consulate General of the Kingdom of the Netherlands in Düsseldorf, Germany, the Landesbüro für Bildende Kunst NRW and the Frauenkulturbüro NRW e.V. Special thanks go to the sponsors who made the venture possible in the first place: the Ministry of Culture and Science of the State of North Rhine-Westphalia. The Borderland Residencies can only be as good as the commitment of their residents: thanks not least to the 22 artists who have enriched our Euregion with in-depth views and valuable artistic impulses.

The BORDERLAND RESIDENCIES network aims to grow in the coming years and in its own way contribute not only to the renewal of the promotion of artists, but also to social change in one of Europe’s transformation spaces.

Welcome to the community of
BORDERLAND RESIDENCIES!







Founding of Republik Ringenberg by Frank Bölter, Yvonne Klasen, Stefanie Klingemann and an unnamed artist on 13 November 2021 at Schloss Ringenberg, in the presence of political VIPs.

The MOFF Kollektiv took up residency at Schloss Ringenberg in 2021 and realised numerous projects, workshops, performances and actions on site, as well as conducting site-specific research.



Schloss Ringenberg, a listed building since 1984, is a thirteenth-century moated castle in the town of Hamminkeln.



MOFF is an artists' collective that aims to create art that can be experienced and shaped by all members of society.

MOFF always works as a team of artists and invites other creative minds to join the projects in order to be trans-disciplinary and, depending on the form of the project and its goal, to be active in a diverse and multimedia creative way. For CC Ringenberg #2, MOFF consisted of Stefanie Klingemann, Yvonne Klasen, Frank Bölter and an unnamed artist.

REPUBLIK RINGENBERG – a new country in the heart of Europe, a 'Third Place' and a kingdom for the arts

Republik Ringenberg was founded on 13 November 2021 by the MOFF Kollektiv and has its seat of government in Schloss Ringenberg, Hamminkeln.

As an idea of a newly constituted area for art and cultural participation, it is to be shaped by artists in cooperation with local, regional and international partners of the cultural scene as well as with the city administration. Political offices will be filled with local 'heroes' as well as with artists and cooperation partners. The office of the president will be assigned annually, and the people of Ringenberg will elect an official as spokesperson of the republic.

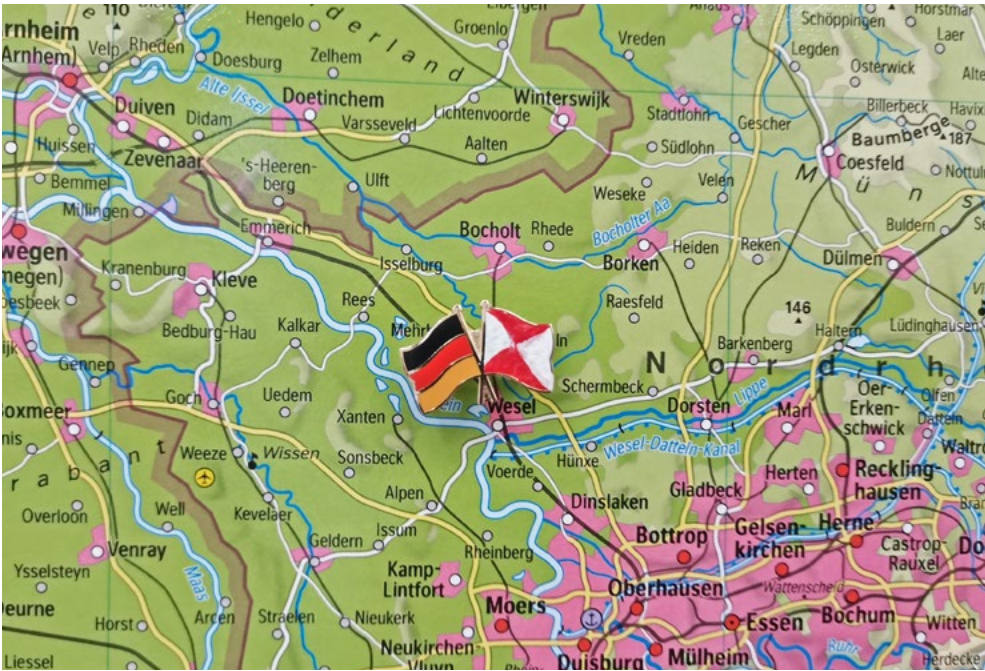
GOVERNMENT DISTRICTS

Artist in residence: trans-disciplinary, intergenerational, international. Focus is on the elaboration of site-specific and participatory projects and art in public spaces.

School of arts: for local residents as well as people interested in art and culture from near and far.

Digital castle: with exhibition space and archives, to be able to organise and mediate exhibitions, workshops, conferences and concerts virtually. The digital castle is intended to interweave different time levels and allow cultural participation in the local cultural programme far beyond the borders of the Republik Ringenberg.

www.republik-ringenberg.info





'Gerüchteküche', cooking and dinner together with neighbours and citizens from Hamminkeln, every Saturday at 6:30 pm.





Paper folding with Frank Bölter, painting water lily pictures with Stefanie Klingemann, lantern crafting, ghost crafting and haunting the castle. Various workshops with students from the Hamminkeln comprehensive school, as well as with children, neighbours and citizens from Ringenberg and the surrounding area, have been implemented by the MOFF Kollektiv at Schloss Ringenberg since September 2021.





For the duration of the residency, scaffolding was converted into various sculptures in the castle courtyard.



Frank Bölter (Cologne / DE) began using his work to challenge expectations both inside and outside the academic art world while a student at the Münster Academy of Art from 1998 to 2003. Bölter's projects are distinguished equally by their powerful poetic imagery and by the precision of their execution, often carried out under the difficult conditions of the public sphere. Moreover, his projects are predicated on an impressive effort to communicate, which leaves traditional definitions of object and practice behind and expands his installations into the realm of the performative.

www.frankboelter.com

Yvonne Klasen (Cologne / DE) works as a conceptual artist and urban space researcher. Her projects do not expect prior knowledge but engagement; they communicate in an understandable way but do not offer a clear reading. In

the work Bratislava 2013, the artist uses a felt-tip pen to draw a fine line in the public space, revealing a trace, an analogue tracking, an occupation of space through marking. Klasens's research focus is, among other things, public space: here, in addition to her own artistic practice, she has implemented numerous projects, project spaces and exhibition formats over the past ten years.

www.yvonneklasen.com
www.boutique-koeln.de

Stefanie Klingemann (Cologne / DE) works in the field of art in public space, performance and intervention. Since 2009 she has been leading the project MOFF KünstlerInnen im Gespräch. She formed concepts of, and realised, various projects such as 10qm – an art project in a public space, in collaboration with Frank Bölter for the festival KUNST BASIS EBERTPLATZ. She has been a scholar of Stiftung Kunstfonds, Kölischer Kunstverein, at Schloss Balmoral

and Deutsche Akademie Rom. Her exhibition venues include Artothek Cologne, Arp Museum Rolandseck, Marta Herford, Kunsthaus NRW and IKOB Museum for Contemporary Art in Eupen.

www.stefanieklinge.de

is a concept artist living and working in Berlin, Leipzig and Athens. His works are process-driven, performative, poetic and often operate in series. His practice focuses on interventions in existing infrastructures as well as designing social spaces and interactive events. In his current work, the artist gives up his legal name.

w

Place of residency: Schloss Ringenberg, Hamminkeln





Interview with Sanne Vaassen
by Marjolein van der Loo

The artistic practice of Sanne Vaassen is characterised by her handling of time perspectives. From a contemporary perspective, her work reflects on structures, relationships and behaviours that seem self-evident. She jumps between creation, development, influence and outcome and manages to translate these stages into aesthetic, olfactory, poetic and original forms. Through a deconstruction of narrative and material, she holds up a mirror to us. This dance between time, research and material also characterises the artist residency, in which location, isolation and working period zoom in and out of the artist's practice, creating a valuable dynamic between production, reflection and experimentation.

During the interview with Sanne Vaassen, she gradually reveals how she experienced her period in Neuss and what influence the residency had on her artistic practice.

MVDL / Could you first tell us about your interests, where you as an artist find your fascinations and drives? What could be an idea or issue on which a project is based?

SV / In the beginning of my art practice, I was mainly interested in expressing natural processes and transience, systems that we know but that also cause wonder, such as the hydrological cycle. Now, my work and research are more about human constructions that are actually seen as just as factual as the biological and physical systems, but at the same time are quite changeable and subjective. I want to not only express but also question these systems. For example, I work with communication such as body language, symbols, actions, rituals, but also identity, power relations, and non-religious belief constructs such as economy, borders, and nationalities. Seemingly

objective and almost natural processes serve as a starting point, then I look for what human and often invisible systems and constructions lie behind them. By doing so, I deconstruct things that feel factual or natural and then expose what turns out to be rather arbitrary or harmful.

MVDL / We have already got an idea of the subjects you work with, how do you make a practical translation and when do these ideas become physical? In other words, how do you proceed?

SV / I usually work on several projects at once that start from a research or question. The works are often in relation to each other and I see how they flow from one to the other. Inspiration, fascination but also practical insights influence each other. For example, I recently worked on a study in which archaeology played an important role. This led to a fascination with the construction of the yardstick and units of measurement, and this interest has subsequently worked its way into other projects.

A work can originate from a material but just as well from an issue; both elements are necessary for the creation of a project. When these two elements come together, they enter into a dialogue with each other, and I then investigate this relationship.

The material I work with varies widely, but it must in any case be related to the idea or issue. I select with that in mind, because every materiality already carries a meaning that plays a part in the work. How this grows depends on each project; sometimes it starts very intuitively, by simply doing something in my studio, such as cutting out the borders from old atlases that I have collected.

The chosen material can also be a deconstruction of existing materials, such as globes, atlases, music pieces, flags and so on, whereby I can

make invisible things visible with the material itself. The material is therefore often (partly) in the service of the idea. The fact that I regularly work with new or different material therefore happens automatically.

MVDL / In your work, contemporary thoughts seem to be reflected by ghosts from the past. What role does the future play in your work?

SV / My practice strongly reflects on the past and time scales and looks at poetic, natural and individual relationships. I am making observations and invite reflection in order to put things into perspective.

For example, I wonder how things came to be or ask questions such as 'why does one wear a big black hat when defending a palace?' It is not necessarily an opinion about the value of these customs. I especially want to find out how traditions originated, that is where I find special stories. It is an invitation to think but there is no outline for the future.

MVDL / Most residencies ask for a plan or proposal in advance, which ideas did you start working on in Neuss?

SV / The proposal I submitted is about the relationship between food production, export, nationalist sentiment and infrastructure. It arose from the question of where the food I get from the supermarket comes from; ingredients for one dish often come from different parts of the world and are sometimes processed in even different countries. Also, seasons or daylight still hardly play a role in much of the food production in the Netherlands. A reversal seems to have taken place whereby previously the possibilities of agriculture were determined by natural influences such as the seasons, tides and weather. Now we bypass or influence these through technology and

international transport. As a result, an enormous amount is available and determined by human actions. From the idea of control, I investigate this change.

Part of this is a study into pollinators and specifically bees. In China, the pollination of plants is already done by hand a lot because there is a shortage of insects. This made me read a lot about the role of bees in the food industry, and how excessive fertilisation of monocultures has thrown soil life out of balance.

MVDL / That is a concrete example of an interest and thought process. Can you reveal more about how you think about possible materials from this research and what considerations you make?

SV / In Neuss, I was indeed looking for the form and material to pour insights into. I am still searching for that. I did come a long way during the residency because experimentation can take place. I worked with bee pollen and cast it in transparent plastic bars, the shapes of which were inspired by the choreography of the ‘Waggle Dance’. Bees use these movements to communicate

where to find nectar. This project is not yet finished and needs more time to make the material, the shape and the concept fit together better.

I also met with an archaeologist to investigate formation and evolution in soil types and qualities. Based on the meeting, I got soil samples and during the residency I read a lot about the theme, which I still want to elaborate on.

MVDL / Besides working on new plans, you mentioned that the residency has also been productive in elaborating existing concepts, can you explain how you arrive at a new version and how the residency plays a role in forming a new work of art?

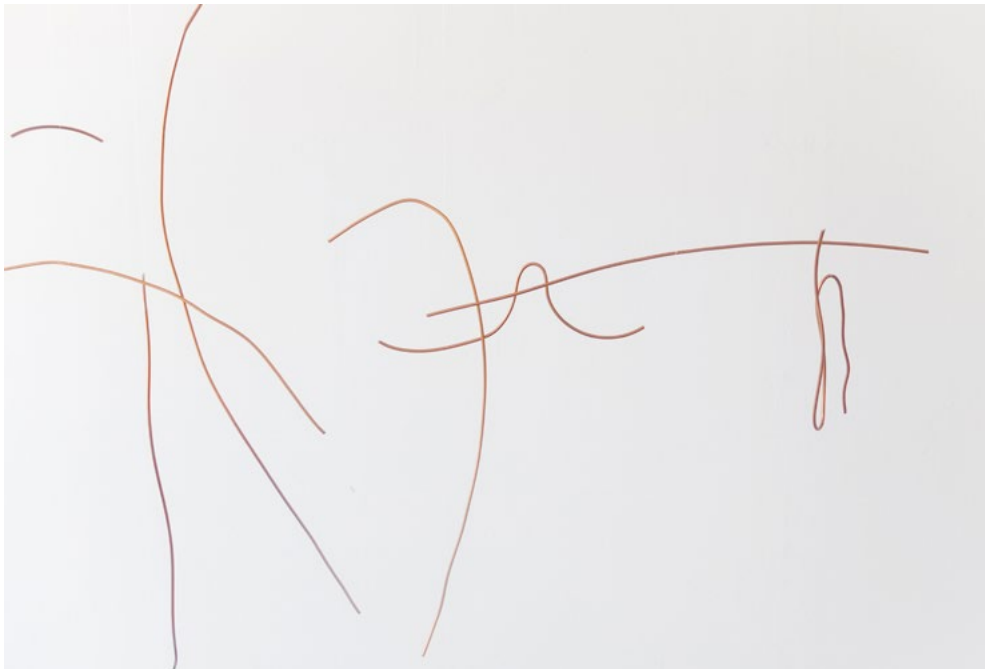
SV / There are a number of works that provide a kind of framework as a concept, specifically exploring the local, natural or national context.

Last summer, for example, I studied a private garden in the South Limburg village of Terblijt. I extracted the colours of all the plants in the garden by putting them in alcohol and then filtering them after fourteen days. Each plant gives off a specific colour. I keep these extracts in transparent containers, similar to

a test tube. I stack a dozen of these tubes horizontally in a transparent tube, creating a coloured striped pattern. The fixed sizes of the tubes and sleeves also create a unit of measurement to which the collection of colours relates. This format is inspired by the standards used in archaeology, among other things. In this way, a physical and insightful structure is created that represents the garden in an abstract way by means of the pigments that form the vegetation.

In Neuss, I worked with the owner of a vegetable and wild flower garden near the residence. Meeting the gardener gave me the opportunity to develop a new work. It is a very different environment than the first version of the work, the new context therefore teaches me a lot about the production and possibilities of the previously created structure but also about the composition and plants in the garden.

In addition, since 2019 I have been working on the work Verbloemen/Nosegay for which I translate political speeches into perfumes using Floral Dictionaries. These dictionaries were used during Victorian times to convey secret messages using flowers



and plants. For each word used in the speech, I search for the corresponding flora and then collect the essential oils to create a perfume. I have translated speeches by Donald Trump, Theresa May and Jair Bolsonaro, among others. During my stay in Neuss, I translated Alok Sharma’s speech, Tearful Apology.

MVDL / You mentioned earlier the cooperation with archaeologists and the interest in units of measurement, can you elaborate on that?

SV / In an earlier collaboration with archaeologists in Etzenrade I learned that archaeologists investigate the past by means of physical remains, for example jars and coins. These objects provide the tools to write and speculate about the most interesting things: namely, what we do not see but has a great influence on our culture; behaviours, events, developments. The objects we find are therefore connected with a lot of knowledge, perception and imagination.

MVDL / I also see a woven textile that looks familiar as part of your ongoing project Flags, did you continue this in Neuss?

SV / Indeed, in the work Flags that I started in 2015 I take the flag as a national symbol and deconstruct it by taking the threads of the woven fabric apart and using them as new material. I give the threads to a person experienced in weaving techniques who then weaves a new cloth with them. The symbols and colour order of the flag change in this way and the emphasis is on the personal handiwork. I have done this with various international flags, including Hungary, Germany, India, Australia, but also with flags of small provinces or cities. For example, I now have a flag from Neuss that I will be working on.

From my own perspective, there is scepticism towards



flags; the fear of nation-
alism and the relationship
to WWII play a role. At the
same time, the same object is
approached differently in the
United States, where patri-
otism is seen as more common.
The relationship to a piece of
fabric can be so strong and
intense that it fascinates me
and I want to explore it.

A residency is an ideal
way to enter into conver-
sation with local residents and
weavers.

When I was in Australia
for a residency, that context
gave me a new perspective on
the work. Settler colonialism
plays an important role in how
the original and colonial parts
of the population live together.

Australia has a flag that
also shows the flag of the
United Kingdom. The indigenous
people's flag was introduced
later because they also adopted
that form of communication

to express their presence and
relationship to the land in
the communication form of the
settler. As a result, a lot of
pride and importance, but also
pain and trauma, is attached
to their flag. That flag and
its meaning comes from a very
different narrative than, for
example, the Western European
nation-states.

MVDL / Meanwhile, you've
been back in your studio in
Maastricht for a couple of
weeks. Have things fallen into
place here that you researched
during your residency?

SV / In the past weeks I have
been working on different forms
of world maps. Because the
earth is round, cartographers
are constantly looking for ways
to translate this three-di-
mensional sphere into a flat
surface. Smearing the spatial
information in a rectangle,

as is the case with most maps
that we are familiar with,
results in a very distorted
image of the earth. For
example, the most familiar
forms of world map used have
a European perspective: Europe
is centrally located and shown
above other continents. This
positioning is, of course, not
an objective condition, but has
arisen from a Eurocentric world
view. Also, the proportions
between the continents are
strongly distorted; the African
continent is greatly reduced
and Europe is greatly enlarged;
these proportions do not match
reality. I find the subjectivity
and choices surrounding image
formation, communication, units
of measurement and what we
see as general knowledge very
interesting.

In Neuss, I worked with
clay in the ceramics workshop
and am now using this spatial
material to translate these
alternative maps back into
spatial forms. In Maastricht, I
made a larger number of forms
and I am looking further for
ways to present them.

For a few years now, I have
also had the idea of trans-
forming hand gestures that
are unconsciously made during
conversations into images.
During my stay in Neuss, the
penny dropped and I was finally
able to visualise the work.
The work originated from an
interest in the influence of
language. This is the basis of
our daily lives and determines
the identity of a community or
country. Non-verbal communi-
cation between people, such as
facial expressions, voice, pitch
and micro-expressions, hand
gestures and body movements can
influence social interactions;
it can unite or alienate people
and communities. When we speak,
we shape our thoughts into
language, and when we gesture,
we shape them into the space
in front of us. To capture the
hand gestures unconsciously
made during a conversation
between two people, I formed
these movements into copper
wire, making the conversation
tangible in the air.



MVDL / I have heard that
an initial proposal for a
residency is rarely carried
out exactly as planned. Can you
tell us a bit about how this
worked out for you?

SV / I started working on
the proposed projects (around
food production, distribution,
land formation and evolution),
although they have not been
finalised yet. I still have to
find the form and the material
that goes with it. That takes
time and you can't force it.
And of course things do fail,
it is precisely the exper-
iment that is important, so
a residency is a safe and
important environment in which
to try things out. The project
on agriculture has not yet
succeeded, the forms do not yet
match and the content needs
more time.

You enter a residence
with a certain idea, but then
you often find a solution or
material for another project
or problem that was there. The
ceramics workshop, for example,
enabled me to start working
with clay, which has now
become more of a focus point.
In this way, I park projects
but they can also come back
spontaneously. Furthermore,
I produced quite a few works
there that had already been
worked out fairly far concep-
tually.

Next month, I am going to
Düsseldorf to take part in an
Artist Residency I was invited
for by Borderland. I will be
staying at Ateliers Höherweg
e.V. for a month, where I will
be working on some of the
projects I started in Neuss.

MVDL / You already have a
number of residencies to your
name, short and long, close
to home and further afield.
What is the importance of
residencies for you as an
artist and what characterises
this residency in Neuss?

SV / Residencies are very
interesting because it places
my work in a different context,
even though the Netherlands and
Germany are similar in many



ways. New perspectives arise
and new meanings and insights
emerge.

What I find very
attractive about the place is
that it is part of the bigger
picture through the Borderland
collaboration. In Neuss, I
was the only artist in the
residency. But by functioning
within a larger programme, I
was able to discover many other
artists and locations.

The residency offered me
concentration, there was a lot
of peace and quiet and the
possibility to work with suffi-
cient facilities. In the studio
I also met other artists from
the area, that possibility was
very nice. The botanical garden
of Neuss, where I enjoyed the
plants and birds, is next to
the studio, which was lovely.
All in all, it has been a fine
and productive time.

MVDL / A residency is partly
made by the people; locals,
artists, curators. Which
meetings have you remembered?

SV / The meeting at Schloss
Ringenberg was very inspiring.
Through corona it was extra
special to suddenly get to know
many new people.

The other artists work
from different angles but I
also found similar interests
with many of them. I got a lot
out of the conversations. It
was also interesting to get to
know the collaborations between
participants such as dancers
and choreographers.



Sanne Vaassen
lives and works in
Maastricht (NL).
She completed her
bachelor's degree
at the Maastricht
Institute of
Arts in 2013 and
was an artist in
resident at the Jan
van Eyck Academy
in Maastricht
in 2014/2015.
She received the
Emerging Artist
Grant in 2015 and
the Established
Artist Grant from
the Mondriaan
Fund in 2019. She
was nominated for
various awards
and received
the Henriëtte
Hustinxprijs in

2013, the Parkstad
Limburg Prize in
2016 as well as
the Erfgoedprijs
Brabantse Belofte
in 2021. Her work
has been exhibited
in Maastricht,
Eindhoven, Tilburg,
Dubai, New York
and London, among
others.

www.sannevaassen.com

Place of residency:
Kulturamt und
Kulturforum Alte
Post, Stadt Neuss



How does totality come into being? / Weaving new totalities in art

A new chapter has begun for Viron Erol Vert. With the publication of Family Matters (DISTANZ Verlag), released in summer 2021, he ends years of dealing with his own family history, which for a long time determined not only his private life but also his artistic activity. A new station on his artistic path is North Rhine-Westphalia with residencies at the Urbane Künste Ruhr and at the Borderland Residency of the Internationales Atelierstipendium Mönchengladbach.

/ The long look back Family Matters is a title in both senses of the word, so it is more than just a mere show of works. The publication is a journey from the past to the present, and an approach to Vert's family and artistic roots between Turkey, Greece and Germany. In this multilayered book, the reader is immersed in the Eastern Mediterranean, also known as the Levant, and follows Viron Erol Vert from there to post-wall Berlin, its club scene of the 2000s and into his current artistic work. At one point in Family Matters it is said that to understand where you are going, you must first understand where you are coming from. 'Whether you like it or not, you are influenced by your ancestors, their experiences and biographies. And once you understand your own family history, it helps you decide how and who you want to be', the artist sums up the realisation of the last few years.

For Vert, this has meant making his own family biography, but also the complex cultural heritage, the subject of his work again and again. In 2017, Stéphane Bauer, director of Kunstraum Kreuzberg/Bethanien, invited him to the Kunstraum's rooms for a solo exhibition. Together with Didem Yazıcı and Melina Gerstemann, he developed the exhibition 'Born in the

Purple', which emerged from a 'fund of leftovers', as the artist himself calls it. The inventory was fed by chance finds, heirlooms and lore from the Istanbul family. Old photographs were among them, porcelain figurines and knotted handkerchiefs that served as vessels for the energy of the house spirits – the djinns – and were supposed to bring back lost objects. The exhibition, however, was not only to be understood against the background of Vert's personal biography, but drew a picture of Turkey's cultural and ethnic plurality and its history.

I wanted to tell all this to remind us of an Istanbul and a Turkey that we no longer find like this due to recent political developments in the country. I hoped to come to understand this part of my family history, or rather to understand myself better through it. It was about making peace with myself and my origins at this fundamental socio-political turning point in Turkey. It was an intense but rewarding process, because it led me to greater understanding and acceptance of who I am.

/ The Third Spaces within oneself
The answer to the question of one's own self is found quickly for very few people. Those who embark on the search often engage in lengthy processes. The situation becomes even more complex for people who have been given a multilayered cultural legacy due to their multinational origins. But often it is precisely situations of difference that prove to be the basis for particularly creative processes of exchange – with others and with oneself. The Third Spaces theory of the cultural scientist and postcolonial theorist Homi K. Bhabha describes so-called third places as venues of cultural difference. They arise where people from different cultures and knowledge backgrounds enter into dialogue with each other.

Although Bhabha is referring to interpersonal encounters, Vert's approach forms his very own model of cognition for people with a migrant background. Thus, the artist believes that a venue opens up in people themselves in which their own cultural ambivalences can be negotiated. Whether this process is ultimately productive or even destructive depends entirely on the individual. In the case of Viron Erol Vert, however, the productive output of this negotiation process is clear: his art is always an expression of various inherent cultural imprints that only become visible and tangible for him in the artistic process. Thus, the inner venue is artistically named in his spatial installations. But Vert is not an artist who is content with self-referentiality. For him, a work of art always becomes a coherent whole only in reaction to the space surrounding it and in the encounter with the viewer.



Abraham 1 (2014),
installation view,
brass, wood and
steel, handmade and
3d laser technology,
size variable,
Global Art Festival
(2021), Germanisches
National Museum,
Nürnberg, DE



Air Abraham
(2013), detail &
installation view,
hand-knotted carpet
of hand-dyed virgin
wool, 340 x 270 cm,
Global Art Festival
(2021), Germanisches
National Museum,
Nürnberg, DE



For me, it's about creating spaces where opposites can take up space and meet.

In any case, encounter is the focus of Vert's extensive oeuvre, which includes sculptural installations, video works, drawings, paintings and texts. His works will therefore not be found in a vacuum. 'White cubes bore me because they create a distance between the work and the viewer that doesn't fit into my understanding of art', says the artist, whose works are space-specific and who assumes that spaces themselves have sculptural power. 'It is important to me not only to create an aesthetic space, but to enter into a dialogue with the space', Vert says. As artwork, space and viewer enter into a process of exchange, social and at the same time sculptural collages and assemblages result. Understanding the art-space therefore plays a central role in Vert's working process. Where are the north-south axes of a space, where does the light come from? Which historical events have shaped a space, which people have had a hand in it?

/ A walk through Mönchengladbach

In Mönchengladbach, Vert has already begun this search for the (urban) space for his next work. During a visit to Mönchengladbach's Minster St. Vitus, he encountered the beginnings of the city, which date back to an abbey foundation by the Benedictines in 974. The monks, who shaped the cityscape for a long time, were immortalised in the city's name. The waterway Gladbach, on the other hand, which gave the town its second name, has

completely disappeared from the townscape; only a few street signs bring the stream's now subterranean course to mind. But it is precisely these hidden features that are the real targets of Vert's urban exploration. What is the irritating, the different, the special thing about the city of Mönchengladbach? He embarks on a manoeuvring journey through the contrasts of its inhabitants, customs, religious rites and urban space, and from the confrontation of impressions he creates a collection that becomes the basis for an installation in public space.

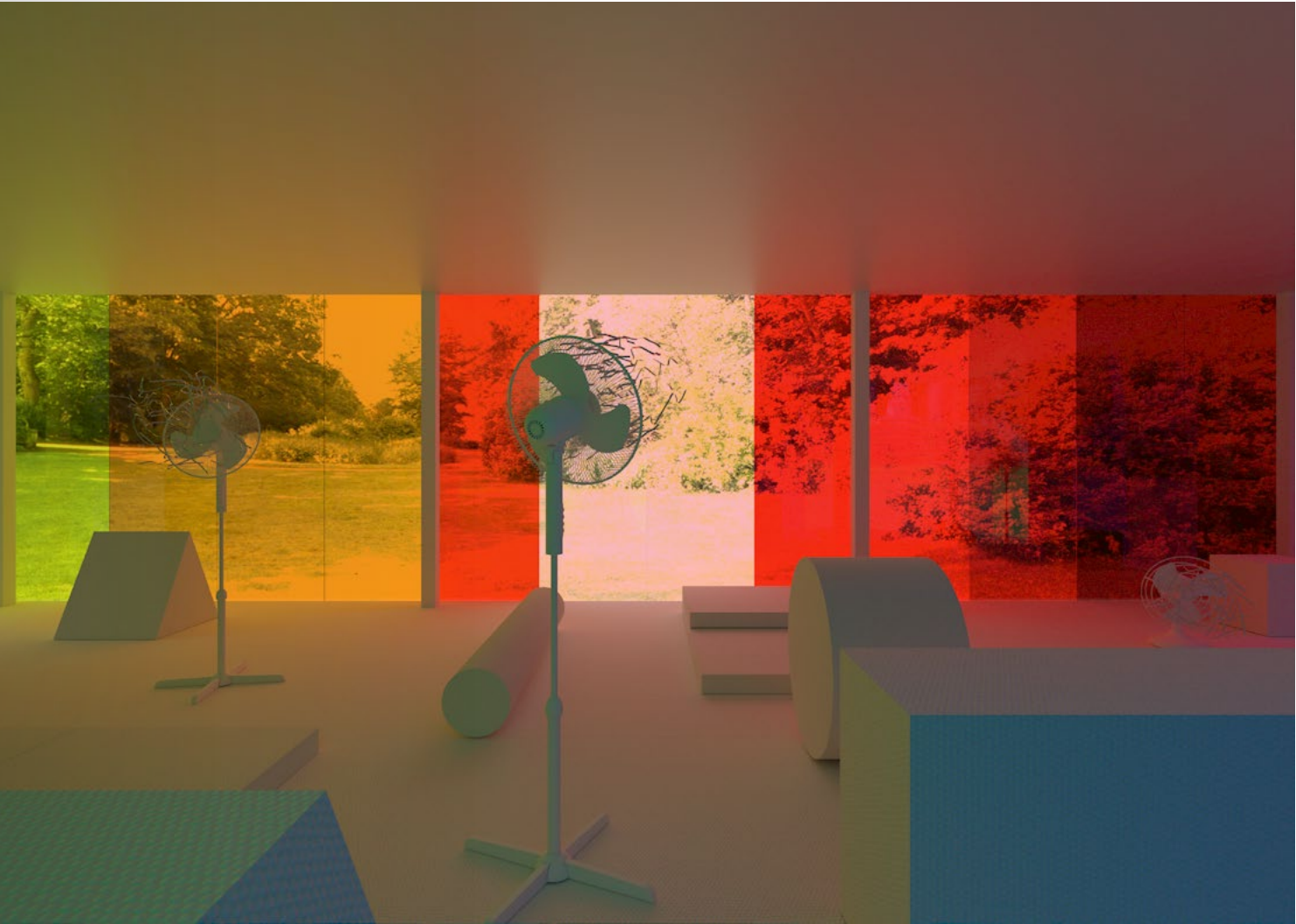
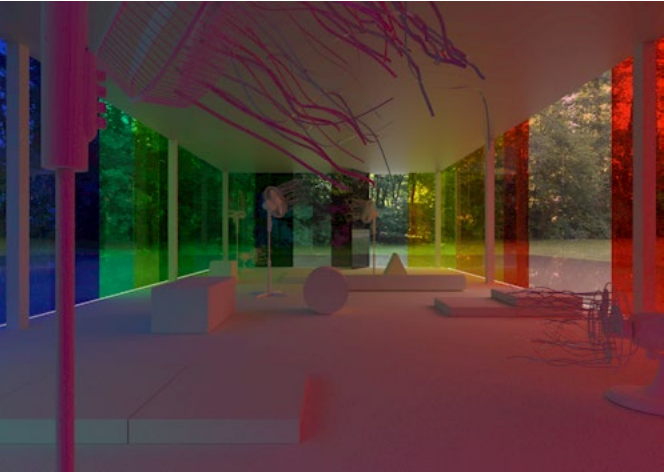
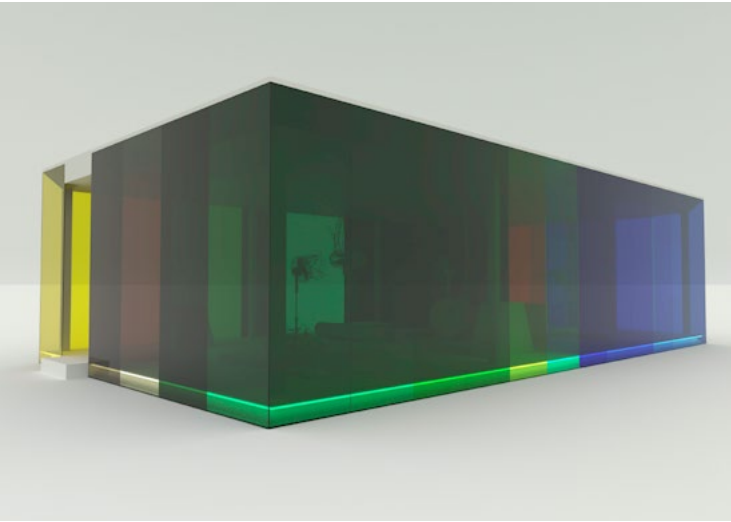
The atmosphere of a city is composed of the different people, their migration stories, their experiences and relationships.

/ The key to the whole – of the complementarity of things Always in search of connecting and separating elements, Vert assembles found objects from mythology, language, material, colour and tradition into a great, single entity. For although these parts at first appear disjointed, even contradictory, the artist finds the connecting lines and moments in which supposedly opposing things interact. For all things, according to Vert, are subject to a principle of complementarity. But it is only in art that the details are woven into a new totality:

The realisation that units are always composed of individual but complementary elements has become very important for my work in recent years. This is also increasingly reflected in the formal language and aesthetics of my works. Complementary colours and hybrid connecting components play an important role for me and my artistic development.

Through the artistic medium, Vert reveals complementarity as a link between opposites that ostensibly cannot be united. In times when more bridges seem to be torn down than built, societies need more art like that of Viron Erol Vert.

Atoms, Souls, Cosmos (2022), Manifestiamo, 3d animation of the installation view, Villa Romana, Florence, IT

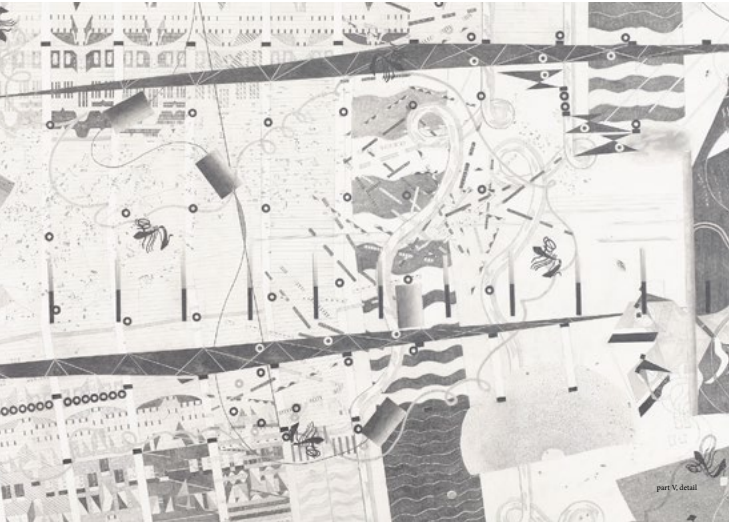


Viron Erol Vert was raised between the north of Germany, Istanbul and Athens in an intercultural family and environment. Today, he lives and works between Berlin (DE) and the Mediterranean region. His artistic approach raises questions of identity and affinity. By constantly exploring and challenging these concepts, he finds new perspectives and aspects of what is supposedly non-familiar.

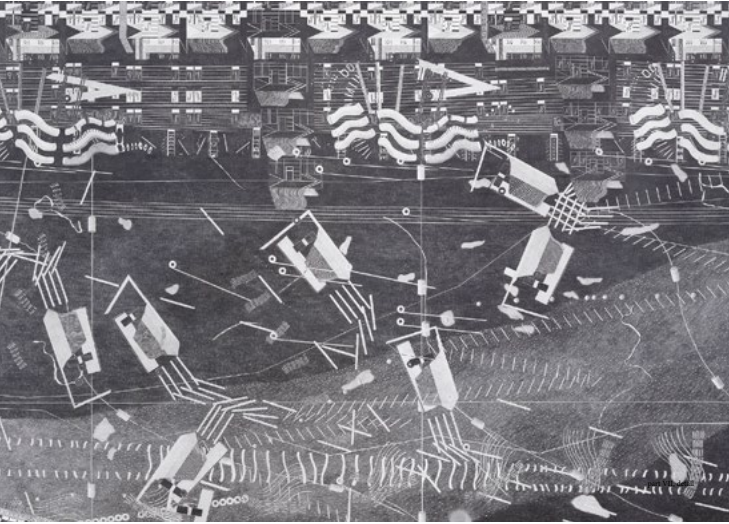
His personal multicultural imprint plays a key role in his research processes, as does his close connection to various subcultural contexts of Berlin's club scene.

www.vironerolvert.com

Place of residency: Internationales Atelierstipendium Mönchengladbach



Part V, pencil on paper, 218 x 316 cm, 2019



Part VII, pencil on paper, 218 x 316 cm, 2020



Part VIII, coloured pencil on paper, 218 x 300 cm, 2021

Part I–VII
Isabell Schulte

When Isabell Schulte (*1987) draws, she does not do so at a certain minimum distance from the white paper defined by her outstretched drawing arm, but in the middle of the artwork. She sits in a sheet of paper several metres in size. This way of working naturally affects the process of finding the picture. Instead of having everything in view to be able to better control and, if necessary, correct an overall plan that presumably underlies the drawing, Schulte prefers to form a symbiosis with the emerging picture. She conquers the drawing surface with her body, kneeling over it and drawing lines, shapes and hatchings with the pencil, but without already knowing the final result. This intensive and lengthy working process – Schulte needs several months for each drawing – is in deliberate contrast to the acceleration process that is omnipresent thanks to technological and digital progress, and encompasses all areas of society. The artist is concerned with the temporal process of drawing, which is open-ended, comparable to a laboratory situation. The individual forms developed from this – we could perhaps

also speak of a special form of a modern hieroglyph in this context – form complex systems of order through their repeated use. They unfold continuously on the surface of the paper, only to collapse at some point and then, apparently independently of the artist, reorganise themselves fully automatically according to an unknown programme. For this purpose, sections of the picture are copied using tracing paper and then reinstalled elsewhere. The individual forms, once developed, can also jump over to the other drawings, where they set the impulse for the formation of a new system of signs. The drawings thus communicate with each other, comparable to a differentiated family of languages that have a common semiotic root. The finished image results may be reminiscent of scores, construction plans or circuits, but what actually takes place is a mapping of the primordial ground of the unlimited possibilities of creative thought operations.

(text: Marcus Hürttig, 2021)

Isabell Schulte lives and works in Berlin (DE). She studied painting, graphic arts and fine arts in Leipzig, Berlin and Istanbul and completed her master’s studies with Christine Streuli at the University of the Arts in Berlin in 2016. She has been awarded numerous prizes and scholarships such as the Förderpreis Schulz-Schönhausen from Stiftung Kunstfonds Bonn (2019) and the 2nd Förderpreis Junge Kunst from Kunstverein Centre Bagatelle, Berlin (2019). Scholarships led her to Künstlerhaus Schloss Plüschow, Künstlerhaus Meinersen and Viersen.

www.isabell-schulte.de

Place of residency: Kunstgenerator-Stipendium in der Alten Lateinschule, Viersen

Interview with Isabell Schulte
by Regine Müller-Waldeck

RMW / Your now completed drawing series Part I–IX began to emerge in 2018. Since then, not only have your drawings become more agitated, but also your life in the literal sense: you took up your first residency scholarship with a three-month stay at Schloss Plüschow in 2018, which was followed by a one-year stay at Künstlerhaus Meinersen in 2019 and the Kunstgenerator scholarship in Viersen in 2021/22. So in the last few years you’ve been commuting between Berlin and different places – city, country, different studios and consequently, impressions.

IS / Yes, and in the process I have discovered that there are many good and interesting art scenes, exhibition venues and artists in Germany. From the Berlin perspective, you quickly lose sight of that. The change of perspective has been very good after my studies in Berlin.

RMW / At the beginning of your time in Viersen, you said, ‘I want to explore as much of the surroundings as possible.’ Did you also develop contacts with the art scene in the region during your scholarship stays?

IS / Since Viersen is a quiet place, I sought contacts very intensively myself and looked at exhibitions in the area. The more often you go out, the more often you meet people who are on the road and we often meet again in different places. During my time here, good contacts developed that I hope will last beyond the scholarship period, for example in Krefeld, Duisburg and Essen, and with other artists who were in the Borderland Residencies programme with me.

RMW / The Rhine-Meuse region is characterised by the fact that quite a few medium-sized cities are quite close to each other, which also extends to the Dutch side. The special thing about the Kunstgenerator scholarship in Viersen is that, as part of the Borderland Residencies programme, it offers an overarching framework that promotes contact with the entire region.

IS / Yes, the programme was indeed very intensive and the transnational approach particularly appealing. During our two-day trips, we saw an incredible number of exhibitions, visited exhibition houses and contemporary galleries on both the Dutch and German sides. We couldn’t have done that systematically on our own. In addition, there were the stimulating conversations with each other. I found the organisers very committed. It was also interesting to see how diverse the scholarship concepts of the associations and institutions involved in the Borderland Residencies are.

RMW / What do you think will be the most lasting thing you take away from Viersen and the Borderland Residencies?

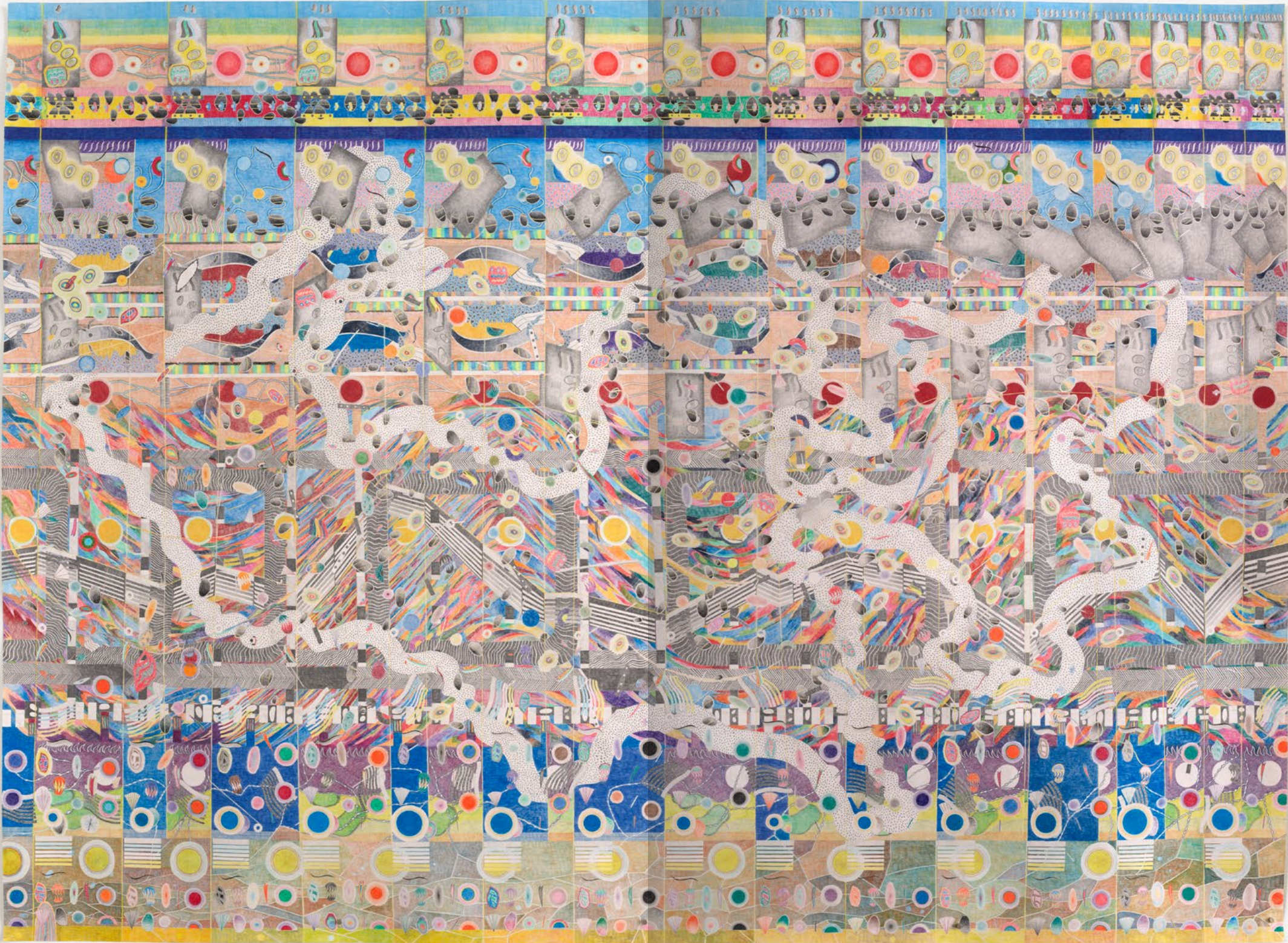
IS / Apart from my finished work and the personal encounters I have already mentioned, an additional contact has arisen for me that is indeed very sustainable. The Drawing Centre Diepenheim (NL) was very exciting for me and I was very interested in spending some time there, which will now be possible thanks to the follow-up Borderland Residency in May 2022.

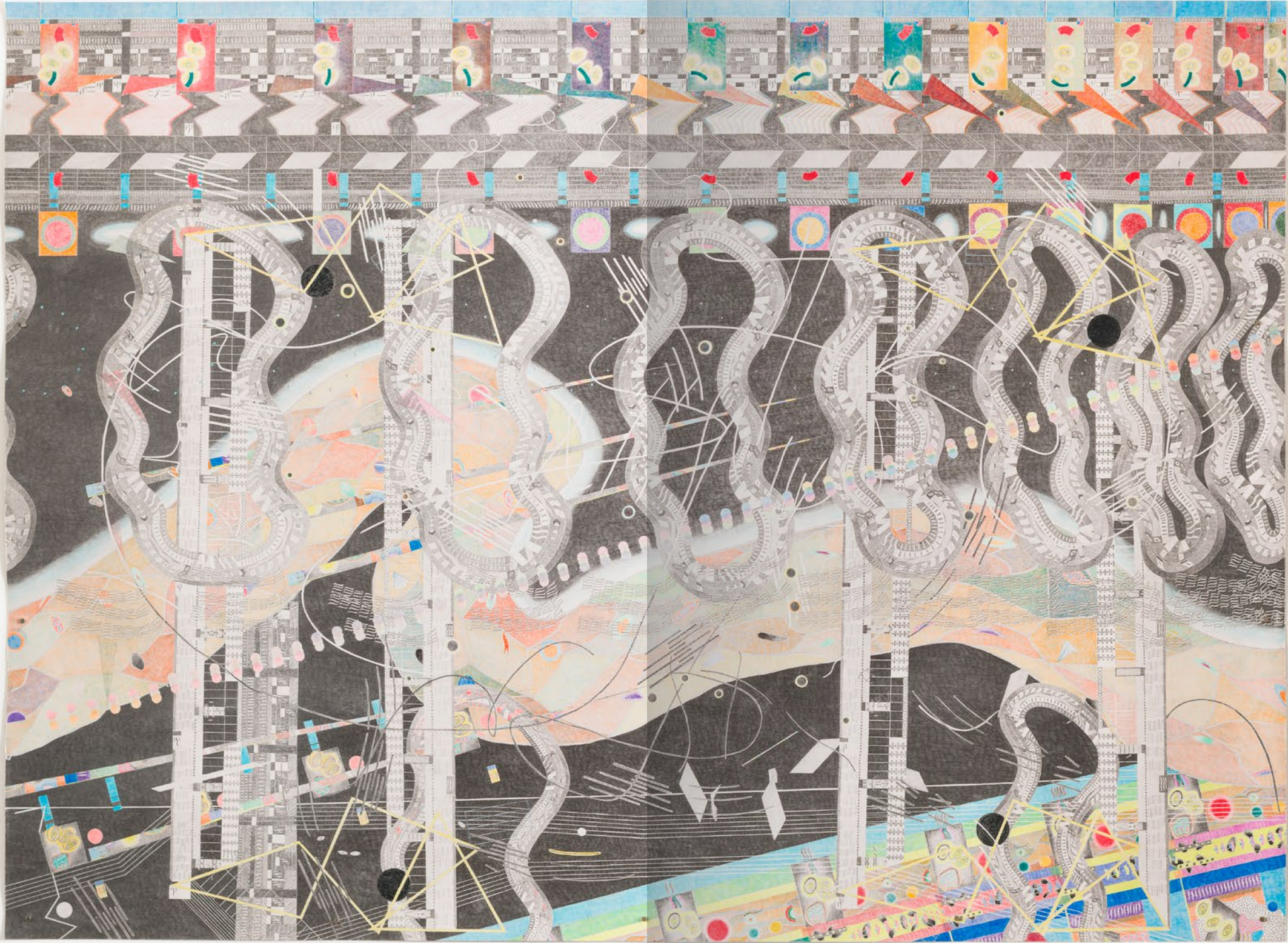
I was able to bring the Drawing Centre Diepenheim and the Kulturraum Niederrhein e.V. to each other’s attention and now there will be a collaboration on the Borderland Residencies. I am very happy that I was able to contribute to the idea of networking, and especially that my suggestion was accepted so openly.

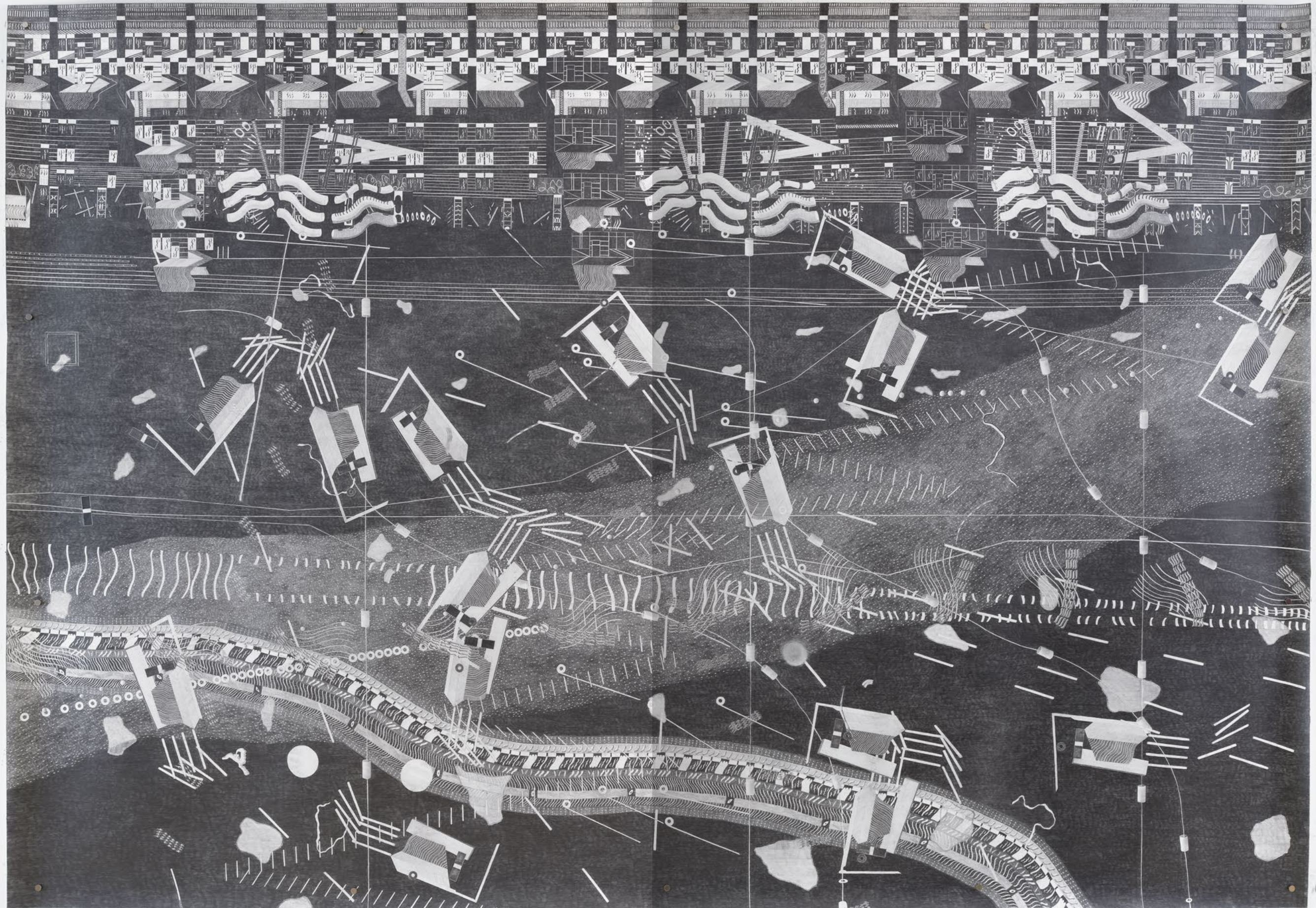
RMW / What is the difference between a residency in a smaller place and the stay in Berlin?

IS / I had an exhibition-intensive year in different places in Germany in 2021. Whenever I came back, I was so happy about the huge studio and the quietness, and enjoyed being able to dedicate myself to my drawing again with full attention and concentration. The unexciting nature of everyday life in smaller places is very good for getting into an organised working routine. But now I’m also really looking forward to returning to Berlin soon, to the cultural offerings, the liveliness on the streets, even in the evening – all the many possibilities of a big city.

Right now, I feel like Berlin is my base, my anchor, the solid and stable thing in my life. The residencies are exciting excursions into new areas that lead to new connections and keep the curiosity alive. And I am very happy to be able to experience both.









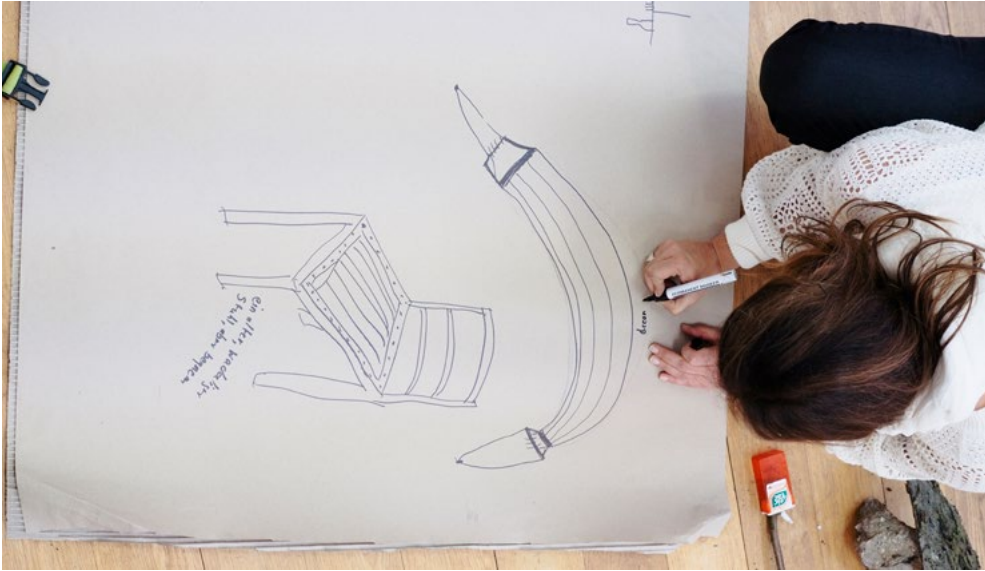
For Borderland Residencies, the four members invented a participatory research project called LANDING POINTS. In this, they focused on Bruno Latour's term: becoming terrestrial. To become terrestrial means to create a common ground – a ground that is not seen as a capital investment for resources, but as living space. This task can only be accomplished collectively with a multiplicity of voices and actors – human and non-human. In the first phase, three workshops were developed with the aim to find instruments for an active survey of the regional living space. In this process the habitat, together with all its entities, was considered as a powerful starting point and benchmark for the resulting practice. The people of Hamminkeln were invited to take part in performative research, held by Kati Masami Menze, Daria Nazarenko, Marius Ledwig and Nils Levin Sehnert.

In the second phase, a form emerged from the collected material for a Gesamtkunstwerk in and around Schloss Ringenberg. These results were presented and discussed within the working group in the form of an installative archive. The documentation works as the practice in a cinematographic logic.

The Observatory Working Group is a temporary research group between performance, social practice and art. It consists of dancers Marius Ledwig and Kati Masami Menze, performance artist Daria Nazarenko and visual artist Nils Levin Sehnert.



Above all, we generated content out of crossed narrations: performativity of architecture – performativity of bodies – performativity of things. Unexpected fruitful encounters and conversations emerged as we used the castle sometimes as a setting, sometimes as a place to live and sometimes as a place for guests. Our idea of art had to grow beyond personal, isolated artistic work and extend across landscape and people with their needs.





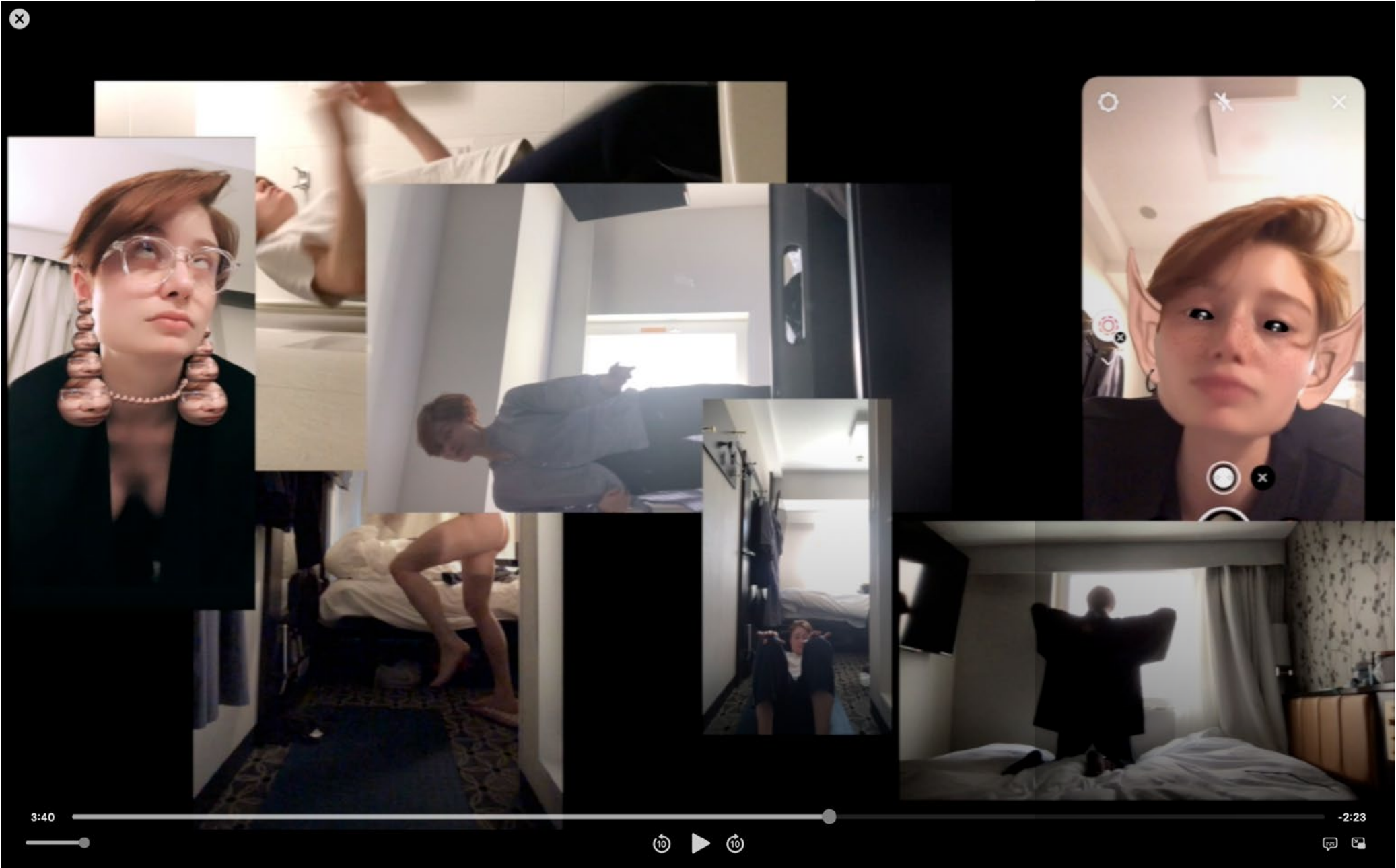
Marius Ledwig lives and works in Essen (DE) where he graduated with a bachelor's degree from the Folkwang University of Arts in 2019. Ever since then, he has been focusing on movement analysis and movement notation in his master's studies of kinetography. As a guest he performed in productions at Musiktheater im Revier in Gelsenkirchen, Aalto Theatre in Essen and Wuppertaler Tanztheater Pina Bausch. Inspired by recontextualisation, he approaches holistic art forms.

www.instagram.com/oma.broccolli

Place of residency:
Schloss Ringenberg,
Hamminkeln

Artistic Method /
Discipline
Performance /
Costume Design

The use of technical knowledge of different fields explores creative potentials of conservative aesthetics. How can former aesthetic standards be reused and rearranged to be presented in a new light? The goal is to impress through irritation. Dance styles specifically use classical shapes but explain personal doubts about them. A fashion style uses feminine patterns of the last century to dress other genders as weirdly sexy. The processes begin with a concept on paper – a notation of a concrete movement, original patterns that are reworked, looking for different contexts and switching objects between them.



Artistic Method / Discipline
Performance Media Art

In her work Kati often takes the role of a storyteller, to question the existing structures and our constant reproduction of toxic cycles with humour. She is focusing on the 'liminal space'

- the space that exists in any kind of theme between multiple realities to underline the fact that we always have a choice as a collective. Her artistic vocabulary is orientated in body practices. She observes the codes of daily behaviours in relation to public, private and digital space and the physicality

of it, mostly in combination with other disciplines including transformative approaches.

Kati Masami Menze was raised in Tokyo and studied at the Folkwang University of Arts in Essen (DE), where she now lives and works. Since her first production LIMINALITIES at the Vacant Harajuku Theatre in Tokyo (2019), she has been working as a performer and creator, and builds flexible

bridges to other disciplines. She has shown her works at institutions such as PACT Zollverein and her research about the toxicity of idealistic body images was supported by Dachverband Tanz. She is also engaged in cultural policy and is part of the cultural advisory council of Essen city.

www.instagram.com/mint.katicchio

Place of residency: Schloss Ringenberg, Hamminkeln



Artistic Method / Discipline
Dance, Performance, Installation, Video

In her artistic practice Daria observes urban and postindustrial environments, focusing on the chorographical quality of daily

routines. She is interested in the togetherness of body and space, considering that every movement hides a moment of irritation. Often, she takes research trips: 'It is important to me that my work has a space-

opening component and does not just take place in the designated theatre space. All the developed projects are carried out in collaboration with other artists, designers, activists, dancers and the audience – and that

collaboration is based on mutual appreciation and empowerment. As an artist I feel the urge to be a platform.'



Daria Nazarenko is an artist based in Berlin and Düsseldorf. She grew up in Russia, is still studying in the Gonzalez-Foerster class at the Düsseldorf Art Academy, and focuses her artistic interest on the environment constructed by

human hands. She has worked on three space-opening performances with Kati Menze, among others at PACT Zollverein Essen. Nazarenko has curated group shows at the Stadtmuseum Düsseldorf, in Moscow and in Paris. Her workshop

experience includes the series 'Trick17' at the Galerie für zeitgenössische Kunst, Leipzig.

www.darianazarenko.co

Place of residency: Schloss Ringenberg, Hamminkeln





Ringenberg Dioramas

The Ringenberg Dioramas are moulds from the gardens of Schloss Ringenberg. They show interfaces of diverse entities that have sprung from a collaborative authorship. Specifically, they refer to the relationship of human and non-human actors and emphasise the creative potential of all organisms.

(left): Christian, Annika, Heiner, R. R., MR/MRS X, et al. (Ringenberg Dioramas, 138x104x7 cm, resin, steel, pigments and lacquer, 2021)

In this work, the relationship between human and non-human authorship was closely examined. The carving of words, letters, numbers and signs into the bark of a tree is a well-known cultural practice that equally reveals the influence of various living beings on the natural witness 'tree'. On the one hand, the act of carving reveals the supposed power of humans over nature. On the other hand, it reveals the creative power of

the tree: knowing full well that a magnificent typography will emerge from the small wound over decades. The contradiction between the human gesture of power and the creative power of the tree is exemplary of man's treatment of nature.

(right): Bauhof x Observatory (143x114x17 cm, resin, steel, pigments and lacquer, 2021 to 2022).

The second work grew out of the event of the felling of large parts of the small and medium-sized plants around Schloss Ringenberg. The public impression of the site particularly emphasises the saw marks of the felling, which are almost reminiscent of wood sculpture. But a passage of muskrats created under the tree trunk also indicates that the terrain around Schloss Ringenberg is not only a habitat for humans and is significantly shaped by the various entities. The moulding is ultimately a collaborative, performative work between the Bauhof Hamminkeln, the muskrats and other organic entities.



Artistic Method / Discipline Concept, Painting, Sculpture

The works are shifting Sehnert's authorship to other beings by either participation or the reconfiguration of non-human expressionism. A spirit of collaboration is inherent in his work. In his artistic practice he focuses on a sociological perspective. He is particularly interested in the low threshold and the performativity of material to challenge the dynamics of social distinction between humans and non-humans. This includes the use of smart colours, moulding techniques and arrangements of collected materials.



Nils Levin Sehnert lives and works in Düsseldorf and Neuss (DE). He grew up in the Ruhr area and studied at the Düsseldorf Art Academy with Katharina Grosse and Rita McBride. In addition to past group exhibitions at cultural institutions such as KIT, Kunsthalle Düsseldorf and K21, he is currently working on a cross-district and participatory project in public space in Düsseldorf. As a DJ and music producer, he is a member of the collective Version Eins, which regularly organises musical interventions in Düsseldorf's public spaces.

www.nilssehnert.de

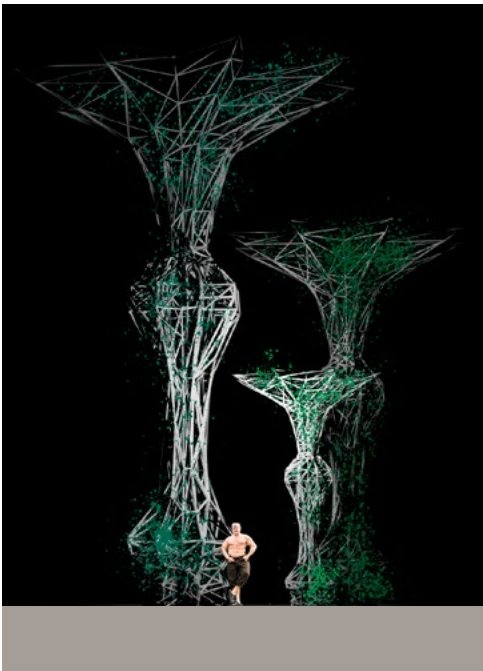
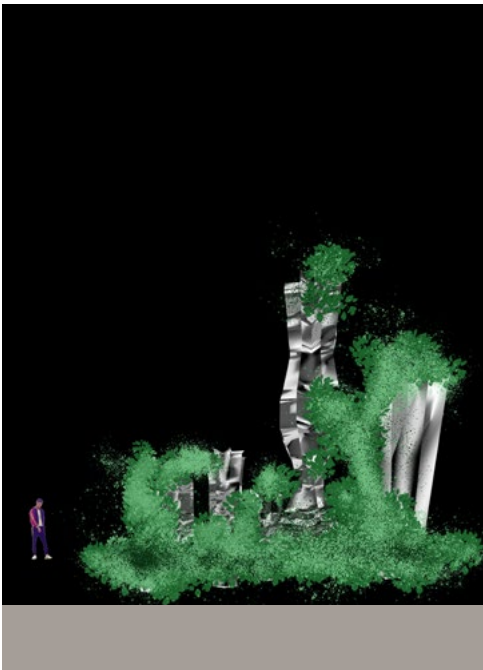
Place of residency: Schloss Ringenberg, Hamminkeln

CLIMATE ADAPTATION AND SUSTAINABILITY CHALLENGES REQUIRE US TO LOOK AT OUR ENVIRONMENT IN A DIFFERENT WAY. GREENING PLAYS A PART IN THIS IN MANY DIFFERENT WAYS. MORE ROOM FOR TREES AND OTHER FLORA COMBATS THE STRESS OF HEAT, RETAINS WATER DURING DOWNPOURS, COLLECTS FINE PARTICLE EMISSIONS AND ENCOURAGES BIODIVERSITY. FURTHERMORE, HAVING VARIOUS TYPES OF FLORA IN NEIGHBOURHOODS IS PROVED TO BE BENEFICIAL TO GENERAL WELL-BEING.

IN 2021-2022, MUSEUM VAN BOMMEL VAN DAM IN VENLO AND ODAPARK IN VENRAY INVITED ARTISTS, DESIGNERS AND ARCHITECTS TO PARTICIPATE IN 'NIEUWE UITZICHTEN' (NEW VIEWS). AFTER AN OPEN CALL, NINE CREATORS WERE SELECTED TO DEVELOP AND EXECUTE A PROPOSAL THAT WILL CONTRIBUTE TO THE GREENING OF OUR ENVIRONMENT. NIEUWE UITZICHTEN IS AIMED AT DEVELOPING NEW WAYS OF INTEGRATING NATURE IN OUR DIRECT ENVIRONMENT. HOW CAN PLANTS AND TREES BE INCORPORATED IN A CROWDED INNER CITY, IN A CAR PARK OR IN AN INDUSTRIAL ENVIRONMENT? AND HOW DO YOU GET INHABITANTS, VISITORS OR ENTREPRENEURS INVOLVED WITH THIS NEW TYPE OF NATURE?

WITH THIS PROJECT WE WANT TO VISUALISE THE POSSIBILITIES, TO TRY OUT NEW WAYS OF WORKING AND TO PROVIDE INSPIRATION FOR THE FUTURE. IN CLOSE COLLABORATION WITH LOCAL PARTNERS SUCH AS MUNICIPALITIES, HOUSING COOPERATIVES AND COMPANIES, NINE ARTISTIC PROPOSALS WILL BE PRESENTED TO THE AUDIENCE IN SEPTEMBER 2022. THROUGH CYCLING AND WALKING ROUTES VISITORS CAN DISCOVER THE VARIOUS INSTALLATIONS, SCULPTURES AND PROTOTYPES AT LOCATIONS IN VENLO, BLERICK, TEGELEN, VENRAY, WANSSUM AND OOSTRUM.





The Hanging Gardens of Wanssum
Wanssum 2021-2022

In an industrial area on the outskirts of the town of Wanssum, factories, warehouses and administrative buildings line up near the harbour basin. The Stayerhofweg runs right through the middle. For a pilot project, this will become the first street in the Netherlands to be built in the spirit of the circular economy. This process will be accompanied by the parallel development of an artistic concept in which fundamental considerations on how to deal with the urban situation on site will be pursued.

As a result of climate change, our lives in the built-up regions of the planet will change and the handling of resources has already become a central issue. What perspectives can art provide in this context? At the beginning, there are questions about the nature of public space in the context of an industrial area on the periphery. How do people move around there, or where do you they stay? How can a connection between the residents or the employees of the companies located there and the place be intensified?

The concept is based on the idea of installing a sequence of artworks (a rhythm of objects, places, islands or stations,) along the Stayerhofweg in Wanssum. The unifying theme for all of them is the 'hanging gardens'. Each of these artworks is designed to be self-contained. However, they are connected to each other. Planting has a positive influence on the local microclimate. By using plants as material, the aspect of time takes on great significance and the appearance will change over the course of the seasons. Thus, the cycle of successive seasons is not only an aesthetic design tool but also symbolises the circular processes of nature. Independently of each other, the artworks are opened with a concert, depending on the



progress of construction. In this way, a second, independent timeline is established alongside the construction of the new street. A personality from the hip-hop or underground music culture will be chosen as the namesake of each 'hanging garden'.

A concept for the Stayerhofweg will be developed by the summer of 2022, which will form the basis for the realisation of the 'Hanging Gardens of Wanssum'. Through a suitable presentation in the form of an exhibition, the results of the study can be discussed on site with all those involved. Temporary spatial sketches, models and mock-ups will be created with the participation of the local residents, and will provide an impression of the planning. It is also planned to organise a concert of local hip-hop acts at the opening of the

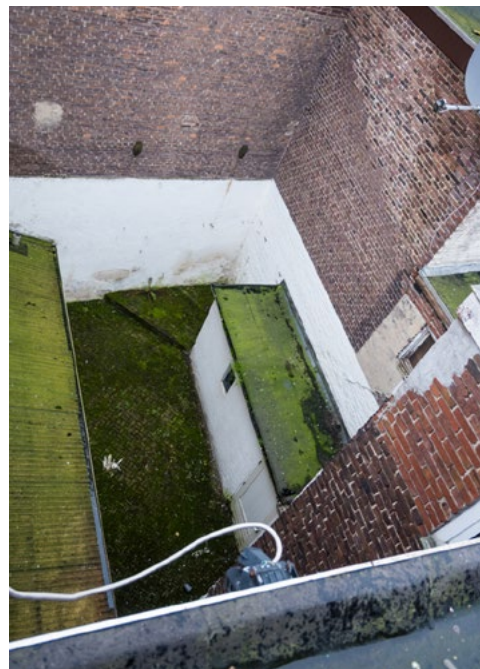
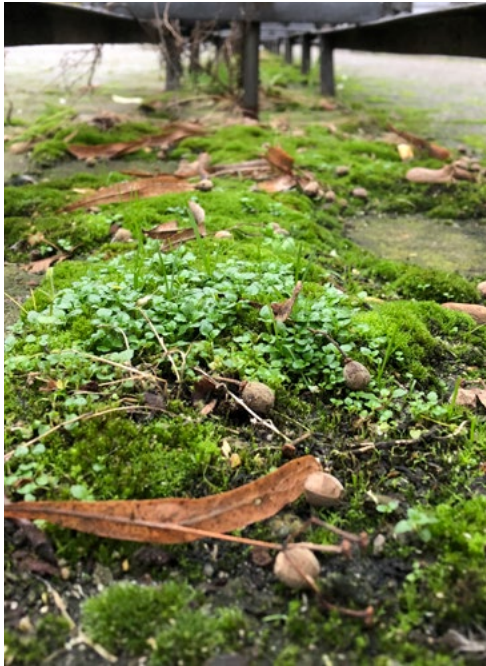
temporary exhibition, thus not only attracting greater attention to the project but also establishing a connection to the urban society.

In close consultation with the city representatives, a possible outcome with a definite timetable can be worked out. Since this is a new procedure, firm plans for the implementation of the street's reconstruction have not yet been finalised yet. Which of the diverse possibilities will ultimately be realised on Stayerhofweg will become clear during the process - but the future seems promising.

Christian Odzuck lives and works in Essen. His work includes installations, sculptures, video, performance and books with a focus on art in public space and ephemeral monumentalism. His works have been on view at Skulptur Projekte, Münster (2017), Gropiusbau, Berlin (2019), S2 Sommer Gallery, Tel Aviv (2018), Wiels, Brussels (2017), Deutsche Oper am Rhein, Düsseldorf (2018), and the Goethe-Institut, Chicago (2012), among others. In addition to his international exhibition activities, he has taught at the Düsseldorf Art Academy, Beijing Normal University and HSD Düsseldorf.

www.christianodzuck.de

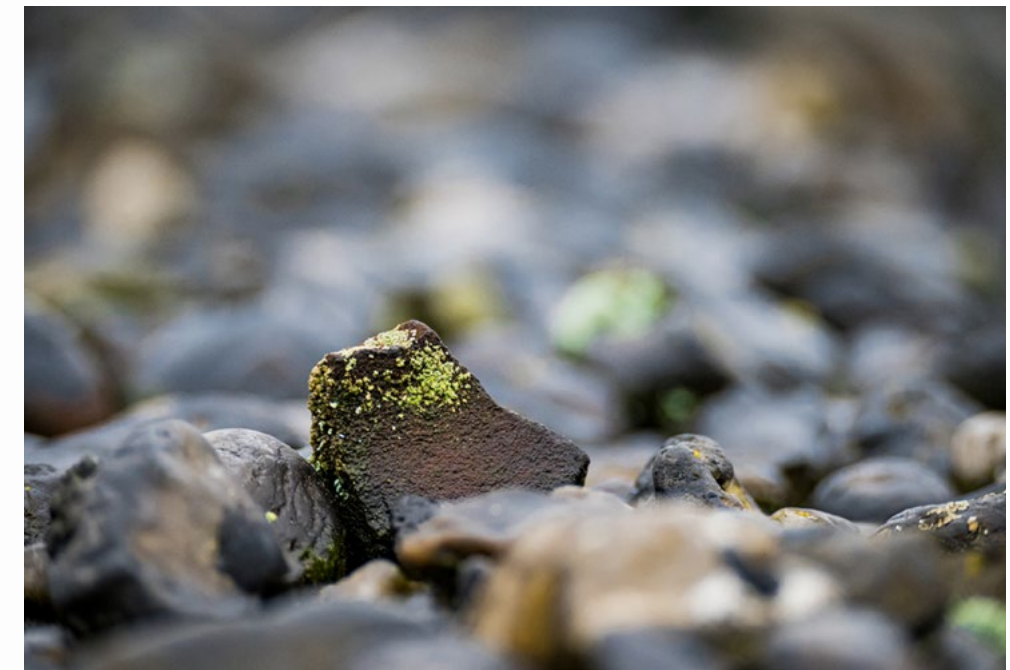
Place of residency: Nieuwe Uitzichten, Wanssum



The Green H Ald Weishoës, Venlo 2021-2022

For Nieuwe Uitzichten, Lobke Meekes is linked to the Ald Weishoës in Venlo. This striking historical building, which has a history as an orphanage and a home for the elderly, is currently being renovated. In its new function, the building will accommodate an inn, student residences and associations from the surrounding area. It will be a publicly accessible place where permanent residents and temporary guests of Venlo will meet under the name Stadsherberg (city inn). In her preliminary research, Lobke Meekes focused mainly on this new designation Stadsherberg and additional concepts such as 'hospitality'. Who is this inn for, which guests will come and are there any guests that are overlooked?

An inn is geared towards passers-by, travellers and visitors to a city. In strange surroundings, these passers-by, tired and hungry from their journey, look forward to a warm reception. Sometimes they arrive announced, other times unexpected. Some are passing through, others are staying for a long time. To please all these different guests, a good host must be able to empathise with the guest, offer a listening ear and put aside their own needs and inconveniences. Being hospitable means offering free space to the guest standing in front of you. Free space in your inn, in your agenda and in your head. But what if that guest is nothing like you? Suddenly, a traveller knocks on your door who doesn't speak your language, and it is unclear how long that person wishes to stay and whether they want to be here at all. What if this guest is not human, but a bird or a fluffy seed, looking for safe shelter. Then how do you be hospitable?



Imagine that you are such a fluffy seed. The city looks like a man-made lava eruption. A largely stone environment and at first glance inhospitable. But also a kaleidoscope of rocky ridges, damp cavities and potential landing strips between paving stones, concrete slabs and cracks in the pavement. These are landing places that have mostly arisen by chance, but they offer inspiration for a design that welcomes such green travellers. Starting from the idea of extending the current definitions of 'inn' and 'hospitality' to include vegetation travellers, Lobke Meekes is working on a proposal for the entrance area of the Ald Weishoës. By redesigning the stone 'front garden', it can offer an attractive resting place for residents and passers-by, as well as a place to land, shelter, germinate and even take root. In this way, the historical meeting place in front of the Ald Weishoës can be transformed into a meeting place between people and green city visitors. A place where every guest – from inhabitant, tourist, student to seedling – is welcome.



The historical meeting place at the front of Ald Weishoës transforms into an encounter between people and 'green visitors'. A hospitable landing place.



Lobke Meekes lives and works in Harfsen (NL). She obtained a bachelor's degree in Fine Art from ArtEZ University of the Arts in 2006, followed by a master's degree in Art Education from the same academy in 2021. Her work consists of installations, performances and audio experiences, often on location, that come about after thorough artistic research. By means of stimulating stories and an inviting design, visitors and casual passers-by are challenged to participate actively. Lobke Meekes recently realised the podcast 'Hello Plant' (2021) and the workshop 'How to be with Plants' (2021), both for ArtEZ Studium Generale. In the same year, she started the project 'Eenwoud (Forest)', in which the descendants of special trees try to live together for the next thousand years. Her work was shown during the IJsselbiennale (2017), was part of the research project CALL of Museum Van Bommel Van Dam in Venlo (2019) and the Natural Farm Lab of the Province of Overijssel, Kunstenlab Deventer and Agri Meets Design (2017).

www.lobkemeekes.nl

Place of residency: Nieuwe Uitzichten, Ald Weishoës, Venlo







Nadine Sterk and Lonny van Ryswyck are graduates of the Design Academy Eindhoven (NL) (2007) where they now teach. In this city, they also established the Atelier NL studio in what was once a neighbourhood church. Nadine and Lonny present lectures and workshops worldwide where they share their methodology that concentrates on raw materials, responsible production practices and good craftsmanship. They have exhibited in London, Paris, New York, Shenzhen and Chiang Mai, among other places.

www.ateliernl.com

Place of residency: Nieuwe Uitzichten, Julianapark, Venlo

WildHout
Julianapark, Venlo 2021–2022

For Nieuwe Uitzichten, Atelier NL collaborates with Zomerparkfeest to create public awareness of the many ways trees contribute to human economy and well-being, and their vital ecological importance. The project WildHout centres on the Julianapark in Venlo, which was constructed 75 years ago. With its open structure it is a perfect site for public events, but it also features a varied population of plants and trees – many of which are as old as the park itself.

WildHout Village consists of six installations based on wooden benches made from trees in Venlo that recently fell, or had to be cut down. Each bench highlights one of six themes that correspond to the functions we attribute to trees: food and wood production; recreation; biodiversity; water management; cultural heritage. These themes have been developed into activities to engage the visitors of Julianapark and direct their attention to new ways of thinking about trees and their local and ecological importance.

/ Food production
Most people are ignorant that many tree parts, like fruits, blossoms, seeds, leaves, sap or bark, can be used as food or for medicinal purpose. The VoedselBank or Food Bench investigates the trees in Julianapark as sources of edible or healing ingredients, and teaches visitors to recognise them.

/ Wood production
Dutch forests produce mainly biomass for renewable energy, releasing the CO2 stored in the wood back into the atmosphere. Alternatively, high-quality wood like oak or beech could be preserved in construction or furniture-making. The HoutBank or Wood Bench connects visitors to the different uses of wood, and the choices involved.

/ Recreation
In the densely populated Netherlands, millions of people share a few forested areas to walk, cycle, run, ride, camp or climb. The RecreatieBank or Recreation Bench directs visitors' attention away from their own activity towards the beauty of their surroundings, like the details of the tree canopy above their heads.

/ Biodiversity
A healthy natural environment contains a wide variety of species. Each tree is an ecosystem in itself, harbouring many animals, birds, insects and fungi, above and under ground. The Bio Bench takes the origins of various trees in the Julianapark as starting point for a podcast on social diversity.

/ Water management
The soil of biodiverse forests can absorb water like a sponge, preventing floods and mitigating dry spells. With a specially measured water tap, Water Bench addresses the effects of climate change on trees in an urban environment, where they are much more vulnerable to storms and desiccation.

/ Cultural heritage
In the entirely cultured Dutch landscape, nearly every single tree has been planted or allowed to grow on purpose. It has historical, economic and cultural significance. The CultuurBank or Culture Bench introduces some remarkable trees and their testimonies, and initiates new stories by planting seedlings in the park.

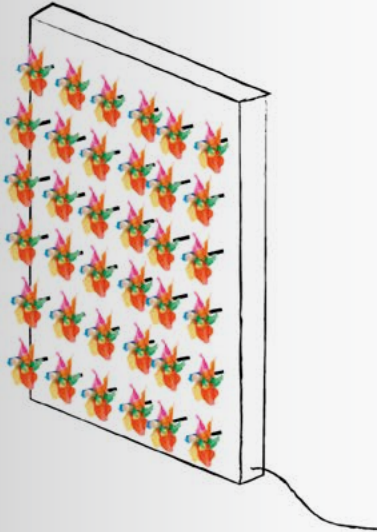
/ Zomerparkfeest
WildHout Village will be launched during the Zomerparkfeest. With 92,000 visitors this four-day music and cultural festival is a wonderful chance to pay tribute to the trees in Julianapark that have witnessed so many people and events in their lives. And perhaps, who knows, it will change people's perspective on their surroundings...



For Emy Bendsdorp the challenges of today make the most interesting design topics. Bendsdorp utilises her dual background in design and psychology to combine deep-dive research with a hands-on design approach. This results in tangible concepts, products and materials. In her latest project, 'Packing Up PFAS', Bendsdorp developed an innovative solution to remove toxic PFAS chemicals from our environment. She does so by transforming the polluted soil into ceramic bricks. Bendsdorp aims to create work that matters socially and sustainably.

www.instagram.com/emy_bendsdorp

Place of residency: Nieuwe Uitzichten, Venray



Wicked wind turbines
Venray 2021-2022

For Nieuwe Uitzichten, the Dutch municipality of Venray asked designer Emy Bendsdorp to investigate wind energy. A small wind farm was planned in the municipality of Venray as part of the regional energy transition. But, after two years of preliminary research, the municipality cancelled the plans due to strong protests from local residents. Most residents were in favour of sustainable energy, but not in their own backyard.

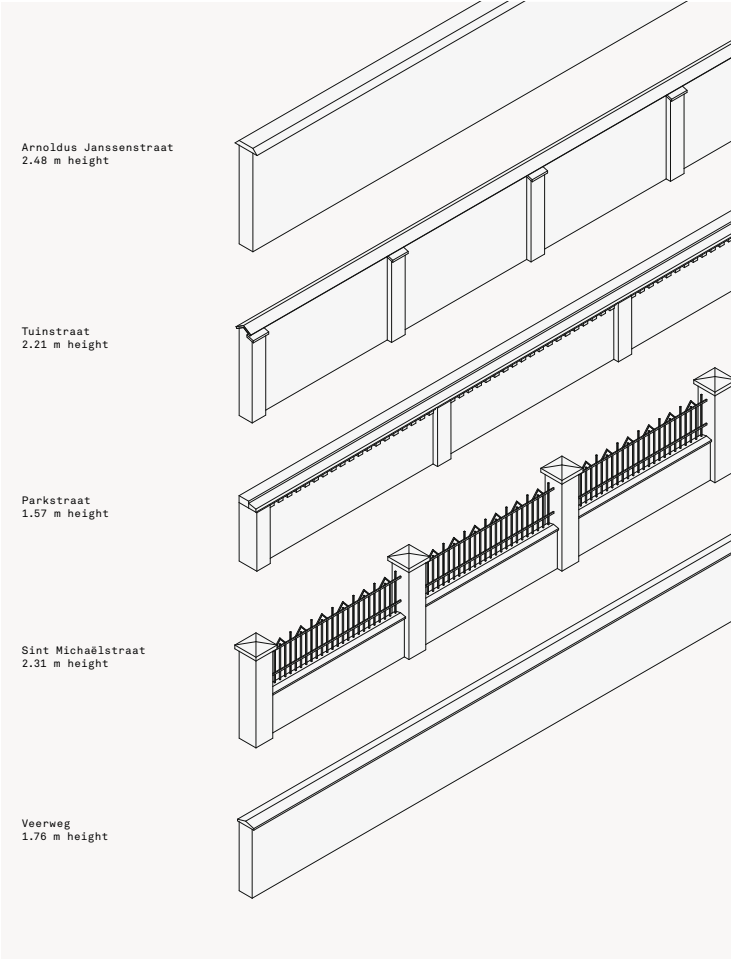
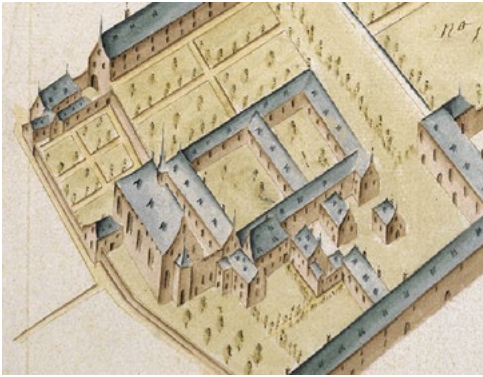
Residents were afraid that the wind turbines would create low-level noise, cast shadows on houses, ruin the landscape aesthetics and cause property prices to drop in close proximity of the turbines. These worries are heard all around the Netherlands and hold back the placement of wind turbines at multiple locations. From an engineering perspective, wind turbines are great. But did we forget the human scale during the design process?

Modern wind turbines have a tip height of 200m above the ground. To illustrate this: to reach this point, you would have to stack up 111 people of average 1.80m height. People often report that they find wind turbines ugly and 'too modern' they feel anger and fear towards them. Research from the Dutch government indicated that there is no significant link between living near wind turbines and health complaints, but there seems to be a link between the amount of frustration people feel towards wind turbines in their close environment and their mental health complaints.

Designer Emy Bendsdorp states that, based on this research, wind turbines are disproportionate to the human scale and stand as aliens in the landscape. During Nieuwe Uitzichten, Bendsdorp works to bring back the human scale in wind energy. She does so by experimenting with small, colourful wind turbines that can be integrated within our urban environment.







Hortus Conclusus
Dominicanenplein, Venlo 2021–2022

The project Hortus Conclusus consists of a visual research and an architectural design proposal with the starting point ‘the enclosed garden’; the creation of a green oasis in an urban context, a place of stillness for nature, animals and man.

The location for the design proposal is the Dominicanenplein in Venlo, a stone-dominated square in the city centre. The square is surrounded by shops and homes, as well as a hospice and a drop-in centre for people dealing with cancer. In its current state, the square is not attractive as a place to stay and the space is secretly used as a free car park.

In the past, this place was a flower garden, and as such was part of the Mariaweide convent. A historical drawing shows the Dominican monastery complex and extensive green areas, within the walls of the old city. The visual research focuses on historical qualities that serve as inspiration to transform the square into a place with living green. A place of encounter, with another, with transience, with a moment of beauty: a contemporary hortus conclusus.

The enclosed garden is a green microcosm, where aspects of the landscape are staged and framed. Here, the landscape becomes an interior in the open air. The visual orientation towards

the horizon, which we usually experience in a landscape, is replaced by a vertical orientation between heaven and earth. Trees naturally form the archetype of this vertical axis, the axis mundi. The enclosed garden can be a place for play and relaxation (hortus ludi), botanical study (hortus catalogi) and contemplation (hortus contemplationis).

As a case study an enclosed monastery garden in Steyl, a village near Venlo, was examined. It is an example of a historical green area that still retains its function and relevance. Insights from the research into the monastery garden in Steyl are linked to the Dominicanenplein. This is emphatically not about imitating a monastery garden at another location, but rather about applying components and features that characterise an enclosed garden.

In this proposal, the garden is not only a counterpart to hard surfaces, but also a carrier of meaning. A garden requires care and attention, with just as much meaning in the ploughing, sowing, building, harvesting, the knowledge built up over the years and the effort put into the work. A garden will always change, with no end in sight. As film director (and keen gardener) Derek Jarman once wrote: ‘The gardener digs in another time, without past or future, beginning or end. [...] Here is the Amen beyond the prayer.’

Ingeborg Meulendijks lives and works in Steyl. After graduating cum laude from the Maastricht Institute of Arts, she pursued her studies from 1990 to 1992 at Jan van Eyck Academie Maastricht – a post academic institute for research and production in the field of visual arts, design and theory. She received several grants from the Mondriaan Fund to continue developing her oeuvre. Her work is characterised by a crossover between architecture and fine arts. She literally and metaphorically creates places for contemplation and reinterprets the concept of ‘inner space’ in her working practice. Besides free work that is included in art collections, she realised several

art projects in the public domain, including contemplative spaces and a memorial pavilion in cooperation with TextielLab Tilburg and the European Ceramic Workcentre EKWC. Since 2005, she has been a lecturer at the Maastricht Academy of Architecture and the universities of Delft, Hasselt, Siegen and Manchester. Since 2021 she is Head of Education at Maastricht Master Interior Architecture.

www.ingeborgmeulendijks.nl

Place of residency: Nieuwe Uitzichten Dominicanenplein, Venlo

Rick van der Linden lives and works in Maastricht. In 2012 he graduated cum laude with a Master of Arts in Interior Architecture. His work is mainly focused on the narrative aspect of space, in which the coherence between research and design forms the basis. In 2013 he received a Talent Development grant from the Stimuleringsfonds Creatieve Industrie and in 2015 a grant from the Fonds Podiumkunsten as part of the Dutch entry for the Prague Quadrennial. He taught for several years at the Academy of Architecture Maastricht, was artist in residence in Sitterwerk (St Gallen, Switzerland) and worked on projects for Natuurmonumenten, Marres, Cubiss, The Great Indoors, Platform

Scenography, Bureau Europa and Staatsbosbeheer, among others.

www.rickvanderlinden.com

Place of residency: Nieuwe Uitzichten, Dominicanenplein, Venlo



9 Seconds Venray train station 2021-2022

The municipality of Venray wants to stimulate travel by public transport and is therefore working on a redesign of Venray Station. In the coming years, the stone station environment will make way for a design in which plants and trees will play the leading role. Designer Fabian Seibert playfully gives nature a voice in the transition process from stone to green. To this end, he adds new pictograms and codes to the familiar signs that are already present in the station area.

Climate change is a slow process and therefore remains somewhat abstract. We have to do things differently, but how? It is almost inconceivable to link the hundreds of small decisions we make every day to something as big and abstract as the climate. Yet the change will have to take place precisely there, in all those daily decisions and reactions. After all, there is no single brilliant solution; we can only rely on the sum of countless small solutions.

Changing patterns and habits, and thus making different decisions, requires attention and focus. You have to be aware of what you are doing to do it differently. The question is whether we can still do this: the flood of

information and the addiction to emotional feedback from 'friends' and 'followers' has caused our average attention span to shrink for years. It is thought that our attention span is now below 9 seconds, comparable to that of a goldfish. What kind of solutions does a goldfish come up with against climate change?

On the other hand, simplifying messages is exactly what we as a society use to get through the day without major conflicts. It is still amazing how a bunch of individuals can manage to traverse a crossroads without fighting each other. And this happens only with the help of a few coloured lights. Red, yellow and green. Simple messages. Simple shapes and colour codes.

It is these codes and pictograms that help us decide when we need to get from A to B quickly, like at a train station. Do I go left, or right? Should I wait or run? The challenge is that the next time you make a decision, you think not only of yourself but also of the three billion organisms that live in a litre of soil under the platform. You don't have to think about nature and the climate all day long. But start with 9 seconds. Then 10, then 11, then 12.

Try it.

Even the goldfish will thank you.

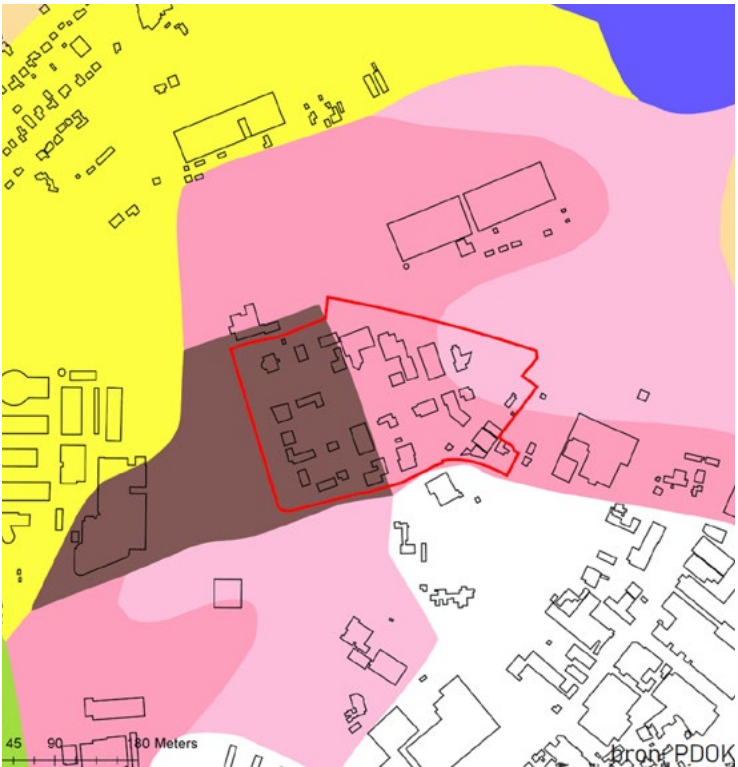


Fabian Seibert is a designer from Aachen. As a graduate mechanical engineer of RWTH Aachen University and a former student of the Maastricht Institute of Arts, he has always been a creative of the Euregio, although his creative work also takes him internationally to the most diverse places. He is co-founder of designmetropole Aachen and a CHE agent of Creative Hub Euregio, both networks of creative heads. As well as that, Fabian Seibert is working as a product designer at his label SÜLZKOTLETT, and is one half of TARZA & JANE latex fashion, and one half of GRAF SEIBERT, a conceptual furniture art project about psychological issues. He teaches at universities, develops PRODUCT STRATEGIES for companies, and GUERRILLA MARKETING and social design concepts for cities such as Aachen and Moscow.

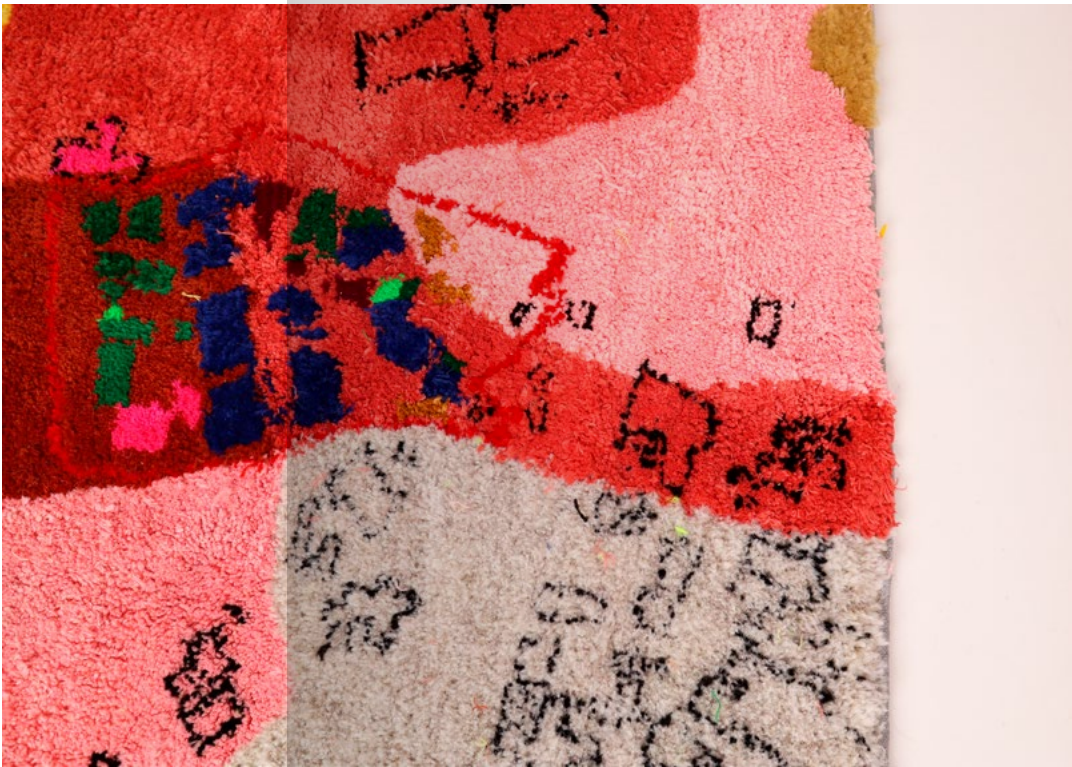
www.suelzkotlett.de

Place of residency:
Nieuwe Uitzichten,
Venray railway
station





Plattegrond van bedrijventerrein Noorderpoort in getuft tapijt. Handwerk met gebruik van lokale grondstoffen kan onderdeel uitmaken van de Sustainability Gym.



Sustainability Gym
Noorderpoort Business Park, Venlo 2021–2022

The companies on Venlo’s business parks are aware that they have to actively tackle the problems posed by climate change. However, the perspectives on those problems are very different; for example, a motorbike shop, a bank or an insurance company experience the consequences of climate change in very different ways. How do they, as each other’s direct neighbours, find a starting point for a common approach?

A common initiative was a study carried out by the HAS University of Applied Sciences. This led to a series of good hands-on initiatives, such as the construction of green roofs, pergolas, wadis (artificial streams) and trees. Such interventions can help reduce the effects of heat stress, flooding and air pollution in the short term.

In addition to adapting the environment, successful climate adaptation also requires significant changes in the behaviour of companies and consumers, and organisations and individuals. Mona Steinhæusser therefore wants to guide the development of a more sustainable business park from an artistic perspective that focuses mainly on behavioural change. She sees the greatest obstacle to sustainable change in the daily patterns and routines of companies and people. According to her, routines only change when it becomes clear that they no longer yield business success, or when old structures are taken over by a more successful system.

However, companies are not autonomous organisations; they are the sum of the people involved. The routines of all those people are set in motion by trained reflexes and instincts. Changing fixed patterns, and thus retraining reflexes, requires an enormous amount of extra energy from our bodies. This energy is more easily activated in an environment that is different from the normal environment. A new environment is not associated with the old routines and therefore offers different triggers and experiences.

Mona Steinhæusser wants to offer these new triggers and experiences through a ‘sustainability gym’. A demarcated but open workout space, visibly present at Noorderpoort Business Park. The workout sessions will be a mix of utopian thinking sessions and physical experiences, to reconnect with the environment and its physical properties. The aim is to break down the complexity and abstraction of climate change into smaller visions of the future that can be fitted into the daily rhythm of the workers on the business park.



Mona Steinhæusser was raised in an anthroposophical context, which motivated her early on to create alternative structures. Her bachelor’s degree in Fashion Design at the Maastricht Institute of Arts (2015) already made her question her place in the fashion world and positioned her at the intersection of art and design. During the master’s programme ‘Fashion Matters’ at the Sandberg Institute, her motivation stretched to analyse economic effects on society and how it affects

our understanding of value. With co-founding Ikigo Studios (2020), she implemented a new form of circular retail, focusing on sustainable fashion, in the commercial market. Since then, she has been exploring the influence of art on sustainable consumerism.

www.monasteinhaeuser.com

Place of residency: Nieuwe Uitzichten, Noorderpoort Business Park



KALLILIMNE Tegelen, 2021-2022

An industrial landscape is often completely transformed after the raw materials have been mined, the scars are filled in and a landscape tabula rasa emerges. Historical objects that came to light in the landscape during the mining process are usually placed in national collections, thus losing their relationship with the place of origin. The deterioration of natural landscapes, the disappearance of raw materials and the displacement of history often leads to a crisis: the place loses its identity. It is our mission to bring back a form of memory by temporarily relocating these historical objects and imitating the performative acts to which they were connected. Many of these objects show alternative, ancient world views and dealings with nature, which are in stark contrast to the capitalist systems and harmful industries that these objects expose.

In our work for Nieuwe Uitzichten we focus on Tegelen, a small town with a rich industrial past. This history is accompanied by the discovery of special archaeological objects. In the area, we search for relics of historical world views. These range from the tympanum above the town hall, designed by the reconstruction artist Charles Eyck, to fossils that provide a view of the million-year-old landscape and historical river sacrifices brought to the river by the Celts. We want to connect the symbolism of these historical and archaeological objects with

the current environment through interventions that address the cultural and industrial history of Tegelen.

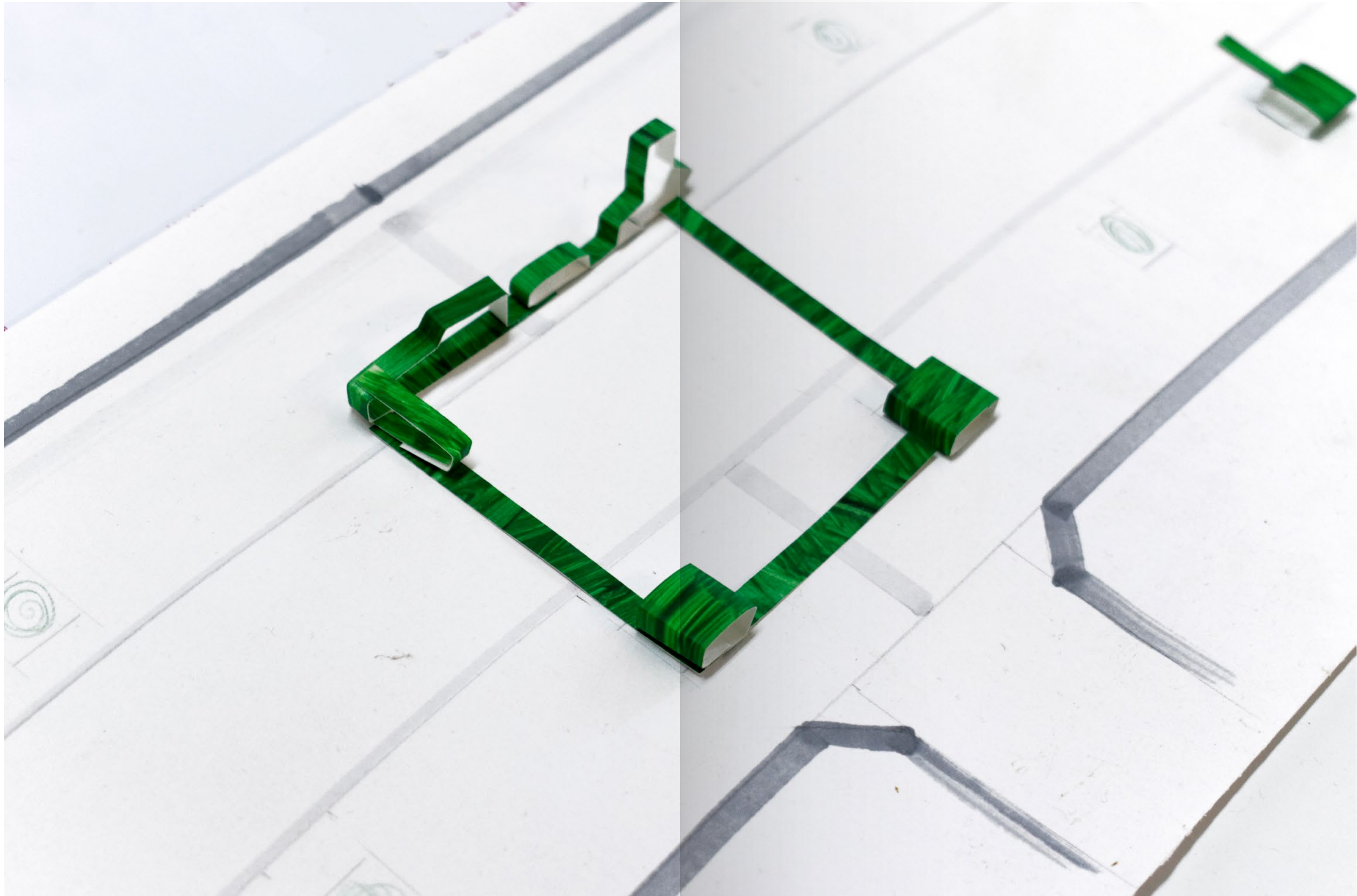
As an angle of approach, we concentrate on the river Meuse. For Tegelen, this river was not only important as a waterway. For tens of thousands of years it also deposited clay, sand and gravel – important raw materials for the local industry. As early as the Stone Age, the clay served as a raw material for potters, from which local crafts, industry and art emerged. However, the Meuse did not only bring prosperity and culture to the region. The proximity of the river also meant constant danger, as became clear during the disastrous floods in Limburg, Belgium and Germany in the summer of 2021.

Through our work, we want to ask the following question: how can our relationship with nature be rebalanced, and how can these material objects play a concrete role in this? Looking at the archaeological finds along the Meuse we saw that this is a fundamental question, which was asked by local inhabitants in different eras. River offerings were used to placate the gods and to ask for protection and support in difficult times. The ferocious nature of the gods (and thus of the Meuse) made people cautious. Man lived in awe of nature, something that is no longer the case in today's treatment of the Meuse. Deep Time Agency responds to this disturbed interaction, in a time when the gods have disappeared and natural resources have become raw materials.

Deep Time Agency is a collaboration between the visual artists Miriam Sentler and Wouter Osterholt and was established in 2020. The initiative is set up as a multi-annual and interdisciplinary research project that reunites archaeological objects, historical relics and performative acts from the past in postindustrial landscapes, in cooperation with local inhabitants, stakeholders and institutions. Through this approach, they seek to develop a sense of belonging in the dislocated landscapes themselves and on a larger scale in the age of the Anthropocene.

www.miriamsentler.com
www.wouterosterholt.com

Place of residency:
Nieuwe Uitzichten,
Tegelen





Orcharding
Blerick Town Centre 2021-2022

For Nieuwe Uitzichten, Judith Reijnders concentrates on the Kloosterstraat in Blerick. This shopping street consists mainly of stone, with a few trees here and there. It is a transit area, hardly inviting for anyone to stay longer than strictly necessary. With the request to make the Kloosterstraat more pleasant for passers-by and to give nature a place here, Judith focuses in her research on the phenomenon of the city garden.

A city garden is a piece of public space that feels like an intimate and safe bubble, shielded from the big picture. You step through a demarcation, such as a hedge or a gate, and you enter what appears to be the outside. Whether it is a lush garden with flowers or a neatly kept lawn, it is the boundary that makes the difference between inside and outside, allowing the visitor to escape from the rest of the world for a moment. The boundary transforms the space into a blank drawing board, which the user can fill with their own ideas and thoughts. A safe place where you can stay for a while, or that can serve as a stage for people to meet each other.

In her proposal, Judith Reijnders takes the abstracted characteristics of the enclosed garden to the Kloosterstraat. In a meandering line, grasses and native plants grow through the street, enticing the passers-by to wander along with the plants. At the intersection halfway down the street, the greenery forms a subtle boundary. It encloses an area and thus forms a courtyard that invites you to linger for a while. The playful lines in the paving are formed by a plant-filled gutter, closed off by a grid. It allows grasses and native plants to grow freely, without impeding the flow of traffic. Outside the lane, this grid rises above the paving so the plants have more room to grow and, at the same time, seating is created. This will give not only the plants, but also the visitors and residents of Blerick a place to stay in the centre of Blerick and give colour to the street.



Judith Reijnders' main curiosity is the unoccupied space between buildings and above the streets: invisible until it is confined and only understandable when you experience it. In a light and playful way she uses media such as photography, installations and performances to explore these intangible volumes. By inviting the public to participate, she stimulates a conscious judgement of their surroundings. She graduated as a Bachelor in Fine Arts at Maastricht Institute of Arts in 2020. She was an artist in residence at Extrapool in Nijmegen, performed her work at HX Hoogcruts, and was co-organiser of ALL INN, the first national fine-art graduation show at Het HEM. As a result of organising this exhibition with 175 artists, the team grew into an art initiative The Core, of which Judith Reijnders is a co-founder.

www.judithreijnders.com

Place of residency: Nieuwe Uitzichten, Blerick Town Centre



BR2021-2022



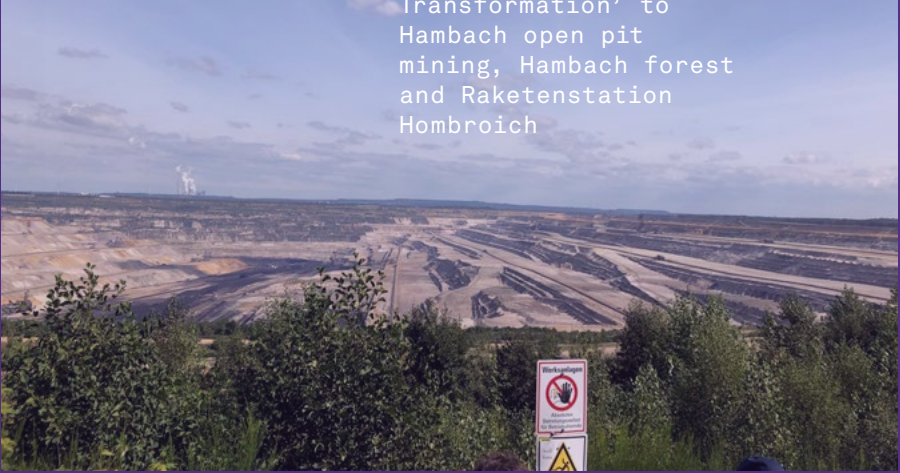
04/05 September 2021
Opening weekend at
Schloss Ringenberg,
Hamminkeln, and
Museum van Bommel
van Dam, Venlo



7 September 2021
Day trip to
Kaiser Wilhelm
Museum Krefeld



21/22 September 2021
Field trip 'Art and
Transformation' to
Hambach open pit
mining, Hambach forest
and Raketenstation
Hombroich

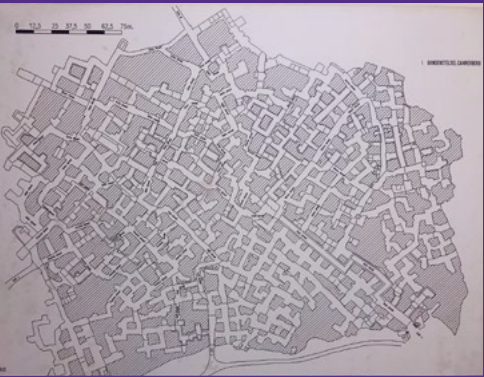




20/21 October 2021
Field trip 'Art and Ecology' to NATO base Cannerberg and Jan van Eyck Academie, Maastricht
20/21 October



18 November 2021
Day trip to ArtCologne



30 November 2021
Digital finissage, co-hosted by the Consulate General of the Kingdom of the Netherlands in Düsseldorf, Germany



22 March 2022
Artist talk: Borderland Residencies meets Urbane Künste Ruhr at Kunstmuseum Bochum



what I had planned for my residency did not happen; something new evolved instead and will be continued in the future. A residency is something you take home there is still a clear separation between making art and making money the changed daily routine helped me focus more intensely on my drawing up until the point where I started 'living in the drawing' one of the first borders that you need to tear down is the border of the castle you're staying at on 13 November we declared the Republic of Ringenberg – a place for encounter and a kingdom of the arts in Germany, artists don't want to be functionalised or consumed by the viewer during my small-town residency, the excitement did not come from the city, but from within the drawing itself what is my position as a designer or an artist? in the Netherlands, there is an apparent shift: here, your art needs to be accessible to people if you want to get any funding at all landscapes change and reshape as well as materials it is intense on your own artistic work to include big topics like sustainability visiting the Art Cologne fair really got me thinking: seeing all the 'sell-able art-art' in the galleries really made me actively reflect where and who I want to be as an artist

www.borderland-residencies.eu

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PROJECT PARTNERS



PROJECT

Borderland Residencies is a partnership programme of Kulturraum Niederrhein e.V. and Odapark centre for contemporary art for the development of the residency landscape in the

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