

tender
territories



borderland residencies
2025/2026

17/04 — 30/04/2026

tender territories
group show

borderland residencies

...in the middle of everywhere

Since 2021, the transnational network BORDERLAND RESIDENCIES connects international artists to spend three months exploring the European region along the border between Germany, the Netherlands, and Belgium. It's roughly spoken the totally fascinating area between Dusseldorf, Liège and Venlo where major economic upheavals, social developments and ambitious visions for the future meet and infrastructure always turns out to be an ongoing challenge. Or in other words: welcome to the center of European periphery!

The program focuses on artistic research and networking. It is based on 'field trips' that lead to art hotspots, hidden places and wounded landscapes, deconstruct cultural codes and engage with the specific social and industrial history of the border regions. The highlight of each project generation is the final co-production of either a publication or an exhibition, or both — as in this case.

Contacts within our network opened the doors to *Areal Böhler*, that offered us not only a vacant factory building, but also plenty of hospitality and commitment. The bridge to Art Düsseldorf, which this year focuses its curatorial spotlight on a present in the process of destabilization and on forms of mindful encounters, is just a one-minute walk away.

Under the title TENDER TERRITORIES, 25 international art positions will not only reflect on the experiences gained during the program's duration but, against the backdrop of global crises, will also serve as a reminder of the territories of humanity.

We would like to thank everyone who supported us in planning the program for this fifth edition with their contacts and expertise, especially our colleagues at the Euregional cultural offices and the different AiR's who are the backbone of the program since 2021. We are grateful to the sponsors who have

borderland residencies

placed their trust in this project from the very beginning and have given creative wings to the idea of a cross-border artistic collaboration. And we thank *Areal Böhler* for providing the space and for their tremendous support.

The BORDERLAND RESIDENCIES are only as good as the commitment of their residents: special thanks go to them, for they have enriched our Eu-regio with their surprising perspectives and valuable artistic impulses. This catalog bears witness to that.

Welcome to the
BORDERLAND RESIDENCIES!

→ Lene ter Haar, Ingrid Misterek-Plagge,
Nathalie Sofie Schulz, and Joep Vossebeld



tender territories



There are moments when territories seem to reveal a certain porosity. Then, territory appears not as static, but as receptive, quietly shaped by time, presence, and perception. It unfolds differently: not as a rigid boundary, but as a delicate space in which relationships, memories, and movements leave their trace.

Bringing together 25 international artists, the exhibition approaches these conditions through diverse artistic practices. Territory unfolds here not as a clearly defined geopolitical boundary, but as a field of relations, traces, and material processes. The works explore how places are shaped by light, time, bodies, and histories, and how forms of belonging, memory, and transformation become inscribed within them.

The works in the exhibition open up different perspectives on spatial constellations as fragile and evolving constructions. Together, they propose space as a field of continuous negotiation between bodies, materials, images, and environments.

→ Miriam Hausner and Nathalie Sofie Schulz,
supported by Lene ter Haar
(curatorial team)

exhibition dates

- Group Show
17/04 — 30/04/2026
- We, Fr, Sa, So
3 — 7 pm
- Opening
16/04 4:30 pm
Dinner & Party
16/04 8 — 10 pm
- Areal Böhler
Building 43
Hansaallee 321
40549 Düsseldorf
- borderland-residencies.eu
areal-boehler.de
- borderland residencies
@ art düsseldorf
17/04 — 19/04/2026
Booth _A08
- Opening
16/04
Vip preview
12 — 4 pm
Official opening
4 — 8 pm

artist overview

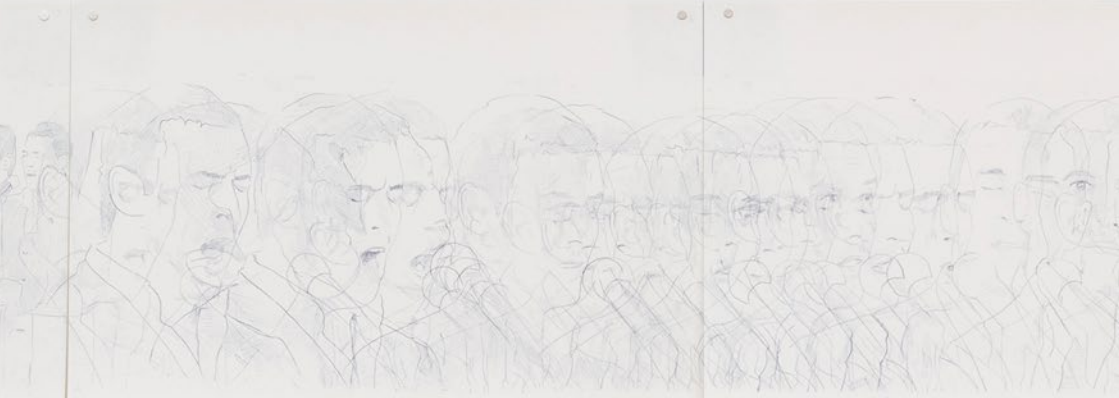
Artists of Borderland Residencies 2025/26

- Taha Afefe
- Narek Arushanyan
- Persijn Broersen & Margit Lukács
- Krista Burger
- Rachel Daniëls
- Pauline Debrichy
- Fedele Maura Friede
- Dafna Gazit
- Helena
- Elizabeth Hoak-Doering
- Marcus Kaiser
- Tobias Kaspar
- Jungwoon Kim

artist overview

- Michel Klöfkorn & Marie Gavois
- Francesco Marzano
- Naho Matsuda
- Shilpa Nayudu
- Tamar Oosterhof
- Vika Prokopaviciute
- Michelle Samba
- Anne Schülke
- Kate Studley
- Martin Toloku
- Eşref Yıldırım

Taha Afefe (*1991, Palestine)





The Canary in the Coal Mine

Drawing, 2025

Ballpoint pen on paper
29,7x 42 cm, series of 20

The Canary in the Coal Mine consists of 20 A3 drawings on copy paper. The series is based on a performance of the song *School of Love* by Kadim Al Sahir. Through layered, hand-drawn reproductions of the same video frames, the artist uses repeated copying to build the imagery. Mimicking a canary that stops singing when in danger, the song is interrupted before its end.

About the artist

Taha Afefe is an artist based in Haifa (Israel), working in digital art, painting and prints. Through his work, he explores themes of belonging and identity within the context of refugee experiences, reflecting on the role of typography and language in shaping identity. He attempts to capture contemporary public moments and render them more personal and intimate.

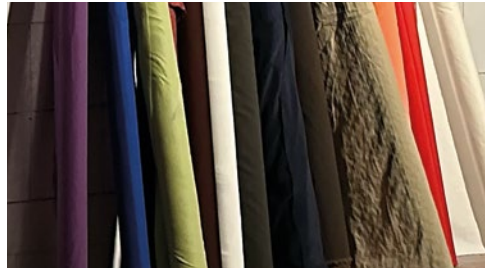
In 2025—26 he was an artist in residence at Ateliers Höherweg 271 Dusseldorf (Germany).

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Narek Arushanyan (*2005, Armenia)





Fabric Rolls

Wall installation, 2025

Mixed textiles

Size varies

Arushanyan uses the ready-made to explore magical practices, focusing on conceptual questions and the creation of the environment. Using everyday objects, the artist destroys the idea that effort is a measure of artistic value. At the same time, art is considered as a form of resistance and an environment for unity. Textiles are a body of collective knowledge and an intertextual material form that experiments with individual and communal experiences to create a shared material context.

About the artist

Narek Arushanyan is an artist based in Yerevan (Armenia), working across visual arts and collective practices. Arushanyan's work explores themes of sexuality, magic, political research and collective publishing, often working around personal and collective politics. He is a contributor to the newspaper *Revolutionary Health* and *Health for the Revolution*, collaborating with other artists to produce issues through collective reading, translation, organisation, and distribution.

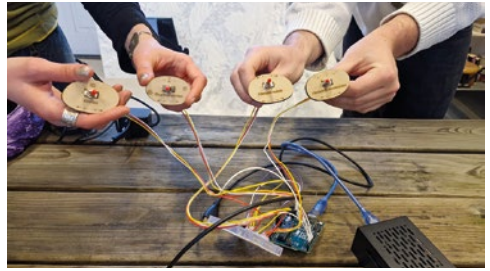
In 2025–26 Arushanyan was an artist in residence at Weltkunstzimmer Dusseldorf (Germany).

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**Margit Lukács
& Persijn Broersen
(*1973/4, Netherlands)**





Troubadour

AI generator with dials to select different oracle outcomes:

Raspberry Pi, monitors, video projection
30x50 cm, 2 monitors 30x20 cm

Worktitle: River, Weep for Me
HD Video

The Rhine, a river that forms a border between Germany and France and has shaped identities and mythologies, exists between fact and fiction—a site of battles, deities, fairies, and trade. Lukács and Broersen, in collaboration with writer Nat Muller and Visual Methodologies of the University of Applied Sciences Amsterdam, developed a local, solar-powered, slow-AI story generator: a poetic techno-oracle linking Rhine mythology with critical theory, ecological data, and non-human perspectives.

This AI troubadour speaks as the river: a fluid interface through which its stories, knowledge, and hidden logics can be accessed and reimaged. Its rants and visions form the basis for a film in which hybrid horses—half human, half beast—rise from the water as messengers of death.

About the artist

Persijn Broersen & Margit Lukács are an artist duo based in Amsterdam (Netherlands). Their artistic inquiry is rooted in a deep engagement with media theory, art history, and mythology. Drawing from cinematic, scientific, and historical sources, they reimagine landscapes and natural phenomena through digitally layered environments. Their work reflects on the politics of representation and the appropriation of nature—reconfiguring dominant narratives through fragmented, multi-perspective storytelling.

In 2025–26 they were artists in residence at Odapark. Center for Contemporary art Venray (Netherlands).

Contacts

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Krista Burger (* Netherlands)





Efficient Tegenwind

Site specific installation, ongoing project
Bamboo, sisal tread, found plastic bags

Working under the name *Heimprofi*, visual artist Krista Burger explores the intersection of architecture, landscape, and immediate surroundings. Her practice extends into public space as a site of negotiation, engaging with found materials and contingent conditions. Central to her work is a concern with the relational dynamics between diverse art forms and collaborative modes of production. By responding to specific environments, she creates site-specific works in direct dialogue with their locations.

About the artist

Krista Burger is a visual artist based in Arnhem (Netherlands), working in performance, theatre, interventions, drawings and murals. Her work engages with the subtle structuring of public and private space. In doing so, she mobilises the vernacular of everyday life as both material and conceptual framework.

In 2025—26 she was an artist in residence at Greylight Projects in Heerlen (Netherlands).

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Rachel Daniëls (*1998, Belgium)





Sound of C

Light installation, 2025
C-Mine, Genk
Size varies

Rachel Daniëls presents a series of reinvented rubber cable bridges in her installation. These structures, integrating stained glass and laser-cut symbols, serve as a meditation on the precariousness of networks, borders, and identities. By scattering these objects throughout the space, she suggests both emerging and severed connections.

Using steel and construction fences, Daniëls critiques power structures and the friction between collective experience and individual desire.

About the artist

Rachel Daniëls is a multidisciplinary artist based in Brussels (Belgium). Her work leads a double life, emerging from “interzones” and non-places to enter institutional contexts. In these settings, her installations reveal contrasting layers of meaning and reception.

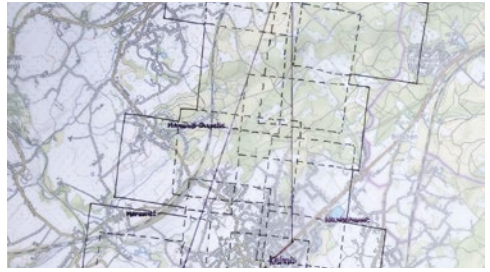
In 2025—26 she was an artist in residence at the Ludwig Forum Aachen (Germany).

Contacts

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Pauline Debrichy (*1998, Belgium)





So they stack the deck

Installation, 2026

Print on foil, glass, zinc, wood

280x150x100 cm

A structure of threaded rods support zinc plates and glass panes taken from the building's former windows. On the plane surfaces appears the map of Neutral Moresnet, the small territory once situated between Prussia and the Netherlands whose undefined borders created a temporary neutral zone. Intersecting with the rectilinear grid of the window panes, the map disrupts the architectural order of the space. Lines overlap and shift, revealing how borders emerge from human attempts to organize, appropriate, and control space. The installation transforms the architecture into a spatial reflection on territory, perception, and the fragile construction of boundaries.

About the artist

Pauline Debrichy is an artist working between Vienna and Belgium. Her artistic practice spans sculpture, photography, and site-specific installations, often exploring the relationship between architecture, space, and perception. Her works frequently respond to their surroundings, reflecting an interest in urban environments and the shifting boundaries between private and public space.

In 2025—26 she was an artist in residence at art au centre x les chiroux in Liège (Belgium).

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Fedele Maura Friede (*1997, Germany)





Verschüttetes
Drawing, 2025
Watercolor, colored pencil
Chalkboard surface
23x20cm

Fedele Maura Friede prepares panels with a multi-layered chalk base, a process of gradual buildup and sanding that mirrors her drawing technique. By repeatedly applying and removing layers, a sense of depth is created where traces of erased work shine through the new. This tactile process parallels the search for memory and the passage of time. Like a landscape overshadowing its past, the work uses detail and ephemera to explore how sensory traces—like smell—surface from deep within.

About the artist

Fedele Maura Friede is an artist based in Leipzig (Germany), working in drawing, printmaking, and text. Her work moves between microcosm and grand panorama. The non-linearity of the narratives inherent in her works continuously provides new perspectives.

In 2025—26 she was an artist in residence in Viersen as part of the Peters-Messer-Stipendium der Stadt Viersen (Germany).

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Dafna Gazit

(*1971, Israel)





Observation Point, Jerusalem Boardwalk

Print on wall, 2026

19th-century printing technique, wall
60x250 cm

Printed directly onto the wall, the photographic installation presents the view of East Jerusalem as seen from the *Armon HaNatziv Promenade* (ha-Tayelet). Applied some time before the exhibition, the image has since been gradually altered by light, allowing the work to evolve over time. What appears at first as landscape reveals a terrain marked by layered histories and shifting claims of belonging. The wall becomes both image carrier and site of transformation, reflecting how land is continuously organized, inscribed, and renegotiated.

About the artist

Dafna Gazit is an artist and professional photographer based in Dusseldorf (Germany) since 2024. Gazit's work explores the intersection of contemporary photography and its historical origins. Reconstructing nineteenth-century photographic techniques, she works through all stages of production, combining digital and analog methods while shifting the focus from capturing a moment toward capturing light itself. Materials, time, weather conditions, and chance shape the outcome, making each work a singular and unrepeatable object.

In 2025—26 she was an artist in residence at Museum Goch (Germany).

Contacts

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Helena (*2001, United Kingdom)





The Archive

Installation

Industrial shelves, wax-cast pigeons,
electric fan, plastic sheet, CCTV camera,
monitor, mobile phone, headphones

Various sizes

Under the title *The Great Misunderstanding*, Helena conducts artistic research into the power dynamics of interspecies cohabitation. Through multimedia installations that function as interactive set designs, she examines how the classification of nature— influenced by figures like Carl Linnaeus— facilitates control and extraction. Her work, including the fictional Archive, invites audiences to reflect on the power relations between audience, performer, and director that constitute how we relate to each other, other species, and landscapes.

About the artist

Helena is an interdisciplinary artist based between the Netherlands and Vienna, Austria. In her ongoing artistic research, Helena critically examines the prevailing narratives and power relations that constitute how we share urban space in relation to each other and our (in-)animate environment.

In 2025—26 she was an artist in residence at Museum Het Nieuwe Domein Sittard (Netherlands).

Contacts

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Elizabeth Hoak-Doering (*1966, USA)





A Body — A Border (Groeve de Nieuwe Keel)

Documentation of an experiment

Pigmented ink print, on Hahnemühle photo rag

12x12 cm, series of 10

A series of photographs examines the relationship between the body's spatial boundaries and national borderlines. *The Groeve de Nieuwe Keel* quarry lies beneath Belgium and the Netherlands, connecting them in an underground cave, where the border is a hand-drawn line on the wall. In collaboration with Belgian photographer Christian Charlier, an experimental performance was recorded in the cave's darkness: participants stood fixed on the border-line and moved freely with a photographic torch, reaching toward the edges of their body's range of movement—and between nations. The resulting light drawings illuminate the cave's graffiti and traces of quarrying while illustrating borders as subjective and physically experienced constructs.

About the artist

Elizabeth Hoak-Doering is an American Cypriot artist and writer whose current work explores ancient and contemporary graffiti. Combining field documentation with research-based artistic practice, she translates traces of human activity from historical and urban environments into visual forms. Known for kinetic installations and experimental drawing across diverse media, her work engages questions of meaning and mark making, gesture and identity.

In 2025—26 she was an artist in residence at Atelierhaus Eupen (Belgium).

Contacts

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Marcus Kaiser
(*1967, Germany)





eclectic clouds

Mixed media installation, 2025

Size varies

Clouds form around tiny particles—from sea salt and industrial ash to pollen—creating a “flying river” in the sky. In the Amazon rainforest alone, trees pump 20 billion tons of water daily toward the Andes. Beyond the physics, clouds serve as a kind of Rorschach test for the soul, reflecting our moods and spiritual sensibilities through their fleeting beauty. But as we chase the dream of weather control and master hyperrealistic computer animations, we can no longer distinguish between “real” and man-made clouds.

Contacts

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About the artist

Marcus Kaiser is an artist based in Dusseldorf (Germany). He creates *opernfraktalstructures*—comprehensive contexts or biotopes where he lives and works. Drawing on his background in cello and fine arts, he weaves audio, video, and live concerts into long-term sedimentation processes. His practice focuses on organic growth and diversity, ranging from rewilded landscapes to inner-city rainforests. These environments serve as the humus for new works, achieving a steady state.

*“Alles was dauert klingt.”
“Everything with duration sounds.”*

In 2025–26 he was an artist in residence at Greylight Project Heerlen (Netherlands).

Tobias Kaspar (*1984, Switzerland)

SIMPLYBASIC
42-43
265(2.5)

SIMPLYBASIC
42-43
265(2.5)

SIMPLYBASIC
42-43
265(2.5)

SIMPLYBASIC
43
265



Shoe Frottage (Simply Basic)

Crayon on paper, artist's frame, 2026

21x30 cm

A series of frottages taken from different shoe soles forms the basis of this work. Each piece is offered at the retail price of the corresponding shoe, relocating the question of value from the artist's position in the art market to the object itself. By equating artwork and commodity through pricing, the project examines authorship, circulation, and the systems through which value is produced in both fashion and contemporary art.

About the artist

Tobias Kaspar is a conceptual artist based in Riga (Latvia) and Zurich (Switzerland). Since the early 2010s, his work has gained institutional recognition in the context of post-appropriation and institutional critique. His work extends beyond institutional formats into long-term research, examining the production and reception of art. A central theme is the relationship between surface and identity, explored through textiles, architecture, and packaging—covers that both protect and represent. By scrutinising authorship and the desire for uniqueness, Kaspar critically addresses the construction of individual signatures and the mechanisms of the contemporary art field.

In 2025–26 he was an artist in residence in Mönchengladbach as part of the Internationales Atelierstipendium Mönchengladbach (Germany).

Contacts

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Jungwoon Kim (*1981, South Korea)





Untitled

Installation, 2026
Silicone, pigment
Various sizes

During her residency in Eupen, Jungwoon Kim closely engaged with the surrounding environment, collecting fallen leaves and observing natural forms, transforming them into cast sculptures that capture ephemeral processes and spatial interactions. Her work oscillates between the organic and the artificial, inviting viewers to experience sculpture as an otherworldly presence.

About the artist

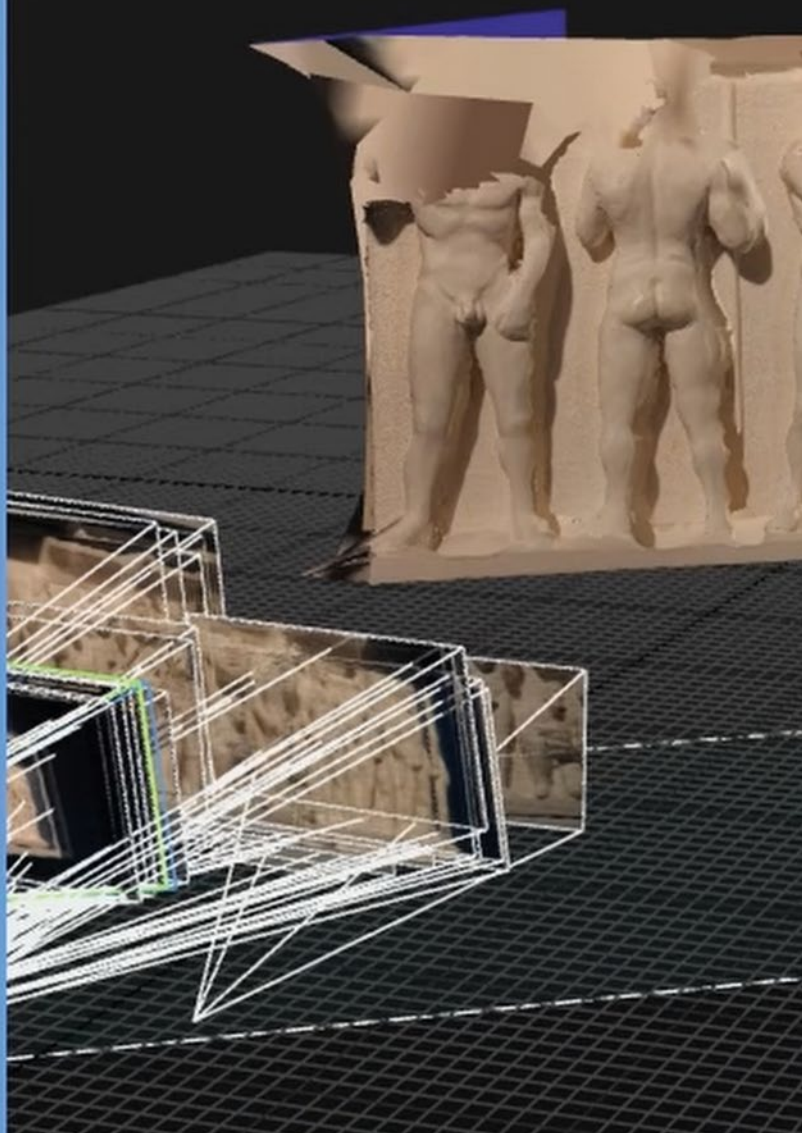
Jungwoon Kim lives and works in Dusseldorf (Germany). Her sculptural practice explores adaptation, otherness, and shifting power dynamics through soft, flexible forms that contrast with traditional rigidity. Using materials such as silicone and translucent elements, she creates sculptures that appear both vulnerable and autonomous.

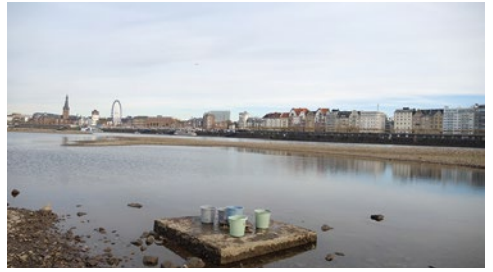
In 2025—26 she was an artist in residence at IKOB, Eupen (Belgium).

Contacts

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**Michel Klöfkorn
& Marie Gavois
(*1967, Germany,
*1984, Sweden)**





Borderland - not a film, but the result of nervous thinking during the residency field trips

DCP color, 10 min.

Klöfkorn Gavois, 2026

About the artist

Marie Gavois and Michel Klöfkorn (Sweden, Germany) have collaborated as a duo since 2014, working across sound, performance, film, installation, and text. Their joint practice draws on live collage, staged narration, intervention and documentary processes to create works that navigate the poetic and political layers of contemporary life.

In 2025—26 they were artists in residence at Hausmuseum Alt-Otzenrath, Hochneukirch (Germany).

Contacts

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Francesco Marzano
(*1992, Italy)





Washing Memories—Liquid Archive

Long durational performance, 2026

Zinc tub, water, projection, photographs

100x75x45 cm, 250 l

In *Washing Memories—Liquid Archive*, Marzano engages with photographs from his personal archive. Shown in arbitrary succession on the water cupped between his hands, the images soften, drift and gradually lose definition. While they dissolve almost as soon as they appear, a spoken narration traces what they seem to depict. Memory, conjecture and fiction fold into one another, transforming the private visual notes into a fluid narrative that raises questions about remembrance, documentation and the ephemerality of images.

About the artist

Francesco Marzano is an interdisciplinary artist based in Cologne (Germany) whose practice spans performance, sound, photography, and installation. His work explores autobiographical practices and the relationship between memory and presence, as well as the dynamics between individual and collective experience and ephemeral environments.

In 2025—26 he was an artist in residence at Museum Schloss Moyland (Germany) in collaboration with the Marina Abramović Institute.

Contacts

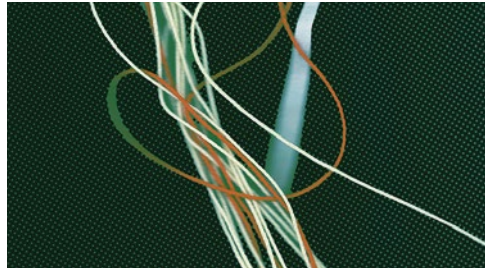
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Naho Matsuda (*1986, Germany)





Parachute Leaves

Object, 2026

Washi-paper, polyester

Various sizes

During autumn last year, Naho explored the history of Krefeld's silk industry and cartographed the city's mulberry tree population. White mulberry leaves are the primary food source of the silkworm and are known for their polymorphic shapes, meaning that leaves on a single tree can vary from simple lobed to gloved shapes with many variations in between. During WWII, the parachutes of the German airborne forces were made from mulberry silk. There were various attempts to set up a whole silk supply chain in Germany, instead of relying on imported silk cocoons from abroad. These paper sculptures follow some of the packing instructions for parachutes to jump from a height of 400 meters.

About the artist

Naho Matsuda is a German-Japanese visual artist based in Munich. Her work examines forms of languages and modes of communication of humans as well as non-human perspectives. Her recent projects explore how men apologise, when dogs can be weaponised and how we use our hands to imitate animals.

In 2025—26 she was an artist in residence at DIE)PFÖRTNERLOGE(Krefeld, BBK Niederrhein (Germany).

Contacts

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Shilpa Nayudu
(*1987, India)





Porous Membranes

Polyptych, 2026

Fibre, watercolour, handmade paper, embroidery

180 x 120 cm

The artist approaches borderlands not as fixed geopolitical lines but as living, permeable thresholds, akin to the membranes of the human body. Geography is reimagined as something that loosens and shifts within paper handmade by dissolving maps. What once appeared fixed lingers only as traces, softened and open. Borders no longer assert themselves as lines of authority, but emerge as sites of exchange, interaction, and transformation.

About the artist

Shilpa Nayudu is an artist based in Goa (India), whose practice spans multiple mediums and is rooted in an exploration of the human body and mind—their resilience, rhythms, and innate intelligence that connect us to one another and to the world around us. She finds meaning in the quiet beauty of everyday life and is drawn to the pace and values of slow living.

In 2025—26 she was an artist in residence at Weltkunstzimmer Dusseldorf (Germany).

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Tamar Oosterhof (*1987, Israel)





Fence/Wall

Painting, 2025

Mixed media

350x120 cm

The wall-sized artwork depicts an entrance and exit gate—a structure that knows only “in” and “out”. It functions as a regulatory, protective and exclusionary barrier. This rigorous and exacting regulatory framework finds its antithesis in the painting’s execution. It is painted on stretched canvas, revealing the underlying support material and structure. Attempts to repair the image are on display for all to see, reminiscent of open surgical scars. The painting itself seems to defy all boundaries, freeing itself from them or rebelling against them. The artist’s depiction shows a familiar scene and recurring motif in her work: the entrance and exit gates of her kibbutz. The gate symbolises control and security, regulating the flow of people into and out of the community. However, it functions as an image of the aesthetics of fear, examining how a childhood landscape defined by fences shapes a persistent consciousness of threat from the outside, and raises a fundamental question: does the fence ensure security—or does it, in fact, perpetuate the very sense of fear?

About the artist

Tamar Oosterhof is a multidisciplinary artist based in Haifa (Israel), working across stage, video, and visual arts. Her practice is deeply rooted in the geographical and cultural periphery, where she utilises art as a gateway for dialogue between diverse populations. Through her creative and educational work, she fosters complex discourse around sensitive issues. Guided by principles of peace and compassion, Oosterhof’s work reflects a profound belief in the human capacity for social change.

In 2025—26 she was an artist in residence at Ateliers Höherweg 271 Dusseldorf (Germany).

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Vika Prokopaviciute
(*1983, Lithuania)





CELL

Painting, 2025

Oil on linen

80×50×4 cm

The three interconnected works—*WHISK*, *FLUTTER*, and *CELL*—speculate on the blurred lines between border and center. These paintings function as a non-figurative language in flux: *WHISK* creates a rotating, cage-like space; *FLUTTER* stretches to the edges with increasing speed; and *CELL* settles into a static new order. Together, they reflect the fluidity of visual narratives, where meaning is never fixed but constantly unfolding.

Contacts

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About the artist

Vika Prokopaviciute is a painter based in Vienna (Austria). Her paintings evolve in a continuous dialogue, forming a network of interrelated images. Each work speculates on the preceding one, offering an alternative perspective on perception and representation. Through subtle shifts in form, colour, and composition, she creates a dynamic interplay between abstraction and figuration, allowing space to twist, bend, and carve open. This fluidity of perspective keeps the viewer in a state of constant flux, navigating between multiple viewpoints. Her work invites a reconsideration of established structures, questioning how we construct and interpret visual narratives. By embracing ambiguity and openness, Prokopaviciute's paintings suggest that meaning is never fixed but always in motion, unfolding through the act of looking.

In 2025–26 she was an artist in residence at Ludwig Forum für Internationale Kunst Aachen (Germany).

Michelle Samba (*1990, Netherlands)





Rhine Mouth Resonant Kit

Spatial drum installation, 2026

**Second-hand and repaired percussion,
sediment, debris, water, glass vessels**

Variable duration and dimensions

Rhine Mouth Resonant Kit is a spatial installation from second-hand drums, cymbals and hardware with sediment and water from the Rhine delta as resonant medium. Copper and metallic surfaces reference conductivity, extraction, reflection. The kit is displayed as a sculptural instrument, accumulating meaning without being played. Imposed components become condition, a procedural score testing what may sound, what is sealed, extracted, transformed, what returns as silt. The Western drum kit is an inherited grammar, someone decided, and it spread. Drumming is timestamping. Purely sculptural or activated by the artist. No amplification required.

About the artist

Michelle Samba, based in Amsterdam (Netherlands), is an interdisciplinary artist and musician whose practice stages charged materials like percussion, blood, rope, table and chair, voice and ritual, to probe power, complicity and how bodies carry meaning within institutional frames.

In 2025—26 she was an artist in residence at Museum Schloss Moyland (Germany) in collaboration with the Marina Abramović Institute.

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Anne Schülke (*1973, Germany)





White Balance

Wall object, 2026

Print on fabric, steel, magnets

126×45.5 cm

A steel frame bears magnet-held fabric layers depicting two dark silhouettes of bodies. Through the translucent surfaces, the images beneath remain partially visible. They overlap, soften and partially dissolve into one another. What becomes visible hints at what cannot be directly seen, alluding to a body in constant motion and transformation.

The work reconfigures imagery from the three-channel video installation *White Balance* (2021) into a tactile, spatial form. One channel was printed on a 20-metre strip of synthetic fabric and installed on the floor at KIT (Kunst im Tunnel), Dusseldorf; visitors walked over it. After the exhibition, Anne Schülke cleaned the fabric and cut it into panels. In collaboration with designer Markus Wilkens, she developed an object made of flat steel tiles that frames the image sequence and explores the interplay between body, image, and sense of self.

About the artist

Anne Schülke is a media artist based in Dusseldorf (Germany). With a background in literature and philosophy, she completed her PhD with a focus on autofiction. Her artistic work spans text, video, audio, scans, installation, and artist's books. Often situated between exhibition spaces and the public sphere, her works reflect a sensitivity to context and encounter.

In 2025–26 she was an artist in residence at Projektraum Kranenburg in Haus van der Grinten, Museum Katharinenhof (Germany).

Contacts

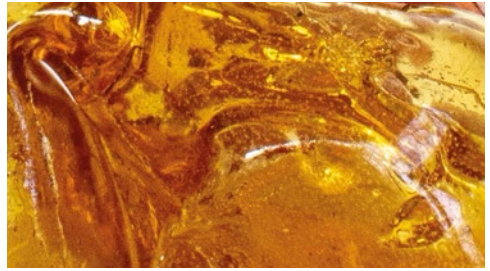
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Kate Studley
(*1995, United Kingdom)





Time stands still for no-one

Installation, 2026

Pine resin, castor oil,

installed on a wood and steel plinth

100x90x60 cm

Kate Studley's artistic practice explores themes of belonging within the cycles of growth and decay through research into natural materials. Using locally sourced materials such as pine resin, clay and hemp, the artist creates site-specific installations that embrace the concept of ephemerality. The sculptures react to their environment, decomposing and transforming throughout the exhibition, thereby visualising time as a lived, non-linear process rather than a static chronology. They adjust and react to their surroundings, slowly decomposing and changing over the course of the exhibition. This invites viewers to experience the passage of time as a movement and to reflect on humanity's fleeting presence.

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About the artist

Kate Studley is based in Aachen (Germany). She is interested in the cross border dialogue between the Netherlands, Germany and Belgium and how this can be communicated through natural and local materials. Having been raised on the English / Welsh border, location continues to contribute to her artistic research. Her work focuses mainly on how location and material can distort or enhance the perception of time, visualised through sculptural and installation works that are often site specific. Studley's work is largely project and research based, and is mostly conducted and exhibited throughout Germany, the Netherlands and Belgium.

In 2025–26 she was an artist in residence in Moers as part of the Kunststipendium der Stadt Moers (Germany).

Martin Toloku (*1992, Ghana)





Without Bodies

Video, 2025/2026

Single channel, 10 min

Videographer: Eşref Yıldırım

Without Bodies is a piece that Martin Toloku developed during his time at the BORDERLAND RESIDENCIES. It is a live performance video work. It captures moments of travel within the Kalkar region, where a foreign body wanders its environment while searching for its way around. As it moves between different borders, the body leaves traces of its invisible and physical interactions, creating a calibrated record of history in a specific moment in time. The piece incorporates bandages as a symbol of healing, using a ritualistic approach to the body. The use of a travelling bag relates to how luggage bears witness to our shared experiences between borders. They also carry a lot of history and memories of our daily lives and struggles, which can be seen as scars. The work recreates the experience of travelling between portals as an invisible entity in a physical realm.

About the artist

Martin Toloku is a multidisciplinary artist based in Amsterdam (Netherlands), whose practice evolved over the years from carving to installation, performance, video work, studio practice and collaboration with animals, specifically termites and aquatic species. He is fascinated about the deterioration of materials, memories they inhabit and seeks to explore spontaneity as revolutionary aesthetics, experimental inquiries while investigating decay in relation to time, space, life, and death.

In 2025—26 he was an artist in residence at Museum Schloss Moyland (Germany) in collaboration with the Marina Abramović Institute.

Contacts

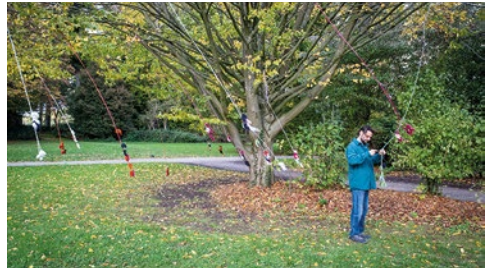
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Eşref Yıldırım
(*1978, Turkey)





Tying the rain

Installation, 2025

Video, yarn

Various sizes

Tying the Rain is a performance project exploring the desire to hold onto something inherently fluid and impossible to grasp. The title refers to this attempt, as well as to the name of Yıldırım's late dog, Yağmur (rain). Developed in the garden of Museum Schloss Moyland, after the final day of his *Camouflage* performance, following a heavy rainstorm, the work features knitted elements inspired by youth friendship bracelets and falling raindrops. These strips, originally hung from trees, are suspended from the ceiling of the exhibition space in a dialogue with a video of the performance.

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About the artist

Eşref Yıldırım lives and works in Istanbul (Turkey). He focuses on themes of media representation, power dynamics, and social taboos. His works explore the lives of individuals shaped by the pressures of social hierarchies, gender roles, and racial prejudice. Using recycled materials and maintaining a strong connection with painting, he reflects on these structures in a way that feels personal yet universal. Narrative plays an important role in Yıldırım's work. Each piece carries traces of shared and individual histories, often shaped by the context and space in which they are presented.

In 2025–26 he was an artist in residence at Museum Schloss Moyland (Germany) in collaboration with the Marina Abramović Institute.

20m² Ocean

17/04/2026

Rhein Riff, Areal Böhler





Sound, choreography, textile, video 40 min duration

The wave inside architecture appears as a domesticated, miniature ocean—an engineered version of a natural phenomenon. A hybrid environment caught between the natural and the technological, it carves out a 20 m² Ocean where liquid space and unstable ground open a field for listening and gestures. The performance unfolds as a sonic mise-en-scène and a series of tableaux vivants, phrases forming feedback loops between thirteen performers and the wave. A collective try to cheer up and distract the audience.

By and with:

Marie Gavois choreography, sound, performance
Michel Klöfkorn sound, video
Rachel Daniëls guitar, lights
Francesco Marzano flute, performance
Naho Matsuda performance
Marcus Kaiser cello
Tamar Oosterhof performance
Martin Toloku performance
Taha Afefe performance
Fiona Fabulous drag, performance
Narek Arushanyan performance
Mirjam Baker surfing, performance
Mik Quantius voice, performance

project

coordination | communication

Ingrid Misterek-Plagge, Nathalie Sofie Schulz, Joep Vossebeld

webdesign

Morphoria Design Collective, Düsseldorf

residencies

Ludwig Forum für Internationale Kunst, Aachen | Museum Schloss Moyland | Weltkunstzimmer Düsseldorf | Ateliers Höherweg, Düsseldorf | IKOB, Eupen | Atelierhaus Eupen | Museum Goch Greylight Projects, Heerlen | Projektraum Kranenburg | DIE | PFÖRTNERLOGE (Krefeld) | Art au Centre, Liège | Internationales | Het Nieuwe Domein, Sittard | Odapark center for contemporary art, Venray | Peters- Messer-Stipendium der Stadt Viersen | Buitenplaats Kasteel Wijlre

www.borderland-residences.eu

BORDERLAND RESIDENCIES is a project of Kulturraum Niederrhein e.V. in cooperation with Odapark center of contemporary art and the participating regions and residencies.

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exhibition

Areal Böhler | areal-boehler.de

Kulturraum Niederrhein e.V. | kulturraum-niederrhein.de

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