



From the last five years and specially made for the  
'Working Anniversary Party' - April 27, 2023.

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2023

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FAVOURITE MEMORIES BY THE ARTISTS Being able to use the space of NNT where a lot was happening and actors and dancers were rehearsing, spending a summer month in Groningen working hard and swimming in lakes. - Hilde Onis / The long, hot, inspiring summer residency of 2018. Endless amounts of fries, bubbles and friends - Mylan Hoezen / My wedding party one week before the opening of our show. - Elise Ehry / Plenty of many good memories! I don't have a favourite one. Singing songs with my friend Ola, who took care of my son, about the gay sauna at the house of one of its ex regulars. Not being recognised by my own baby as I was performing my male rapper alter-ego but then helping my son to overcome his fear of bearded men by breastfeeding him as a male. Sexy photo from Kitty to Radek I received on my phone :\*\*. Speaking to Mark, one of the sauna men, about love and transcend sex experiences. - Alicja Nowicz / My most funny memory during the residency is when I was working with Joblin on the screen print of the fabric. It was the pandemic and we had to have a declaration to be able to go out after curfew. We both did it, and as it took us 12 hours to screen print the 15 meters of fabric, of course we had a little wine afterwards. On my way to the house on the bike, I felt quite secure because of having the declaration with me. I was talking with a friend on the phone and a police car came and stopped me. They didn't want to see my paper but also reminded me that I could not bike with a phone. They asked me what I was doing out and I talked about the screen printing. They didn't know what it was so I explained how it worked with some big gestures (my Dutch and their English was not so good), mimicking the frames. the spreading of the paint and rolling the fabric. They finally told me that it was okay for this time. When I arrived home I received a message from Joblin asking if I met the cops in the street. When I said yes she explained that they also stopped her and when she told them about screen printing they responded: « Oh yes we met your friend ». That made me laugh a lot. - Clara Saito / During our residency we stayed at the Scandinavian village by the Patersvoldsemeer. It was a very romantic idea staying at the wooden cabins by the lake. In reality it was quite a workout, curling back and forward to the city, visiting Mospit of Creation (where we held our studio and Hoghouse (the exhibition space). One evening though we cycled back in the dark a long the lake with the full moon and all the frog sounds coming from the water. It was such a blissful moment! - Blitter Splatter / The kindness, the unlimited support and love we received during the residency from het resort team and all the others. - Joseph Marzolla



Het Resort wordt opgezet in drie fases, in fase één, de prelude (2017), wordt het model gevormd en het netwerk opgebouwd. Fase twee is de opstart van de pilot (2018/2020), hierbij wordt het plan op haalbaarheid getoetst en wordt gezocht naar balans in de doelstellingen. Na deze periode van 3 jaar is er een basis gelegd voor fase drie, permanent, een blijvend resort dat vanaf 2021 een permanente plek hoopt in te nemen in de culturele infrastructuur van Groningen.

**werkperiode**

Eén seizoen bijeen 3 kunstenaars aan eenzelfde atelier en locatie waar vanuit zij aan site

**Doel**-----

**Artikel 2**-----

1. De stichting heeft ten doel: -----
  - a. het verbeteren van de wereld; op creatieve wijze laten -- zien dat alles kan, -----
  - b. het verrichten van alle verdere handelingen, die met het vorenstaande in de ruimste zin verband houden of daartoe bevorderlijk kunnen zijn. -----
2. De stichting tracht haar doel onder meer te verwezenlijken -- door het opzetten van kunstprojecten vanuit "het resort" ---

*resort regulations*

*To guarantee a pleasant stay for every resorter at het resort, we request that you follow the house rules below. Het resort has stated in a number of house rules what is expected of the resorters within het resort and what you can expect from us.*

*Het resort brings you:*

*The ongoing story of art featuring prosperity, misfire, free champagne, refreshing scenery and handsome artists. Het resort organizes residencies for contemporary artists at uncanny locations. These seasonal episodes offer a retreat for daily art practice and provide space and time to enter into collaboration and tricky projects. Testing favorable and unfavorable conditions het resort sees to figure out in a series of site-specific shows how art can stand it's ground in certain contexts.*





S01E01

Als Het Resort de plek is waar kunstenaars tot rust kunnen komen, dan is water het essentiële element ter verkoeling. Tussen het harde werk door in







# Handelen in strijd met regels ruimtelijke ordening

## 1 Handelen in strijd met regels ruimtelijke ordening

Met welke regels voor ruimtelijke ordening zijn de voorgenomen werkzaamheden in strijd?

- Bestemmingsplan
- Beheersverordening
- Exploitatieplan
- Regels op grond van de provinciale verordening
- Regels op grond van een AMvB
- Regels van het voorbereidingsbesluit

Beschrijf hoe en in welke mate de voorgenomen werkzaamheden in strijd zijn met de regels voor ruimtelijke ordening.

huidig gebruik: benzinstation  
nieuw gebruik: cultureel maatschappelijk

Beschrijf het huidige gebruik van de gronden of het bouwwerk.

bedrijf, verkoop gas/benzine

Beschrijf het beoogde gebruik van de gronden of het bouwwerk.

cultureel maatschappelijk met ondersteevende horeca

Beschrijf de gevolgen van het beoogde gebruik voor de ruimtelijke ordening.

② Is het beoogde gebruik tijdelijk van aard?

- Ja > Vul hieronder eerst in hoeveel hele jaren het beoogde gebruik duurt en vervolgens het aantal maanden (bijvoorbeeld: 0 jaren en 6 maanden of 1 jaar en 3 maanden)
- Nee

Hoeveel hele jaren duurt het gebruik?

5 maanden, 3 september 2018 t/m 31 januari 2019

Hoeveel maanden duurt het gebruik?

5 maanden

Hebt u een rapport nodig waarin de archeologische waarde van het terrein dat zal worden verstoord in voldoende mate is vastgelegd?

- Ja
- Nee

Wordt er afgeweken van het exploitatieplan?

- Ja
- Nee

Geef aan waarom en de mate waarin wordt afgeweken van het exploitatieplan.







Hallo Ellen en Karina,

Bij deze de schetsen van ons plan voor het Spread Zinefest. Het Japanse thema heeft ons geïnspireerd om de boekjes en posters rond te laten draaien zoals dat gebeurt met de sushi in sommige sushi-restaurants. Het rondgaan van de boekjes en posters gebeurt op een zeer laag tempo zodat het voor de bezoekers makkelijk is om het drukwerk te bekijken, op te pakken of neer te leggen. Het formaat van de draaimachines is uiteraard eventueel nog aan te passen aan het aantal drukwerken.

Zowel binnen als buiten willen we buiten zwart grind plaatsen waar we objecten (gedeeltelijk) in kunnen zetten. Het gebruik van het zwarte grind is, even voor de duidelijkheid, vrij van smeerboerlijz zoals modder en stof.

Buiten op het terrein slaan wij een shitload aan betonnen objecten op die tijdens het Spread Zinefest kunnen worden gebruikt als meubilair als dat zo uitkomt. De meeste vormen zoals die jullie voor de ogen komen in de schets zijn voorbeelden van hoe de objecten er uit zouden kunnen komen te zien. Vooral de opstelling op het middenterrein is wat lukraak, deze is nog in ontwikkeling en afhankelijk van hoe de ruimte daar is. Het middenterrein zal in zijn uiteindelijke vorm geschikt zijn voor recreatie. Maar ook in de zwarte overkapte karpaten-achtige omgeving is er mogelijkheid tot ontspanning. Wellicht is dit alleen weg gelegd voor de meer avontuurlijke recreant.

In het beste geval willen wij van zowel het dak van het BIM-huisje als de overkapping water laten komen. Bij de overkapping vangen we het water (gedeeltelijk) op met zelfgemaakte goten en leiden het daarmee weer richting het kanaal waar het overigens in de eerste plaats ook vandaan komt met behulp van waterpompen. In het geval van het BIM-huisje moeten we kijken of er een vergunning voor kan komen om het water op de stoep te laten te kletteren.

Het geheel zal er gegarandeerd voor zorgen dat mensen veel boekjes en posters gaan kopen.

s o n

on 2018;  
a

LEMENT-PROGRAM. DURING  
ECTED TO PARTICIPATE IN A  
EKS TIME THEY WORK ON  
TION. DURING MIDSEASON  
A SERIES OF TALKS. THE  
ERENT FACETS THAT AR-  
ER; TEXT, IMAGE, LAYOUT  
NT PROGRAM HET RESORT  
AM FOCUSED ON NEW-  
ART PROFESSIONALS TO  
THE NEXT GENERATION.

the exhibition. Participation is  
e, knowledge and each other.  
aterials used.



WORK PERIOD: 3 SEPT – 1 OCT 2018 | BUILD UP: 1 – 3 OCT 2018 | SHOW: 5 – 7 OCT 2018  
LOCATION: DUDOK AAN HET DIEP (FORMER GAS STATION) / TURFSINGEL 16 GRONINGEN

WANT TO PARTICIPATE MIDSEASON 2018? FILL IN THE FOLLOWING FORM.

NAME .....	EMAIL .....
BIRTHDAY .....	WEBSITE .....
ADDRESS .....	SIGNATURE .....
PHONE .....	

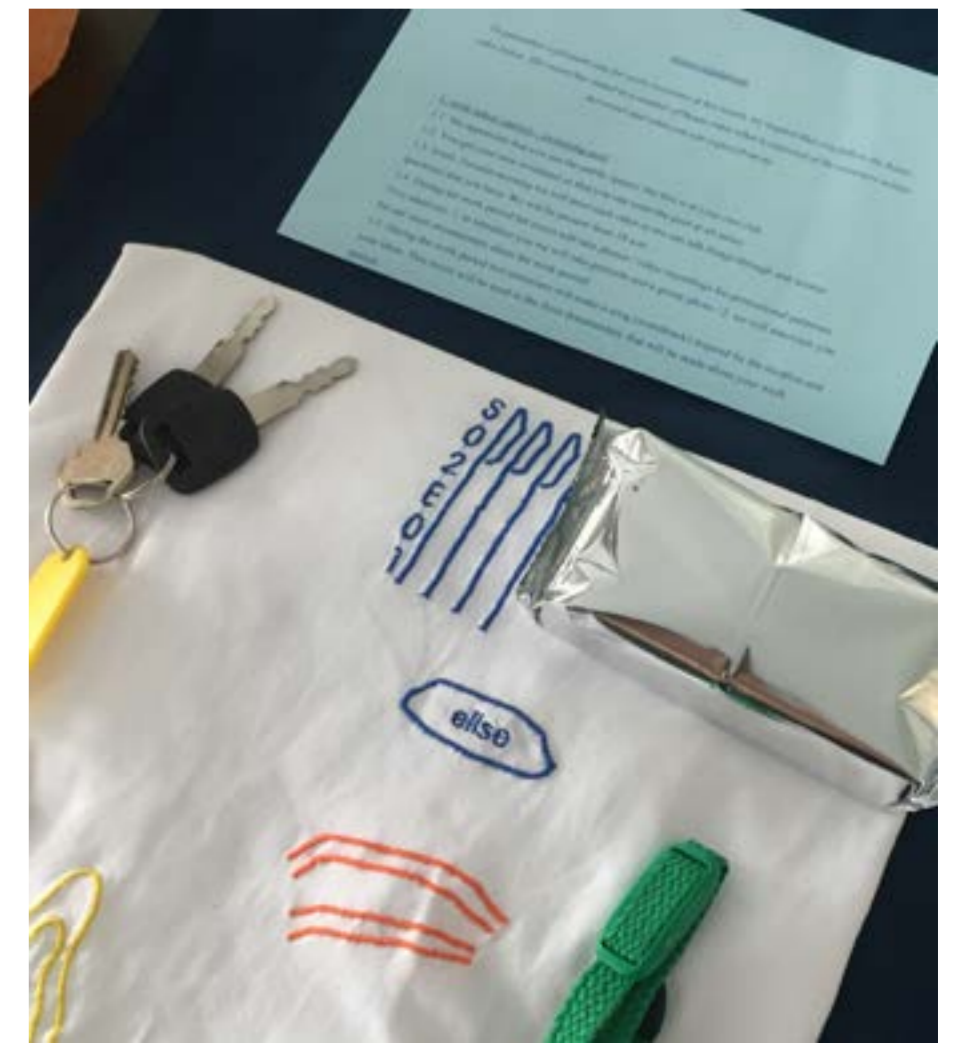




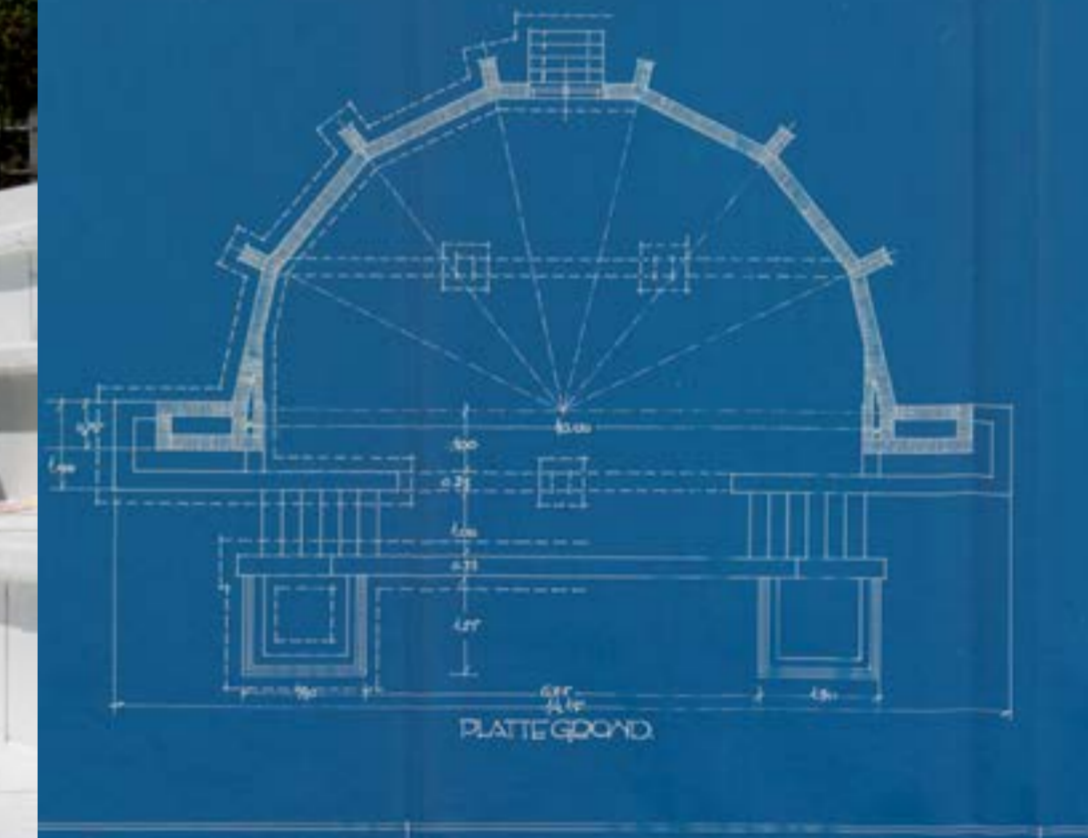
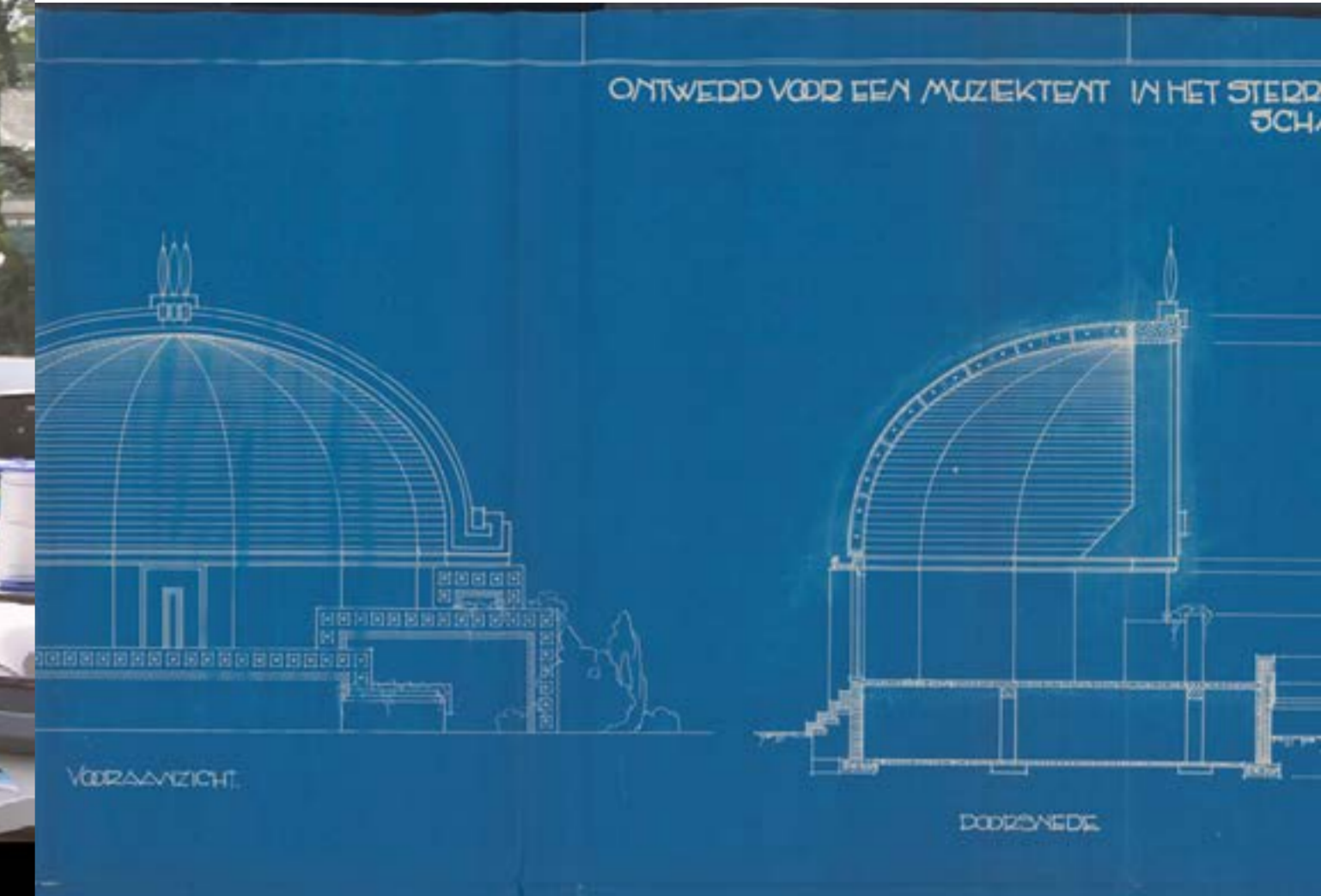
Alban Karsten's car crash in February. It was cold outside with a glass of champagne in hand next to the canal at the old gas station. I have never witnessed a car crash in my life, it was like being in a movie but shockingly real. The moment of collision and Alban getting out of the car with applause was just surreal. My mind couldn't comprehend the happening. - Anonymous











**aanvraag event.pdf**

Om een goed beeld te kunnen vormen van de aard en omvang van het evenement vragen we u om het evenement te omschrijven:

Website of Facebookpagina van uw evenement: [www.hetresort.nl](http://www.hetresort.nl)

**Locatie**

Vindt het evenement plaats op één locatie, meerdere locaties of volgt het evenement een route: één locatie

Vindt het evenement in meerdere gemeenten plaats: Nee

Vindt het evenement plaats op particuliere grond en heeft u toestemming van de eigenaar: nee het evenement vindt plaats op openbaar terrein

Is het evenemententerrein afgesloten: nee

Op welke ondergrond vindt het evenement plaats (meerdere keuzes mogelijk): zachte ondergrond zoals zand, gras e.d.

Waar verblijven de bezoekers (meerdere keuzes mogelijk): buitenlocatie

Vindt het evenement plaats in een horecagelegenheid: nee

**Publiek**

Type bezoekers: toeschouwer en deelnemer

Hoeveel bezoekers verwacht u per dag: 40

Hoeveel bezoekers verwacht u op het hoogtepunt: 80

Wat is het tijdstip van het hoogtepunt (van-tot): 17:00-20:00

As a visitor, I especially remember that time when I was immersed in the video and sculptures in my swimsuit, and went down the slide. <3 Super fun and inspiring to have collaborated on two editions of Midseason and S04E01 at Pictura. - Anonymous





gay sauna - geschiedenis .rtfd Open met Teksteditor

## Definitief gesloten!!

Sauna 't Pakhuisje heeft zijn deuren definitief gesloten.

Bedankt voor jullie bijdrage en bezoeken de afgelopen jaren.

Team 't Pakhuisje

**\*\* following text made possible by google translate \*\***

former gay sauna 't Pakhuisje  
 When you entered the warehouse, the staircase led you to the first floor. There was a reception at the rainbow bar and there were lockers for your belongings. "Rest areas" are indicated in the former floor plan, but a dozen small tendon rooms were established. The third floor contains a small tropical taze, a movie theater and a corridor with several gloryhole walls. But if you still wanted to go into the sauna, you could go all the way down to find a sauna and steam bath. But the big hit here was the large jacuzzi with mirror ceiling.

**\*\* the following text by wikipedia and translated by google translate \*\***

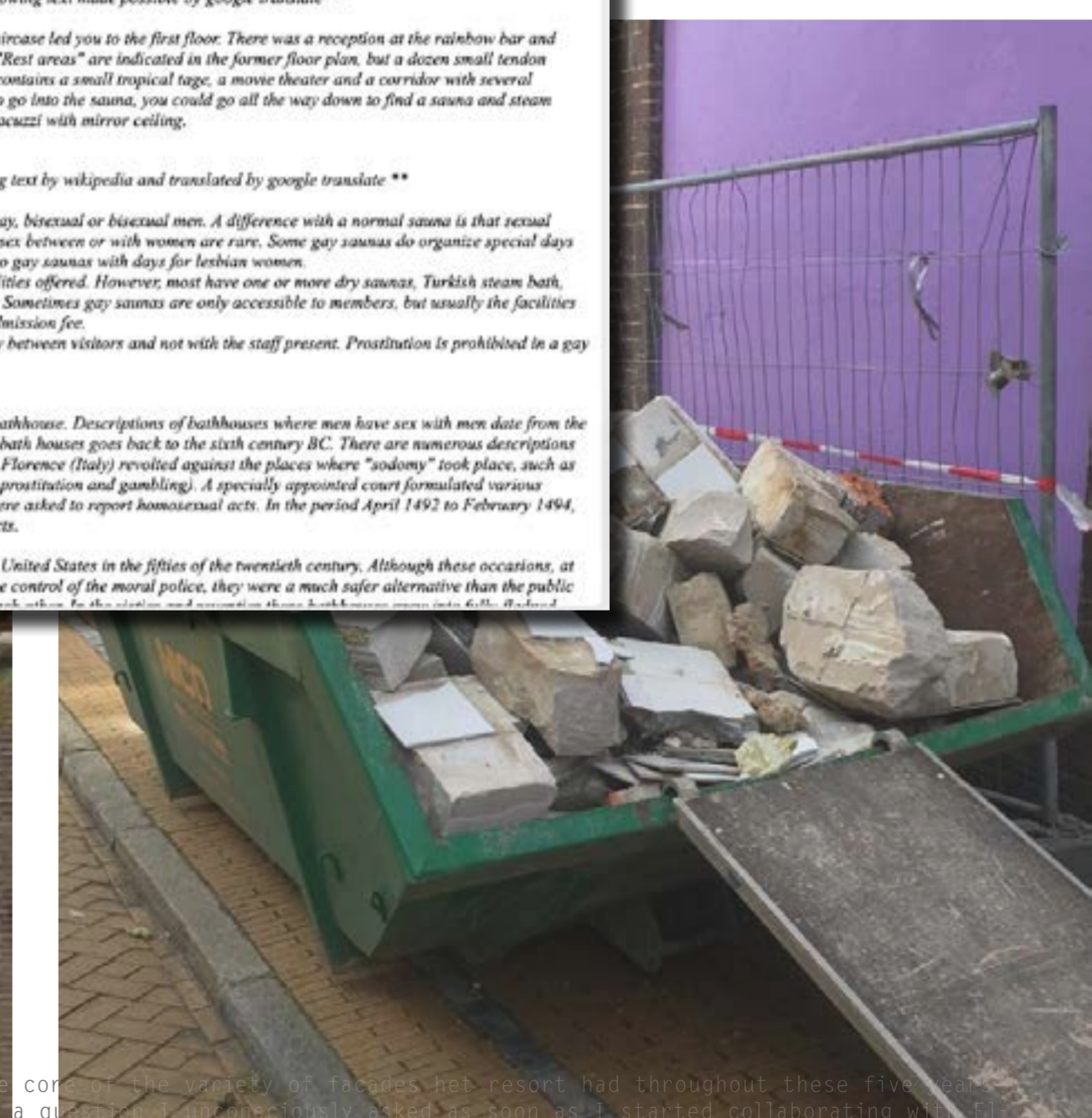
gay sauna  
 A gay sauna is a sauna specifically for gay, bisexual or bisexual men. A difference with a normal sauna is that sexual activities are allowed. Saunas involving sex between or with women are rare. Some gay saunas do organize special days where women are allowed. There are also gay saunas with days for lesbian women. Gay saunas vary greatly in size and facilities offered. However, most have one or more dry saunas, Turkish steam bath, hot tubs, showers and private rest areas. Sometimes gay saunas are only accessible to members, but usually the facilities are open to the public after paying an admission fee. If sexual activities take place, this is only between visitors and not with the staff present. Prostitution is prohibited in a gay sauna.

history  
 The modern gay sauna comes from the bathhouse. Descriptions of bathhouses where men have sex with men date from the fifteenth century. The tradition of public bath houses goes back to the sixth century BC. There are numerous descriptions from ancient Greece. On April 11, 1492, Florence (Italy) revolted against the places where "sodomy" took place, such as inns, bathhouses, and casinos (houses for prostitution and gambling). A specially appointed court formulated various degrees of sodomy. Bathhouse owners were asked to report homosexual acts. In the period April 1492 to February 1494, 44 men were convicted of homosexual acts.

The modern gay sauna originated in the United States in the fifties of the twentieth century. Although these occasions, at the time bathhouses, were often under the control of the moral police, they were a much safer alternative than the public saunas where men could have sex with each other. For the origin and meaning of these bathhouses, see also: G. B. St-kind

dit jaar zijn afgestudeerd van Academie  
 ingsprogramma en maken onder  
 en Het Resort een expositie in de  
 osito wordt in de week van 4 november  
 tot 10 november open voor publiek.  
 eggehaald zonder blijvende sporen  
 spel of de omgeving.

mbare of eigen grond

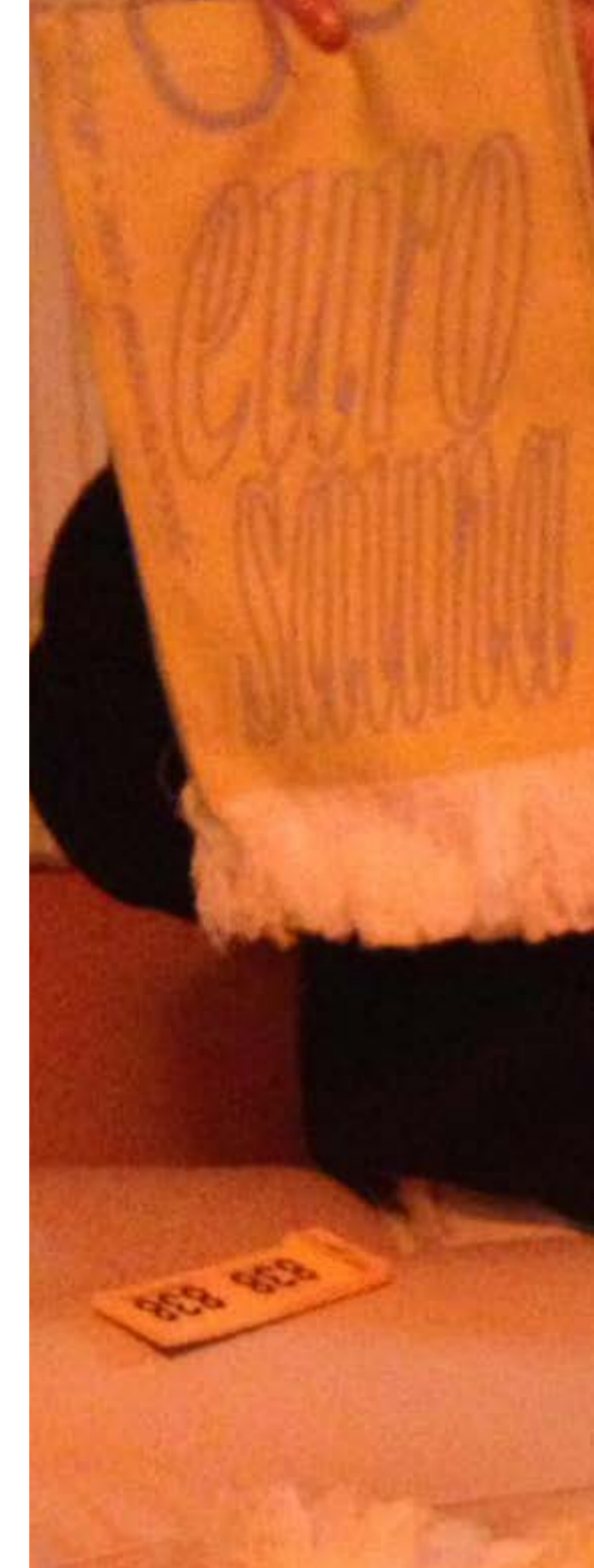


'What is het resort?' This question is the core of the variety of facades het resort had throughout these five years and will have in the next. It is a question I unconsciously asked as soon as I started collaborating with Ellen and Karina. Each resort project is different from the previous one, whoever takes part in it can decide what het resort will feel like, what spaces and forms it will take. Het resort is fluid and ever-changing. Artists and collaborators who joined het resort shaped the definition of what it is now. It goes with the saying that Karina and Ellen are a fundamental part of this molding process. However, to me, het resort represents the concept of confrontation and receptivity. Het resort challenges artists to ask questions about their practice and the arts in its contemporary development. It confronts artists with spaces and ideas they may have not encountered otherwise. It also pushes organizers and collaborators to go beyond the limits of their role by bringing creativity at the core of the assignments. Het resort for me it's fun and warm. I can always be certain that I will be welcomed by laughs, warm hugs and a lot of intriguing discussions. - Lisa Pison (Nostalgia Shop, PR/communication)

















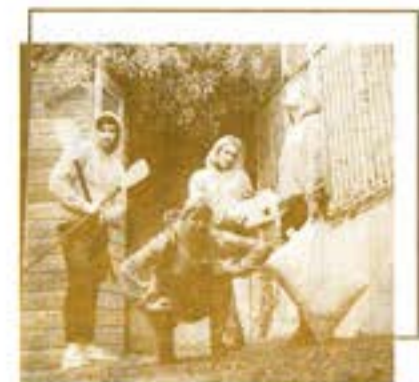
*Infiltrating Public Space* 2/3

This week is all about organized infiltration! Het resort invited artists to take back the public domain. While the public space is under pressure from mandatory consumerism and (temporary) restrictive laws, we're aiming to regain space for artistic expression — taking art out of the buildings and onto the communal grounds. Find their projects throughout the city this week!



I remember drinking champagne in Oude Pekela, peeling a lot of wood in the Moshpit, buying a nice T-shirt during the zinefest, installing walls in the Hooghouse, putting curtains on... everywhere, building up chairs and table in Hubo, picking up wild flower in Paterswoldseheer, making sandwiches during the Midstream, placing art pieces in Kardige, drinking glühwein on the Pelikaan & painting the floors in Nieuwe Sint Jansstraat. - Anonymous



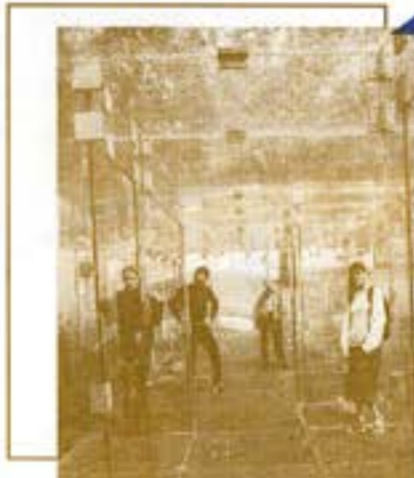


**het Resort Midseason**

The midseason program consists of a work period of 6 weeks with a substantive program and an exhibition period of 2 weeks. The focus in the program is on: art in public space, personal ambitions, positioning as an artist, profiling and presentation. In 8 weeks these themes will be dealt with by coaches who will guide the newly graduated talents of Academy Minerva (FMI + bachelors) to get this clearer and to determine direction in their beginning artistic practice. The midseason coaches are: Alban Kaisten (Soft Landings), Eef Veldkamp (VHDG), Nadia Benchagra (W139), Willem de Haan, Esther de Graaf, Josine Sibum Siderius (SYB), Josje Martink (SYB), Aniba Ahmed (SYB), Karina Balaz and Ellen de Haan (both, het resort). This project is in collaboration with the Tschumpaviljoen and kunsthuis SYB and is made possible by the Municipality of Groningen and Artist in Space.



Request from a book  
I belong to no one  
Find me on the self  
I invite you to steal  
me and put me back at  
Tschumi, so I can circulate  
in a different surrounding  
and get new meaning.  
53°13'09.8"N 6°33'19.4"E  
53°12'54.3"N 6°33'43.3"E  
53°13'28.6"N 6°33'09.2"E  
Anna Fluori Wolters  
instagram: lilitrhflauriflauri



Tschumpaviljoen Infocenter: 53°12'48.0"N 6°34'10.6"E  
The Tschumpaviljoen is a pavilion for art, placed in public space on the 'Hereplein' in Groningen. The pavilion mainly focusses on audiovisual art. The construction is made of steel and glass. The pavilion is designed in 1990 by Bernard Tschumi. He used deconstructionism as the approach for the design: to disturb and deconstruct the conventional architectural constructions in order to visualize social-cultural chaos [public space] Tschumi considers the events in a space as important as the space it self. In an attempt to consider artworks outside of a framed (art) context, in this case, the pavilion, we kicked off the Midseason with an ambition to take the work to public spaces. The remediating relationship with the context, space and purpose of art in public space started at the pavilion and branched out into the spaces surrounding the glass box. We invite you to do the same.

Nearby loc  
53°09'23  
A messag  
I lie safely  
Anyone w  
My truth  
Jochem v  
https://jo

Dear Eden,  
She used to sit next to the door that could never be opened. Everyday she sold newspapers, gave fruits to passersby. She always smiled. On warm summer days I would sit next to her. We would talk. She had cats back home. This was her part-time job. In the evenings she would go back home to feed the cats. In the early mornings she would come back to this place and sell the news of the day. Now the place is empty. No one dared to take her spot. I wonder, maybe she did open the doors. Maybe she is still there. Eden, could you go there and check, here are the coordinates 53°12'52.3"N 6°33'55.0"E, I hope you will be able to find what I have left for you and for a lady of two cats.  
Klaudija Ylaite <https://www.klaudijaylaite.com>

This map will lead you to and through our ideas, thoughts and process on public space. We invite you on a tour through Groningen and to take the journey with us. All the pieces on the map contain a treasure for you: an artwork, an inside in our process or experience. Have you completed the tour? For your participation you will get the one and only ho-ri-son pin!

**HO-RI-ZON**

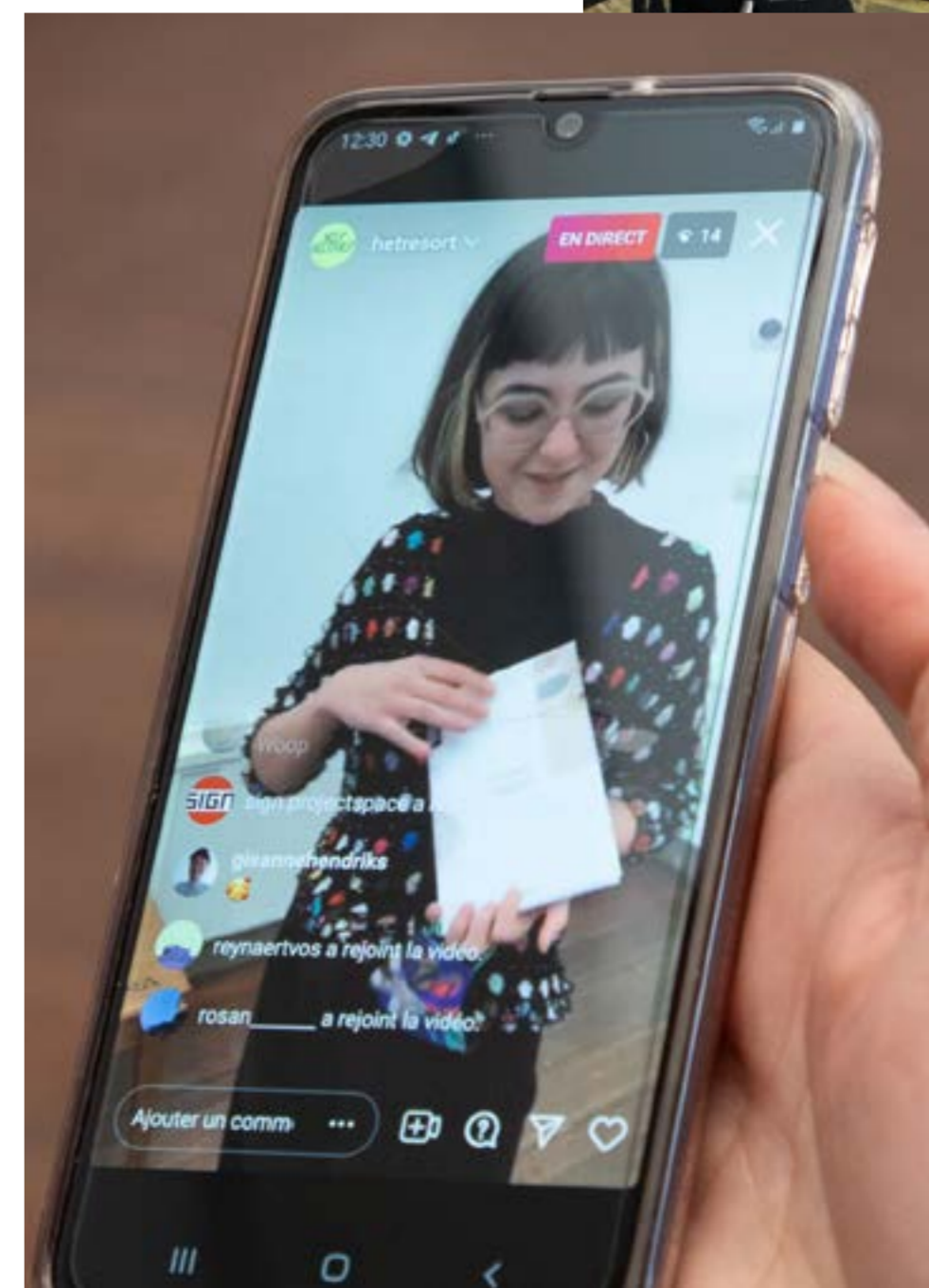
**CORONA  
NEWS  
UPDATE**

*midseason  
ho-ri-son*

As a result of the stricter regulations, you can only come by at Tschumpaviljoen to get your map in groups of max 2 people. The map will also be available online. The exhibition in the Tschumpaviljoen and the route can be viewed/run 24/7.



It's A New Page  
For The Now Age  
On The Neoteric Stage  
Paradise For The Ground Rule  
Ideas Big Bang Xplosion  
Solidified Fantasias  
Honest Lovable Fair  
Freemindedness Beware  
Transparent Dreaming  
Projecting Eye-Beaming  
Facilitated Mythmaking  
Ideals Ground-Shaking  
Glitter Baking  
Glitch Awakening  
Horizons Horizons Horizons  
Flamboyant Network Flare  
Thunder Hearts From  
Soft Cotton Candy Shards  
Sky Set To ESC  
For A Swim In The Lake  
Dash  
Splash  
Lets Celebrate  
Midseason 2020 / Nostalgia Shop, production)

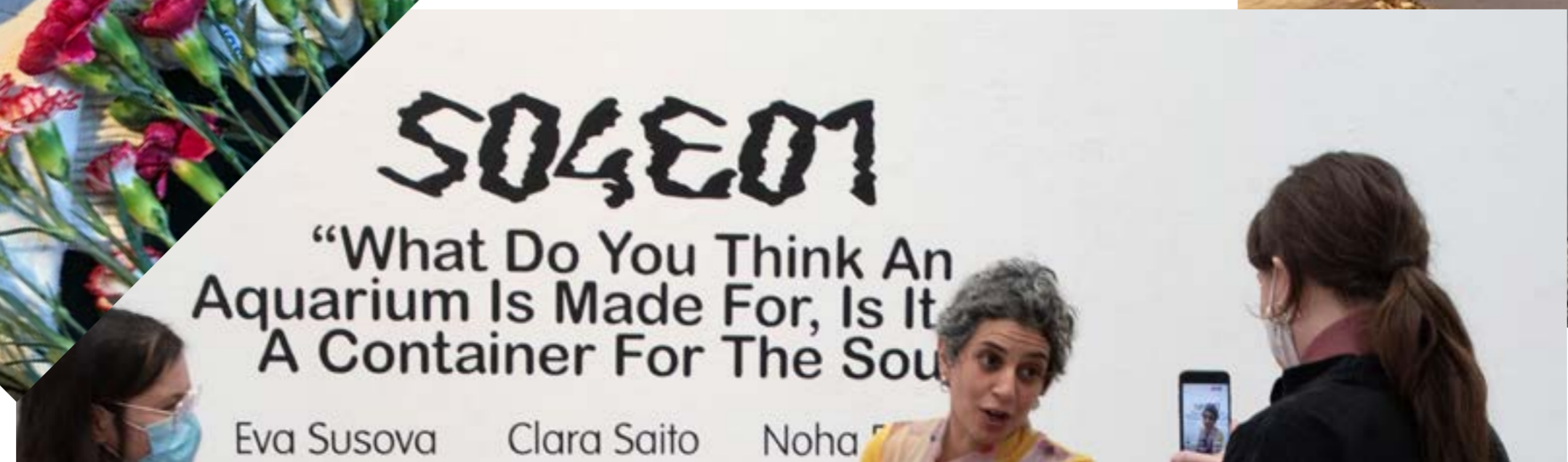




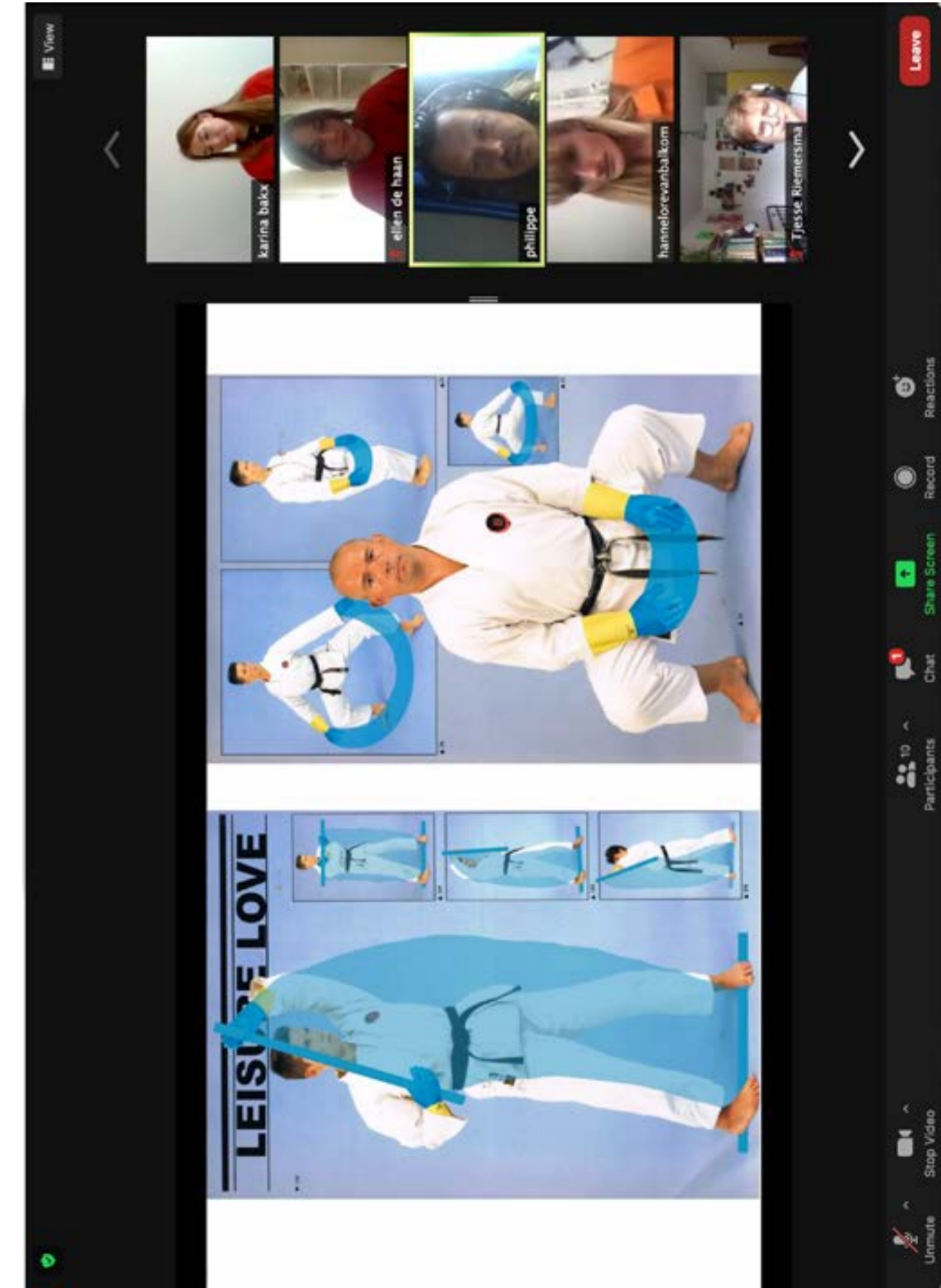


**SO4E01**  
"What Do You Think An  
Aquarium Is Made For, Is It  
A Container For The Sou

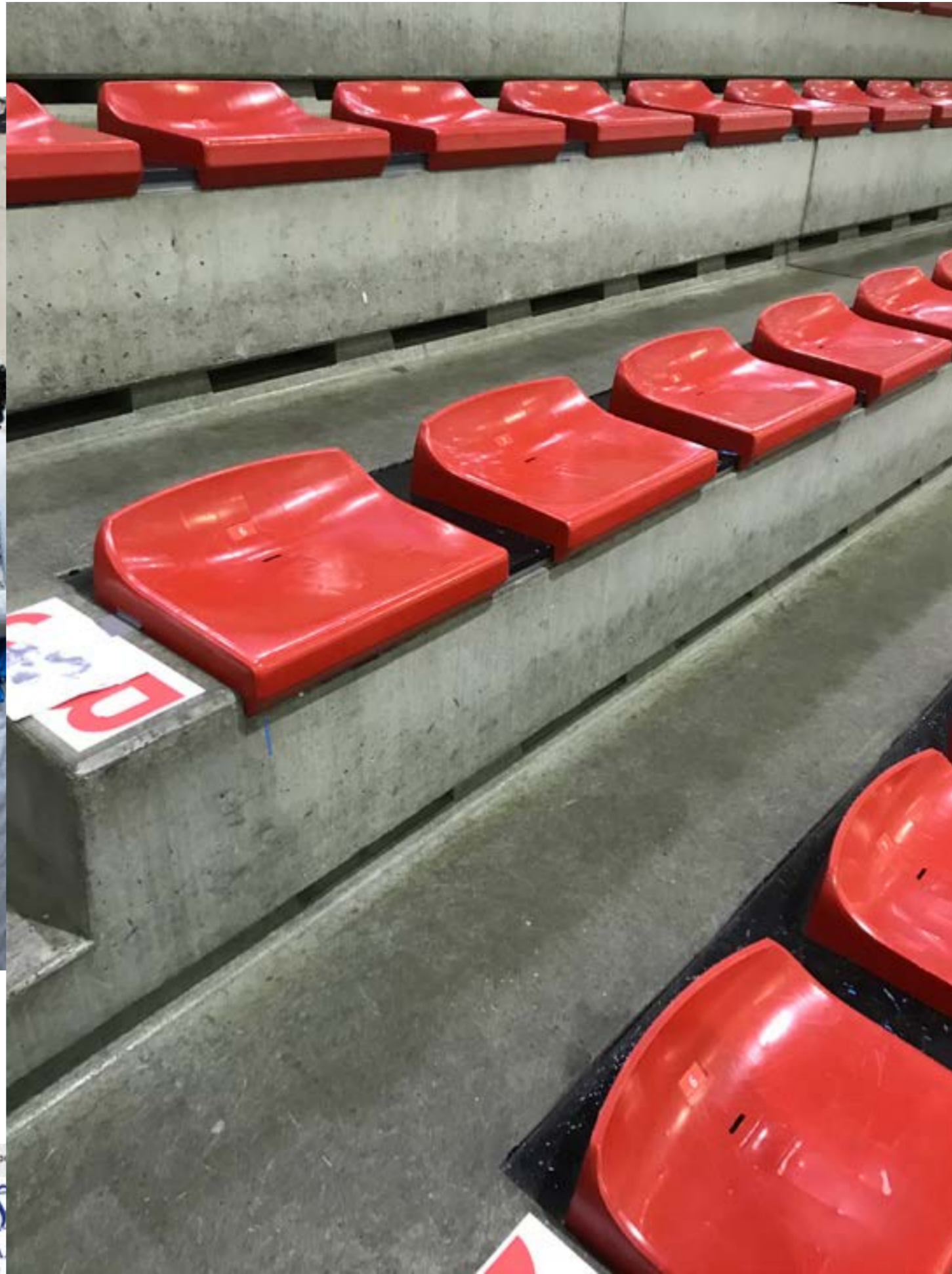
Eva Susova Clara Saito Noha











midseason21-infokardinge.p

## MIDSEAS OVER HET ONTSTA

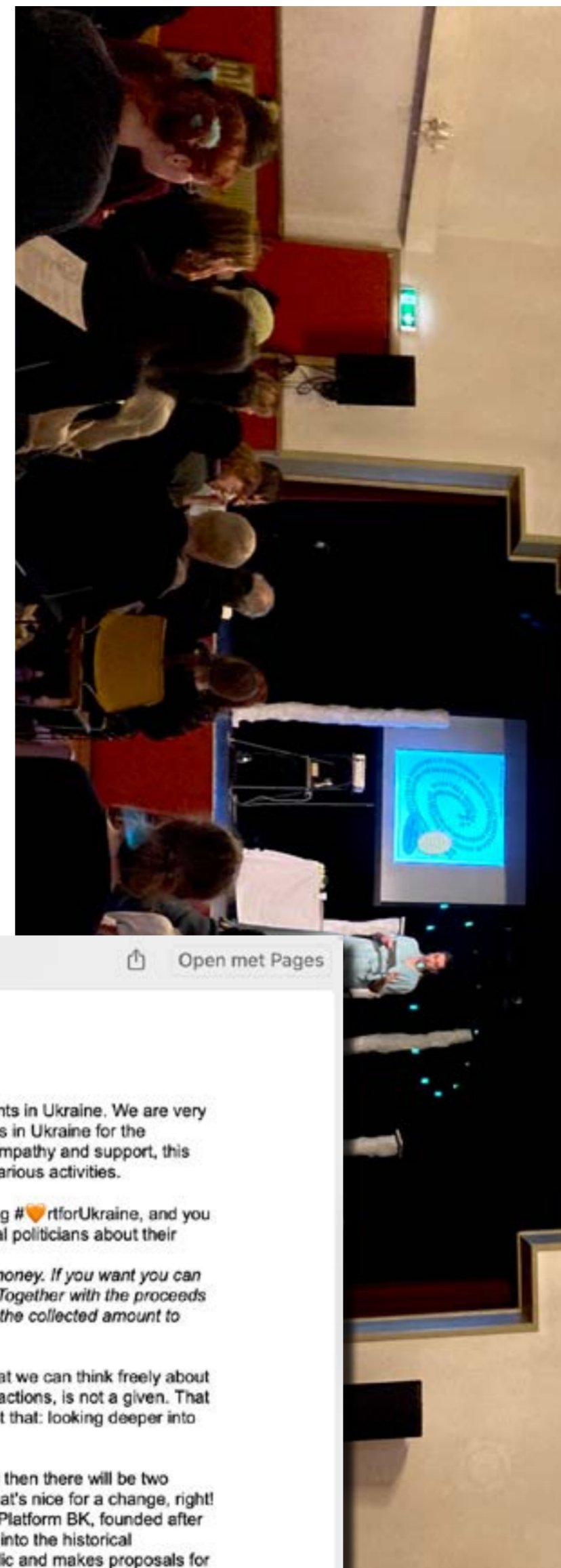
**WELKOM BIJ DE**  
De midseas is een van de grootste en meest bekende evenementen in Nederland. Het wordt georganiseerd door de Midseasvereniging, die sinds 1971 actief is in Nederland. De vereniging heeft als doel om de Nederlandse gemeenschap te ondersteunen en te helpen bij het vinden van werk en woonplaatsen in Nederland. De vereniging biedt ook informatie over de Nederlandse taal, cultuur en levenswijze. Het is een geweldige manier om kennis te maken met Nederland en om contact te maken met andere Nederlanders. De vereniging heeft ook een website met veel informatie over Nederland, zoals de Nederlandse taal, cultuur en levenswijze. Het is een geweldige manier om kennis te maken met Nederland en om contact te maken met andere Nederlanders.

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introductie-mirthe.docx Open met Pages

**Introduction**

Welcome!

Ukraine > We are all deeply shocked by the recent developments in Ukraine. We are very concerned about the consequences of the large-scale hostilities in Ukraine for the inhabitants of the country. To show solidarity and to express sympathy and support, this weekend the Taskforce from the Cultural sector is organizing various activities.

You can show your solidarity in many ways: there is the hashtag #❤️rtforUkraine, and you can donate money and goods, approach your local and national politicians about their responsibilities. A profound sense of powerlessness prevails.

*(Aanpassing Eilen:) For today, we are hoping to collect some money. If you want you can donate by pin over there. (tafel achterin met resort publicaties) Together with the proceeds from the sale of the resort's publications, het resort will donate the collected amount to Giro 555.*

That we can have this symposium and these conversations, that we can think freely about the future and hold our governing bodies accountable for their actions, is not a given. That is why I am honored that we can all be together today to do just that: looking deeper into the systems that steer us.

Taking a top-down approach, we will first listen to a lecture and then there will be two panel discussions in which the artists will have the final say. That's nice for a change, right! The lecture we are about to hear from Sepp Eckenhausen of Platform BK, founded after the historic cuts in the cultural budget in 2012, will dive deeper into the historical perspective of the artist's position. In it, he will activate the public and makes proposals for artists (so pay attention, institutions and policy makers!) so that the cultural field and the autonomy of creators can continue to exist.

> Autonomy is a major theme today and it will play an important role in the next two panel discussions. In our first panel, we will discuss the politics of the system with Sepp Eckhausssen, Quirijn van den Hoogen from the University of Groningen and Joke de Wolf, writer, art critic and president of AICA Netherlands. There is much discussion about the importance of changes within the cultural system and breaking through the status quo. But how? What do we leave behind and what do we take with us?

> In the second panel I will be talking to four artists about the importance of maintaining autonomy in a system that constantly presents you with different challenges and questions. How do you keep your agency, and move around in a constantly changing political debate, and how do you deal with it - both personally and collectively?

> If there are any extremely urgent questions during the conversation, please shout!  
\* and thanks to Pictoright for making this all happen \*













STARRING: BART NIJSTAD, MAAIKE KNIBBE AND PHILIPPE WOLTHUIS  
 WRITTEN BY: VANESSA VAN 'T HOOGT AND ANNA-ROSJA HAVEMAN

INT. THEATER FOYER DE MACHINEFABRIEK  
MUSIC INTRO: PHILIPPE WOLTHUIS

Als het resort de plek is waar kunstenaars tot rust kunnen komen, dan is water het essentiële element ter verkoeling. Tussen het harde werk door in de aanloop naar de presentatie in De Machinefabriek vloeiende het water ook rijkelijk als dorstlesser. Bij aankomst krijgen wij (Anna-Rosja Haveman en Vanessa van 't Hoogt) op een warme lentedag een glas water aangeboden. De drie waterkoelers blijken deel te zijn van een spontaan ontstane installatie in samenwerking tussen de kunstenaars: Maaïke Knibbe (1988), Bart Nijstad (1979) en Philippe Wolthuis (1979). De waterkoeler staat symbool voor een gedeelde fascinatie en de wisselwerking tussen de drie kunstenaars, als gevolg van de gezamenlijke werkruimte.

Als we de kunstenaars ernaar vragen omschrijven zij het 'landschappelijke' als de gemeenschappelijke noemer in hun werk. Terwijl de representatie van Nijstads onheilspellende landschap een reflectie lijkt te zijn van een gemoeds-toestand, komt het landschap op associatieve wijze terug in het werk van Knibbe en Wolthuis. Wanneer je het 'expositie landschap' doorkruist en je lichamelijk verhoudt tot de organische vormen en de glanzende textuur van Knibbes *action, distraction and trunks*, lijkt er water door te stromen. Daarnaast zouden delen uit Wolthuis' serie *enterprise resource planning* schaalmodellen van futuristische gebouwen kunnen zijn, in het landschap van de toekomst. Ze zijn gemaakt van gipsplaten, een onzichtbaar materiaal waarvan onze omgeving is gebouwd. Toch staat de eerste aflevering van het resort SO1E01 in het teken van meer dan het water en het landschap en doet deze beschrijving de diversiteit van de kunstenaars tekort. Van geabstraheerde speelautomaten, een banale waterval tot cartoonese spinnenvrouwen, het resort geeft de individuele kunstenaars de kans nieuwe mogelijkheden in hun oeuvre te onderzoeken. Juist door buiten de comfortzone van je eigen - uitpuilende - studio nieuw werk te creëren, biedt het resort bovenal de gelegenheid voor een nieuwe stap.

#### MAAIKE KNIBBE

De afbeelding van een waterval, *scope* (2018), zou een screensaver, een poster in een wachtkamer, of kunst in een goedkoop Aziatisch restaurant kunnen zijn. Maaïke Knibbe plaatst alledaagse voorwerpen, motieven en objecten in een nieuwe context, om de betekenissen te verbreden en te vermenigvuldigen. Het materiaal en de vorm spelen daarbij een belangrijke rol. Het plastic waarop de waterval is geprint en de grove pixels van de reproductie versterken de banale connotaties en breken de bestaande betekenissen open door het over de top te drijven. Het motief van het water komt ook terug in de serie *action, distraction and trunks* (2018). De sculpturen, die lijken op een doorsnede van slurven of ingekaderde rivieren, bevatten vloeistoffen. De organische langwerpige vormen zijn gemaakt van gips en rubber, materialen waarin Knibbe's handelingen kunnen worden gevolgd. Terwijl de buitenkant rauw en onafgewerkt oogt en op sommige plekken het kippengaas nog zichtbaar is, is de binnenkant glad, glanzend en waterdicht. De tactiele eigenschappen van de materialen lokken een haptische waarneming op die wordt versterkt door de zichtbaarheid van het maakproces.

Met de nadruk op de gewone onderwerpen in combinatie met het gebruikte materiaal bewerkstelligt zij een nieuwe situatie die herkenbaar, maar ook curieus is. Knibbe creëerde de *stepping stones* (2018) als vervolg op haar eigen werkproces en als reactie op het contact met Nijstad en Wolthuis. Ze doen denken aan monolieten. Als een soort geassembleerde stenen zijn de sculpturen markeerpunten in het 'expositie landschap', zoals stenen op een wandelroute. Het stapelen van de deels gipsen stepping stones resoneert niet alleen in de stapeling van Wolthuis' gipsplaten, maar komt ook terug in de opgehoopte stenen op de achtergrond van Nijstads *Spiderladies*.

#### PHILIPPE WOLTHUIS

Sommige sculpturen uit de serie *enterprise resource planning* (2018) zijn een uitwerking van Philippe Wolthuis' schetsen. De lijntekeningen van bergen en landschappen zijn vertaald naar driedimensionale objecten. De sculpturen zijn gecreëerd van gipsplaten, maar niets herinnert meer aan de context waarin de gipsplaten normaal gesproken worden ingezet, namelijk als constructiemateriaal in de bouw. De gipsplaten an sich zijn visueel ver verwijderd van het mineraal waaruit gips wordt gewonnen. Het ooit natuurlijke materiaal is door Wolthuis omgezet tot een abstract object, tegelijkertijd refereert hij in zijn vormtaal naar gesteentes en berglandschappen. Op zoek naar de essentie van de vorm en de betekenis van het maken elimineert Wolthuis de functionaliteit van de materialen die hij gebruikt en de objecten waarnaar hij refereert. De snijlijnen van de gipsplaten duiden een ontwikkeling aan die Wolthuis momenteel verkent. Voorheen werkte hij de gipsplaten perfect af, maar tijdens de werkperiode in het resort werden de natuurlijke breeklijnen onderdeel van het eindresultaat. Objecten en materialen krijgen in het werk van Wolthuis nieuwe betekenissen waarbij schoonheid en simpliciteit nauw samenhangen. De esthetische kwaliteit van de mintgroene gipsplaten verschuilt niet langer achter de afgewerkte muren of plafonds. De vorm van een groot wit sculptuur, wederom onderdeel van de serie *enterprise resource planning*, is ontleend aan een spelautomaat. De visuele kenmerken van de spelkast zijn gereduceerd, waardoor een vervreemdend object ontstaat. Het tape, dat net als de gipsplaten normaliter wordt ingezet tijdens een maakproces, blijkt ook decoratief te kunnen zijn. In plaats van te spelen met de automaat wordt de beschouwer uitgenodigd zich ruimtelijk tot het kunstwerk te verhouden en speels de vormen en hun oorsprong te ontrafelen.

#### BART NIJSTAD

Tijdens het Weekend Break Festival van Club Guy & Roni stonden wij naar Bart Nijstads tekeningen van verschillende spinnenvrouwen te kijken - kleine tailles, dikke billen, grote borsten en talloze benen - en begonnen we de verschillende types te analyseren. Enkele van deze tekeningen waren voor Nijstad een opzet naar de monumentale gouache tekening, die hij tijdens de werkperiode bij het resort heeft vervaardigd. Normaal gesproken zijn Nijstads tekeningen kleiner in omvang en was het formaat van *Spiderladies* (2018) een uitdaging die hij in het resort kon aangaan. Het enorme papier stelde hem in staat om in te kunnen zoomen op zijn handelingen, die zich in de kleinere tekeningen aan het oog onttrekken. Nijstad verlegt zo de aandacht naar zijn manier van tekenen, of eigenlijk de manier van schilderen met gouache.

Het resultaat is een aandachtig vervaardigd tafereel, dat de persoonlijke ervaringen uit zijn relaties met vrouwen visualiseert. Gaat het over het gevangen zijn in een relatie of het overgeven aan een relatie? Zijn mannen hun eigen net aan het spinnen of raken zij juist verstrengeld in de netten van de spinnenvrouwen? Het duistere en verlaten landschap op de achtergrond, naast de objecten in het web, doen vermoeden dat de mannen door de vrouwen in knel zitten. Betekenen de afstandsbediening en de voetbal bijvoorbeeld dat vrouwen mannen afhouden van hun hobby's, zoals een wedstrijd op televisie kijken? Nijstads stripachtige spinnenvrouwen vertellen een verhaal, dat weliswaar geïnspireerd is door zijn eigen ervaringen, maar dat desondanks op verschillende manieren kan worden geïnterpreteerd. Het uiterlijk van de vrouwen is vervreemd, ze hebben niet alleen meerdere benen en armen - zoals men verwacht van een spin - maar ook een ongewoon aantal borsten en billen. Het tafereel laat zowel mannen als vrouwen over hun rol in een relatie nadenken: gevangen in het net of spin in het web?

...



STARRING: HILDE ONIS, MYLAN HOEZEN AND EMILIO VEENDORP  
 WRITTEN BY: VANESSA VAN 'T HOOGT AND ANNA-ROSJA HAVEMAN

INT. THEATER FOYER DE MACHINEFABRIEK  
MUSIC INTRO: RIK MOHLMANN

De ruimte van de Machinefabriek, die normaliter een ontvangstruimte voor theater- en dansminnend Groningen is, lijkt iets in de kunstenaars van het resort uit te lokken. Net als in de eerste episode van het eerste seizoen heb-ben de kunstenaars van de tweede episode (Mylan Hoezen, Hilde Onis en Emilio Veendorp) ervoor gekozen om de ruim-te naar hun hand te zetten. Ditmaal geheel trouw blijvend aan de tropische connotaties van een resort als zonnig ontspanningsoord. Het gloeiende licht van de TL buizen en het licht dat door de oranje ramen naar binnen schijnt, geeft je het gevoel alsof je door de zon wordt omarmd. Deze ontspannende sfeer wordt doorbroken door de vreemde samenkomst van incidentele happenings, curieuze assemblages van herkenbare objecten in de getransformeerde ruimte. De rustgevende ambiance contrasteert met de materialen. Het was en schuim, veelal gebruikt voor verzorgende behan-delingen in een resort wordt als artistiek materiaal ingezet.

Waarschijnlijk is het de onconventionele - of misschien zelfs de ongeschikte - aard van de zalen als expositieruim-te, die de kunstenaars ertoe aanzet om er een eigen stempel op te drukken. Hetzelfde piepschuim, waarmee in de vori-ge expositie een hele wand was opgebouwd als decor, is door de kunstenaars hergebruikt. Omgevormd tot gele, roze en baby-blaauwe pilaren is het piepschuim als zodanig niet meer te herkennen. Emilio Veendorp brengt uiteenlopende beeldende elementen samen, waarin ook verwijzingen naar ontspanning te herkennen zijn. Waar Veendorp de beschouwer uitnodigt om op associatieve wijze de losse eindjes aan elkaar te knopen, wordt je ondergedompeld in de VR perfor-mance van Mylan Hoezen en ondergaat Hilde Onis zelf een grondige reiniging in haar sponzenpak.

#### MYLAN HOEZEN (1993)

In de beschutte groene enclave *Method Viewer* (2018) biedt Mylan Hoezen een moment van rust tussen de alledaagse acti-viteiten of tijdens een drukbezochte opening van het resort. Zodra je de VR bril opzet ebt het lawaai weg en begeef je je in een serene witte ruimte omringd door een ensemble van performers. Terwijl je de zachtheid van de tapijt onder je voeten voelt, bewegen de performers zich evenwichtig om je heen en vormen ze visuele patronen met hun in groene joggingpakken gehulde lijven. Meermaals werkte Hoezen met instructies, performers, fotografie en film, maar nog nooit met VR opnames. Wat dat betreft is de presentatie in het resort een primeur. Hoezen gebruikt de ruimte van de machinefabriek, het toneel voor repetities en optredens, als schouwplaats voor zijn meest recente performance. Voor VR performance *Method* (2018) tekende Hoezen een aantal instructies op waarmee de performers in een meditatie-ve staat van bewustzijn kwamen. De instructies vormden het beginpunt, maar gaandeweg werden ook de ideeën van de performers in de bewegingen geïncorporeerd. De willekeurig bijeengebrachte groep performers ontwikkelt in de loop der performance steeds een nauwer wordende band. Door de kijker middels de VR bril 360 graden met de meditatieve bewegingen en ademhaling van de performers te omringen hoopt Hoezen dat de kijker ook mee kan gaan in de ontspan-ning. Juist doordat de kijker zich naar binnen keert en in een meditatieve staat onderdeel wordt van de performan-ce, wordt hij of zij net als de performers bekeken door de andere bezoekers. De bezoekers observeren de kijker met de VR bril in de groene zeshoekige installatie bijna als sculpturaal object in een white cube setting waarin zelfs de vloer wit is. Mediteren als sculptuur, op een verlicht platform bekeken worden en zelf bekijken zijn de ervaringen die de beschouwer in *Method Viewer* kan ondergaan. Vergeet na afloop niet een glas water te nuttigen bij de bar.

#### HILDE ONIS (1994)

Met een knal gele stofzuiger, begint een schoonmaker in een net zo geel pak een hoop schuim weg te werken. In wat op het eerste gezicht een ondoordringbare sobberg, achtergebleven na een schuimfeest lijkt te zijn, komt wederom iets geels tevoorschijn. Langzaam wordt duidelijk dat er iemand (de kunstenaars) verstopt zit in een pak gemaakt van sponzen, die al het schuim vasthouden. De performance *SOAK* (2018) vormt een vervreemdend geheel. Is de spon-zen dame verzopen in huishoudelijke klusjes of is zij een verloren schoonmaakster die orde probeert te scheppen in de chaos na een feest? Ze is enerzijds deel van een vermakelijke voorstelling, maar bevindt zich anderzijds in een hulpeloze toestand. Deze vorm van amusement met een trieste twist komt nog sterker tot uiting in de trampolines met daarin afbeeldingen van overstromde pretparken *Six Flags New Orleans after hurricane Katrina* (2018). De objecten, zoals trampolines, met een hoog entertainmentgehalte worden door Hilde Onis uit de context getrok-ken, ze toont letterlijk hoe wij in de lol verzuipen. Het blauwe opblaasbare zwembadje herinnert aan het eindeloos en jeugdig badderen en de trampolines doen denken aan het spelen in de tuin. Deze vrolijke herinneringen staan in contrast met verwarrende manier waarop de objecten zijn geplaatst en het materiaal waarvan ze zijn vervaardigd. De trampolines met de tragische afbeeldingen van een desastreuze overstroming leunen tegen de pilaren aan en het ge-kantelde zwembad is van keramiek gemaakt in plaats van gewichtloze plastic. Naast het zwembadje dat Onis van haar eindexamen hergebruikt, eigent ze zich achtergebleven rekwisieten toe die ze in de kelder van de Machinefabriek heeft gevonden. De trampolines zijn daarvan een voorbeeld, net als de parachute in beweging gebracht door een ven-tilator en ongemakkelijk vastgehouden door een man in uniform. Terwijl Onis in haar sponzenpak overspoeld wordt door het schuim, neem je als een spons de humoristische en tegelijk tragische herinneringen op. Zo reflecteer je door de desoriënterende situatie op je persoonlijke relatie tot de herkenbare objecten.

#### EMILIO VEENDORP (1992)

Aan *Mary in Monochrome* (2018), een gekleurde rechthoek voor de ramen in de ingangshal van de Machinefabriek, heb-ben afbeeldingen van Maria ten grondslag gelegen. Emilio Veendorp had onmiddellijk een kerkelijk glas in lood voor ogen toen hij de ruimte voor het eerst betrad. Hij heeft op basis van deze associatie glas in lood met afbeeldingen van een Maria geabstraheerd en teruggebracht naar een voor de kunstenaar interessant vertrekpunt: de schilderkun-stige monochromen. Veendorp legt verbanden die voor hem vanzelfsprekend zijn, maar voor de beschouwer verwondering kunnen opwekken. In de installatie *Mirrors in Desert* (2018) brengt hij verschillende objecten, organische materialen en motieven samen die een ‘religieuze’ ondertoon hebben: de peer, de tegenhanger van de appel (het heilige fruit per uitstek), de Latijnse woorden die de labels van de ‘zitzakken’ sieren (*REPLICA SUBLIMIS DEUS MATERIA PRIMA #RHI-ZÖME*), als ook de insjallah vlag (Arabisch voor ‘bij Gods wil’). De met aarde gevulde sculpturale objecten, gemaakt van zinnelijke stoffen, hebben een hedendaags allure die doet denken aan zitzakken. Verwijzen, aanhalen en verbind-en; deze woorden zijn van belang in een tocht door de kunstenaar zijn installaties. Veendorp brengt in *Mirrors in Desert* tegenstellingen samen, zoals het Christendom en de Islam, het organische tegenover het synthetische, om ons niet alleen op onze vaste denkpatronen te wijzen, maar ons erop te laten reflecteren.

Het fragmenteren is een belangrijk uitgangspunt voor de kunstenaar. Waar hij in het verleden de beeldende ob-jecten in de ruimte verspreidde, onderzoekt hij in de Machinefabriek hoe dicht hij de werken kan samenbrengen (de letterlijke tussenruimte te verkleinen) zonder de figuurlijke tussenruimte te verliezen. Je wordt door Veendorp uitgenodigd een eigen verhaal achter de diverse en soms zelfs tegenstrijdige beeldende objecten te zoeken. Zo zagen wij het schilderij, dat schuin in lijn met de vloer op de muur is gemonteerd, als een verbeelding van het gekleurde licht wat door glas in lood ramen op de vloer naar binnen zou kunnen vallen. Zo wordt elke bezoeker door Veendorp uitgenodigd verbanden te leggen: waarom is het paneel met was besmeerd, wat is de relatie met de geurende aarde, en hoe lang zou die peer daar al liggen?

STARRING: FEIKO BECKERS, STEVEN JOUWERSMA AND ALBAN KARSTEN  
 WRITTEN BY: VANESSA VAN 'T HOOGT AND ANNA-ROSJA HAVEMAN

EXT. FORMER BIM GAS STATION  
MUSIC INTRO: RIK MOHLMANN

‘Jumping the shark’ is an expression commonly used in reference to unsuccessful attempts to regain popularity and attention through outrageous and spectacular overkill. The origin of the saying comes from a 1977 TV episode of the American series *Happy Days* in which the main character Fonzie, wearing his trademark leather jacket, jumps on water skis over a (confined) shark. Did het resort intend in the same way to upscale their entertainment value with their most recent exhibition *Jumping the Shark* at the BIM station? Just as the television series aimed to create a spec-tacular episode, the three artists-in-residence of het resort aspired to make something remarkable. Perhaps Feiko Beckers, Steven Jouwersma and Alban Karsten wanted to impress the city where they once lived and studied with the grand gestures of a wrapped gas station, a car crash and a jump – not over a shark, but through a window.

While the apparent aim of *Happy Days* was obviously to increase audience ratings, the motives and results of the three artists ‘jumping the shark’ are neither straightforward nor clear. Was it perhaps a signal that the reputa-tion of het resort is in decline and in need of some new relevance? Considering the positive reactions to the exhi-bition by the public and the municipality, this did not turn out to be the case. Or might the artists have felt the need to upscale their activities and careers to the next level? Since all three artists are past the age of thirty-five, their personal trajectories may have been on their mind during the preparations: no longer qualifying as a ‘young talent’ or an ‘emerging artist’ in grant applications, but now having to grapple with being known as a ‘mid-career artist’ or even ‘established talent.’ Considering the outcome of the exhibition, *Jumping the Shark* more like-ly indicates a healthy dose of self-irony, and an interest in finding the subtle, the uncomfortable and the mysteri-ous in something ‘spectacular.’ The totality of the presentation is more confident than desperate, absurd but with a dark critical edge. Perhaps it is here that the differences between the art world and popular media become clear; what would be labelled as blatantly stupid and nonsensical in a TV show has a different relevance in the context of an experimental artist residency.

The BIM Station (Turfsingel 16) was one of the first public gas stations in the Netherlands. Renowned architect Wim Dudok designed the building, now a national heritage site, in 1953. After closing its doors in September 2018, the station was repurposed by the city of Groningen as a cultural destination nicknamed ‘Dudok aan het Diep.’ As a part of the city’s renewal program, the station’s outside canopy was painted bright magenta, while the building itself retained its colour scheme. With an eye towards increasing its cultural visibility, the municipality recently provided het resort with the opportunity to use the location as a temporary exhibition site. Feiko Beckers, Ste-ven Jouwersma and Alban Karsten each created work in response to the BIM station or the surrounding public space. Using the specific context of the BIM station as a starting point, it became difficult for the artists to ignore the jarring magenta-coloured petrol pumps. In order to solve this problem, Jouwersma turned the magenta into black, while Beckers in the set design for his video referenced the red and white colours of the original BIM station. Karsten’s project in turn seamlessly fit into the surroundings: at first sight the car wreck might seem left over from the former gas station.

The total environment created at the BIM station seems both odd and familiar. The video in the window reminds one of the advertisements that used to be installed in the same place, although now unspectacular things are promoted. The blackness of the station is overwhelming, but its presence withdraws at the same time. After the spectacular performance of the opening, the car became a victim of everyday vandalism.

#### THE UNSPECTACULAR THINGS, FEIKO BECKERS (1983)

If you have ever dreamt of living in a large and luxurious palace, Feiko Beckers, using astonishingly simple and rational arguments, knows how to convince you otherwise. Instead of fantasising over the infinite parties or the paintings that could adorn the walls of such a palace, Beckers is instead most impressed by the housekeeper’s abil-ity to keep those rooms clean. In his video *The Unspectacular Things* the artist turns our attention towards those everyday things no one puts on a pedestal. Yet Beckers does betray some interest in ‘jumping the shark’ – in this case jumping through a window. While he explains in the video why ordinary things easily impress him, we can catch a glimpse of the glass that the artist is about to jump through. When he puts on safety glasses in order to pro-tect his eyes and calmly runs towards the window we assume that he will make the leap. But we never see a shot of the actual jump. Instead, Beckers focuses on the less exciting, or (if you are convinced by his views) the most impressive act of cleaning the shattered glass afterwards.

After the ‘jump’, the artist changes from a confident and convincing TED-talk lecturer into a humble and somewhat awkward janitor. His clumsiness is humorous and uncomfortable at the same time. These are simple actions generally considered by most people to be beneath them, or at least a rather mundane activity. In absence of the spectacle, the unspectacular is painstakingly scrutinised. The simplicity is re-enforced in the video by the lack of fancy ed-its and ironed clothing. Is this style emblematic for Dutch culture, or even more so, typical for Groningen? Actu-ally Beckers regarded the residency invitation from het resort as an opportunity to return to styles he had been working with during the time he studied at the Art Academy Minerva. He graduated in 2006 with short videos in which he worked with slapstick concepts, such as *Thirteen Attempts to Slip Over a Banana Peel* (2005) or *Dropping an Anvil* (2006). The results were slapstick tricks executed in such a calm, controlled manner, in which the humorous effect was due more to the absurdity of Beckers’ realistic approach than to any sudden surprise element.

In *The Unspectacular Things* Beckers also plays with contemporary public and media conventions: in this case, the know-it-all who ‘goes viral’ on television, film or social media. However, the message he conveys is not like that of the average TED-talk full of grand commentary and advice on issues close to everyone’s mind. Instead, Beckers takes a different angle, seemingly persuasive in its humility, though you are never quite sure whether he is being honest or tongue-in-cheek. Whether or not he is serious, Beckers reminds us how the underexposed labour of cleaning is involved in almost every aspect of our daily lives.

The presence of fellow artist Alban Karsten’s car wreck in a public space unintentionally brought a similar insight to bear. Two days after the performance the police came to check on the car, which according to protocol should have been removed by then. While the authorities subsequently learned that the crashed car was art, the public itself may not have agreed: the headlights were later stolen and during a cold snowy night a homeless person might have even used it as shelter.

#### PROTESTANT VOODOO, STEVEN JOUWERSMA (1982)

The creative process of Steven Jouwersma often starts with an interrogation of the specific context he works in. Those contexts range from foreign countries where he is able to adopt the role of an outsider, to familiar cities like Groningen, where he once lived. In considering the BIM station at het resort and in relating to this particular situation, there was one ‘elephant in the room’ he could not ignore: the magenta canopies of the gas station. Since



circumventing its presence was impossible. Jouwersma decided to tackle this issue head on by covering the entire gas station canopy with black plastic, adding a new layer of meaning to the transitory area. He not only concealed the abundant pink colour but also the marketing slogans such as: 'Gelukkig dat je er bent' and 'Ruimte voor jou.' While pink is more often used in Groningen to demarcate a transitory area, Jouwersma thought black would be a more appropriate colour to represent change. The material allowed for a range of different interpretations; chiefly the connotations with oil and petrol in the BIM station's history. Some of the public even questioned whether the black plastic wrapping was a stunt organised for the occasion of the annual shopping sale known as 'Black Friday.'

*Protestant Voodoo* also added another presence to the spatial composition, that of sound, in this case music. Jouwersma attached a hundred-year-old organ to the roof directly above the former petrol pumps. Next to the organ he pasted black silhouettes of poplars, characteristic trees of Groningen's landscape. Second-hand organs have a longer history in the artists oeuvre: Jouwersma graduated from the Frank Mohr Institute in Groningen with the piece *BorgeI-Tron* (2007), a generative sound installation made from nine electronic organs. For this project he included documentation of conversations with the elderly who were for example trading the organ for a piece of pie. Although he chose this time not to document the process for this project, Jouwersma considers the entire network of possible relations around the site and its history to be an integral part of the project; here the only reference to this strategy were the poplar tree images.

This elimination of inter-human exchanges and socio-political circumstances allowed him the opportunity to instead create space for a more transcendent experience, orchestrated by subtle spatial and aural arrangements. The monotonous sound of the organ coming from above not only made the casual passer-by look upwards, but more importantly suggested by spatial placement and aural tone a quasi-religious mood, invoked in the title of the work: *Protestant Voodoo*. Here two contrasting tendencies on the religious spectrum are suggested: 'protestant,' associated with the sober side of Dutch culture, and 'voodoo' connected with non-western, superstitious and symbolic meanings. During the opening night the mystic presence could certainly be felt when the organ sound functioned as an obscure soundtrack to the car crash of Karsten. In addition the black packing material seemed to absorb all the city lights in order to create a dark stage under the full moon for the opening night. In the remaining weeks of the exhibition *Protestant Voodoo* continued to announce its presence in the public space. The organ kept playing and the wind slowly tore apart the black plastic, creating wind sculptures that revealed the gas station's original underlying magenta canopy.

#### MITIGATIONS, ALBAN KARSTEN (1983)

On Friday, 23 of November 2018, a crowd of excited students, artists and art lovers from Groningen lined up as if around an imaginary auto racetrack. While enjoying a glass of cava they waited for Alban Karsten's *Mitigations*, the opening act of *Jumping the Shark*. Some sought comfort and warmth by eating a slice of pizza ordered by the artist at the pizza chain located across the street. Once Karsten started the engine of the old and rickety car, the suspense rose, further intensified by the monotonous sound of Steven Jouwersma's organ. Suddenly the car accelerated to 40 k/h and crashed into a nearby concrete sculpture. To the great relief of the tense crowd, the artist stepped unharmed out of the wreck, to immediate praise and celebration. The 'composition' of the collision was afterwards scrutinised by the 'witnesses' drawn to the wreck like a moth to a flame; photographing scattered car components, posing in front of the arrangement for their social media, and even contributing to the composition by placing a champagne glass in front of the bright front headlight.

Why did Alban Karsten feel the need to crash the car at the opening? The key to answering this question lays in the title of the work - *Mitigations*. The word mitigations stems from the generic term 'hostile vehicle mitigations' or measures to protect people from terrorist attacks. Karsten created an artistic version of an anti-terrorist barrier, a blockade designed to withstand a vehicle attack, much like the enormous flower pots placed by the municipality at the border between the gas station and the Turfsingel. In his action employing a broad definition of the verb 'to perform' (Oxford dictionary: carry out, accomplish, or fulfil an action task or function) the artist performed a 'crash-test' of his design.

The subject of public safety in the form of sculpture was an extension of his previous work *Bufferzone* (2018), created together with Kitty Maria. One sculpture of this installation resembled an obstacle for show jumping. While this object was a finished sculpture, a similar jumping obstacle was the starting point for *Mitigations*. The solid concrete block anchored in the ground was damaged by Karsten's crash-test. The impact of the collision bent the steel anchorage and knocked over the sculpture, including the plants placed on top and the metal cross between the two barriers. Karsten's performance was not the last human intervention. Since the sculpture is situated in public space, people have interacted with the installation in various ways, ranging from contemplation to vandalism.

The performance and the resulting installation address the subject of safety on several levels: Karsten's 'well-being' and safety in the actual situation as well as in the context of the arts. Karsten fought his instinct of self-preservation by deliberately hurting himself. The next day he had a bad headache and a laceration below his eye from the safety goggles, which he wore as protection against the possibility of a broken windshield. Since Karsten did not have a driver's license he set out to acquire the permission to drive a car for the exhibition. Having unfortunately failed the behind-the-wheel examination, he and his performance consequently pushed the limits of the law. Does the art context compensate for the illegality of the action? In the art world, especially during openings the spectacular is almost always something keenly anticipated by the audience. The experience economy turned the amazing into the expected: the majority of visitors witnessed a car-crash for the first time in real life.

While we frequently look at crashes in films and on television, the omnipresent concrete barriers in our public spaces remain generally unnoticed. Crashes are at once impressive and frightening. At the former gas station of het resort Karsten enhanced this ambiguity with his performance. Everything however culminated in a happy ending when the artist emerged and cheered in victory after the crash succeeded. Just like Fonzie in *Happy Days*, Karsten had managed to 'jump the shark.'

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SO2E01 NO TIME TO WASTE

SUMMER 2019

STARRING: ELISE EHRY, WILLEM DE HAAN AND THEO DEMANS  
WRITTEN BY: VANESSA VAN 'T HOOGT & ANNA-ROSJA HAVEMAN

EXT. SWIMMING POOL DE PAPIERMOLEN  
MUSIC INTRO: JAAP V/D VELDE & ELIAS ELGERSMA

#### SITE-SPECIFIC POOL = SITE-SPECIFIC ARTWORKS

De Papiermolen is a cherished and frequently visited outdoor swimming pool, designed by the architect Jacobus Koolhaas, that officially opened in 1955. Koolhaas referred to the pool as the *jewel of Groningen*. The official name derives from the paper mill that was located there in the 18th and 19th century. This is not the only connection with the history of the place, architect Koolhaas drew inspiration from the surrounding areas for the design of the

pool. For example, the form was inspired by the bastion of the Helperdiepje and the tribune was placed to function as a sound barrier for the neighbouring graveyard. The three artists in residence at De Papiermolen, Théo Demans, Elise Ehry and Willem de Haan were asked to create site-specific works, just like Koolhaas created a site-specific swimming pool. The artworks they made during the residency had to withstand the weather and water conditions and the artists had to ensure safety in anticipation of the interaction with visitors. The artworks of Demans, Ehry and De Haan are so well made for the swimming pool that they immerse in their surroundings. *30 cm, Various Sizes* created by De Haan leans on the diving boards as if the rulers were placed there in the 1950s; the sculptures *Embodiment at rest* by Demans melt in the heat like the regular visitors on the tanning tribune. While Demans and De Haan got inspired by the characteristics of the pool and its visitors, Ehry got inspired by the people who make a visit to the pool possible. She investigated the daily jobs of the pools' employees and in *A Pool Cosplay* she shows their habits, connections and tasks in a new perspective. Who makes the swimming experience possible? Who keep the pool clean and safe, the grass fresh and green, and what happens behind the scenes?

Anna-Rosja Haveman & Vanessa van 't Hoogt:

What is to you the most interesting aspect about the swimming pool?

Elise Ehry:

At the swimming pool people of different ages, social classes and cultures gather. It is not a place where all these people pass through, but they actually stay for several hours and therefore have to deal with each other.

Théo Demans:

People's bodies.

Willem de Haan:

Since most visitors come to do so, obviously the right answer to this question would be: swimming in the pool. From an artistic perspective 'swimming' would probably take the second spot on the list of interesting aspects, right behind the odd sizes that are used to measure this pool. A lot of parts of the two meters deep pool are not really two meters deep. Something is not right here, I feel it.

#### EMBODIMENT AT REST, THÉO DEMANS

CONTENT: FLESHY, SENSUAL, MODES OF BEHAVIOUR, BODIES ON A PEDESTAL

FORM: BIOMORPHIC, ABSTRACT, SPATIAL, PERFORMATIVE, HAPTIC

LOCATION: TRIBUNE (MONKEY HILL); TESTOSTERONE, BRIGHT; BRING YOU SUNGLASSES & SUNCREAM!

Théo Demans:

The regular user's of the pool are calling the tribune: the monkey hill (In Dutch: apenrots), and everyone wonders why the staff had to paint these stairs with such a bright shiny white that you can't even look at it when it's sunny. I personally find the monkey hill brilliant as an ultimate tanning body displayer, and I also like the idea of us turning back into monkeys.

Vanessa van 't Hoogt:

Last week on a hot July day I had time to observe the interaction of the pool visitors with Theo's sculptures. Children were playing with the shapes - hiding under them and exploring the textures. The adult sunbathing public sat down besides the sculptures, mingled and even mirrored the postures of the hardened swimwear. The abstract yet organic forms became part of the tanning public, but the sculptures laid down their towel first.

Anna-Rosja Haveman:

Making the tiles was a huge amount of work for Theo. When Vanessa and I visited him during the residency we saw him numbering all the tiles and shaping them according to the curves of the sculptures. In the end, you can still see some of the 'accidents', such as a missing tile and other irregularities. Instead of regarding them as mistakes I find them charming; they show the craft involved in the process.

Willem de Haan:

Theo's artworks look best with a lot of tanning people around them. Make sure to visit on a sunny day. When I visited the sculptures with my mom who is blind, she really enjoyed touching the intimate sculptures: do touch.

#### A POOL COSPLAY, ELISE EHRY

CONTENT: SWIMMING POOL STAFF IDENTITY, MULTIPLE PERSPECTIVES (CASHIER, LIFEGUARD, GARDENER, SNACK BAR CHEF, CLEANING STAFF), COSPLAY

FORM: VIDEO, TIME-BASED, WATERPROOF COSTUMES, NEOPRENE, ARTIST=PERFORMER & DESIGNER

LOCATION: CHANGING ROOMS (WOMEN AND MEN); NUDIST VIEWING EXPERIENCE POSSIBLE, NO RUNNING PLEASE!

Elise Ehry:

A few lifeguards don't even enjoy swimming.

Vanessa van 't Hoogt:

The costumes are sewed and designed by Elise to be waterproof, so the snack bar chef can deliver fries to a customer on the tribune while still being protected against the fat of the frying pan. In short: fashionable and multifunctional. While watching *A Pool Cosplay* make sure to pay attention to the attentively made costumes and their materials.

Anna-Rosja Haveman:

Elise interviewed all the employees, in her ethnographic approach she learned about all the ins and outs of their daily tasks. *A Pool Cosplay* transforms this investigation into an imaginary story about the quotidian workforce and productivity at the ultimate place of leisure. If you care about workforce and productivity: do not forget to update your LinkedIn profile!

Théo Demans:

Elise was a stranger, but with the aim of being an insider, which she managed pretty well and fast. Her work reveals a society of strangers who are in a state of togetherness within their corporate identity.

Willem de Haan:

It takes a bit more time to see Elise's work. Make sure to get back to the dressing room at least 20 minutes before closing time.

#### 30 CM, VARIOUS SIZES, WILLEM DE HAAN

CONTENT: MEASUREMENTS, SWIMMING COMPETITIONS, NOSTALGIA

FORM: 30 CM RULER MADE IN GERMANY, FAUX WOOD ON REAL PLYWOOD, YOUTUBE SEARCH BAR

LOCATION: DIVING BOARDS; ADVENTURE, ADRENALINE, SHOW-OFF SPOT

Willem de Haan:

My personal record to cross lane 1 is just 00:34 seconds. While lane 6 is always taking me 00:38. Please.



give it a try yourself.



Vanessa van 't Hoogt:

This photo from the 1970s is just a fleeting impression of the rich history of swimming competitions at De Papiermolen. Since the official opening in 1955 the width, depth and heights of the pool have changed. Consequently 2 meter is not 2 meter anymore and 50 meter is not quite 50 meter. Because 'to measure is to know' is fundamental to swimming competitions, they are no longer held at De Papiermolen.

Anna-Rosja Haveman:

To encourage the daredevils Willem has uploaded a video *EPIC Diving Fail at De Papiermolen*. Find it yourself on YouTube before you jump!

Elise Ehry:

Willem's work questions the different scales of the swimming pool and puts into perspective the diving boards hierarchy as a place where all the jumps are measured.

Anna-Rosja Haveman + Vanessa van 't Hoogt:

The title of the exhibition is *NO TIME TO WASTE*. What is your favourite waste of time?

Elise Ehry:

Web surfing.

Théo Demans:

Talking about the script of a movie that will never be filmed. Pretending to have holidays activities just to shoot cool pictures, while we are actually almost always working on our projects.

Willem de Haan:

As soon as I think of something good it's not really a waste of time anymore. I think one of the better things I really don't enjoy is searching for a cash machine in a foreign country. Why is cash still a thing in France? And why do I keep forgetting to prepare my wallet before going on holidays?

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S03E01 LITTLE NOSTRUM

WINTER 2019/2020

STARRING: ALICJA NOWICZ, KITTY MARIA, TOM K KEMP  
WRITTEN BY: VANESSA VAN 'T HOOGT & ANNA-ROSJA HAVEMAN

INT. FORMER GAY SAUNA, T PAKHUISJE  
MUSIC INTRO: ZACHTTE MAN (ADRIAAN BON)

Vanessa van 't Hoogt & Anna-Rosja Haveman:

For the third season of het resort you have occupied/squatted the former gay sauna: 't Pakhuisje. The sauna closed its doors on June 12, 2016. It had existed for 36 years and was cherished by many in the gay community in the north of the Netherlands. From the outside it was not easily recognisable as a sauna. Instead, it looked rather like an empty warehouse with its boarded-up windows, a rainbow flag being the only sign of a gay community for the outside world. What were the challenges and surprises of this location?

Karina Bakx & Ellen de Haan:

After two years of stalking the people that were developing the space – It will become part of the new museum on the "A" canal – we were able to do a project at the former gay sauna 't Pakhuisje for about nine months. At first, the sauna was still intact, but everything had to be stripped down because of safety issues. In some way it was a pity, because you could really see and feel the history. Now, you have to imagine the glory days through stories.

After breaking down the bricks, the sauna, the steam room, a dozen of cupboard beds, a little cinema, a couple of mirror ceilings, a jacuzzi and more, we could start building it up again. In two months time our contractor, together with a lot of volunteers (THANK YOU), had installed the electricity, water, heating and lights. The volunteers helped to paint and clean everything in preparation for the residency, and we asked former 'Resorter' Philippe Wolhuis to create a lilac, green and peach interior.

The big challenge was to be as respectful as possible towards the history of the building, to use it as a source of inspiration rather than a circus-like environment where people get to experience the things that normally remain unknown. We had to figure out how to engage with this topic without any prior knowledge of the community. Since information about 't Pakhuisje was pretty scarce online, we tried to get a hold of some of the former sauna visitors through the Dutch LGBT organisation "COC".

The real surprise was how the sauna was perceived differently by many people. When you are not part of the gay community that visited the sauna, you get the feeling that it is a super secretive place, where people did not want to be seen going inside. Yet, when we got to know the former regulars, this was really not the case. It was a free and open-minded environment, where people came together to meet, mingle, and have a good time.

Vanessa van 't Hoogt & Anna-Rosja Haveman:

The three artists Tom Kemp, Kitty Maria and Alicja Nowicz were invited for the first episode. How did you select these three artists?

Karina Bakx & Ellen de Haan:

We wanted to highlight the former function of the building that existed so clearly for the gay community, but which simultaneously remained hidden for the public behind boarded-up windows. This combination of hiding and advocating intimacy brings a sense of duality to this sauna episode. All three artists work with this ambiguity in their individual practice.

Vanessa van 't Hoogt & Anna-Rosja Haveman:

Every group of artists has their own dynamic. What was typical of this residency episode; how would you describe the process of S03E01? What made it stand out?

Karina Bakx & Ellen de Haan:

We loved how all the three artists scattered around Groningen and found out stuff about the city that we ourselves didn't know about. For instance, Alicja and Kitty explored the gay scene and came across a 'sex maze' in a sex video shop. All kinds of communities that were quite hidden were revealed to us by the artists. Tom met with Anna Sieben, a medical artist and scientific illustrator. Kitty met with the wind calibration operators and Alicja collaborated with former visitors of the sauna: Marc, Sandro, Yaron, and Gerard.

Vanessa van 't Hoogt & Anna-Rosja Haveman:

As directors you give the artists a lot of freedom. For instance, the titles are always chosen by the artists themselves. How do you interpret the exhibition title *Little Nostrum* chosen by the residents?

Karina Bakx & Ellen de Haan:

Nostrum has two meanings, it can represent both an unqualified or fake doctor and a (political) scheme. The sensitive topic of (gay) intimacy and the connections that the artists made during their residency have both of these qualities in them. On the one hand they each investigate their own fields of interest without making blunt statements or claiming truths, on the other hand being an artist means that you are always making statements and claiming your own truths. You could say that every artist is a faux medicine man in one way or another, bringing the people salvation for their self-proclaimed problems with their fake truths. The meaning of the political scheme lies in approaching gay communities as a 'hot topic' (which has become somewhat of a trophy in the cultural field, as a way to show off your inclusiveness) but in a friendly, artistic and intellectual way.

MARC, REGULAR VISITOR OF THE SAUNA AND FORMER DESIGNER OF THE WEBSITE OF T' PAKHUISJE, ENTERS THE SCENE

Vanessa van 't Hoogt & Anna-Rosja Haveman:

How was meeting Beati (alter-ego Alicja Nowicz) and what is your impression of her artistic practice?

Marc:

Getting to know Beati was very interesting. She and Tom came over for tea at my house, enjoying the wood stove. We chatted about the gay sauna, and the gay world in general, including the online community and dating sites. I told her some intimate stories and experiences, which she visualised in her drawings and tiles. It was very special to recognise my most private experiences in her artworks. I especially recognise myself in the drawings. For example, I had an experience with mushrooms and a heavenly massage in the jacuzzi. It was really nice to share my stories with Beati. Although, I did not realise that I would become part of the artwork. If I had, I would have worn a nicer sweater, cleaned my house and styled my hair for the video interview

Vanessa van 't Hoogt & Anna-Rosja Haveman:

Did the project change your perspective on the sauna?

Marc:

Because of the project, I now realise how important this sauna was for many people. After the unexpected closure of the sauna, I lost a whole group of people. It was not only about the sex, but it was a place to talk, a place where many friendships emerged. That suddenly disappeared. I also miss the free STD tests that were offered 4 times a year in collaboration with GGZ (Dutch health care).

Vanessa van 't Hoogt & Anna-Rosja Haveman:

How do you experience the building now?

Marc:

For me it was a very sad sight. It used to always be nice, warm and cozy. In the steam bath to relax and sweat, and..... lots of good memories, I had that nice massage there <points>. It was a place of warmth and cleanliness (most gays are very clean). Not only for me but also for the other people. Especially in the winter period I miss it a lot. I imagine the place is now very suitable and special as a studio and exhibition space for artists.

WIND TUNNEL, OWNED BY DELTA OHM, ENTERS THE SCENE

Vanessa van 't Hoogt & Anna-Rosja Haveman:

Could you describe yourself?

Windtunnel:

First of all, I have to make clear that I am not to be confused with the type of wind machines used for music performances, the type that ensures that Beyonce's hair always looks fabulous. I belong to a group of meteorological equipment, and my primary task is to calibrate the equipment as to match up with the highest standards. The calibration centre I work for is accredited by ACCREDIA (formerly SIT) Centre No.124. With my abilities they are able to create certificates, which are subject to the international standards for traceability. On request, I can perform calibrations on equipment from other brands. Delta OHM (the company that owns me) has merged with an Italian calibration centre. Those Italians have a better machine. I am not called upon often. Sometimes they calibrate methodological equipment such as an industrial class anemometer. I am admired, but at the same time quite outshined by my Italian sibling. My mother, who resides at the KNMI (Royal Dutch Meteorological Institute) and from whom I have inherited my looks, is also way more popular. I am the in between machine.

Vanessa van 't Hoogt & Anna-Rosja Haveman:

How was meeting Kitty Maria and what is your impression of her artistic practice?

Windtunnel:

As previously described I am not that busy or admired in my daily life. The mechanics touch me only briefly when necessary, and only on the dedicated spots. Hardly ever does someone gently tickle me with affection, or even hurt me. My internal system is too valuable, that's why they treat me with distance. With Kitty it was different. The first time I met her I recognised a lot of myself in her and in the materials she brought with her. I dream of the weather that I help to predict, yet I never feel the rain or hear thunderstorms. She showed me a bit of the world through sounds.



Vanessa van 't Hoogt & Anna-Rosja Haveman:  
How was the participation in the art project for you?

Windtunnel:  
The second time we met was very intimate. Nobody ever dresses up for me, or touches me longer than necessary. I felt full of warmth afterwards. I love being the subject of an art project, although I question whether it is really my function as wind tunnel or my aesthetics that interest her. Special relationship, I hope we will meet again.

#### ANNA SIEBEN, MEDICAL ARTIST AND SCIENTIFIC ILLUSTRATOR, ENTERS THE SCENE

Vanessa van 't Hoogt & Anna-Rosja Haveman:  
How was meeting Tom Kemp and what is your impression of his artistic practice?

Anna Sieben:  
Meeting Tom was great! I really enjoyed collaborating with him. He has an amazingly energetic and enthusiastic vibe. We had great, crazy fun, and slightly weird conversations, and I love that these conversations are at the centre of his work. Collaborating with him is really inspiring; he encourages me to look at the subjects I am very familiar with from a different perspective, which was an enriching experience.

Vanessa van 't Hoogt & Anna-Rosja Haveman:  
Could you describe your role in the project and your collaboration?

Anna Sieben:  
At the centre of the entire project was the comparison between the building of the sauna and the human anatomy. The conversations between Tom and myself played a huge role in it. We talked a bit about my profession as a medical artist and scientific illustrator, and about my usual working process, and then moved on to map out the building as if it were a human body (using amongst others, a dice game). What organs or structures would the elements in the building represent? Why? And how would they relate to each other? In this analogy, what role would the people in the building play? Tom used film footage he shot during these conversations to make a montage and also created some incredibly beautiful graphite renderings based on some of the footage. These renderings have cartographic qualities and also relate back to our conversations and scenes at my studio. I built two 3D models as part of the collaboration, based on 3D models or parts of models that were already available online. This is a common part of my working process. These models were also included in the montage Tom made.

Vanessa van 't Hoogt & Anna-Rosja Haveman:  
Did his project change your perspective on your profession as an anatomical illustrator?

Anna Sieben:  
Yes, it did. I will never look at kidneys the same way again after having modelled a small army of coffee filters to represent the filtering function of the kidney. It is quite refreshing to take knowledge of a particular field or topic and then try to apply it to something which is completely different, yet surprisingly similar! It makes me curious to see what other analogies could be made within different areas of expertise.

Vanessa van 't Hoogt & Anna-Rosja Haveman:  
How did you experience the building?

Anna Sieben:  
I had never been inside the building before, but during our collaboration Tom had shown me the architectural plans of the building and also some photographs of the different floors, so in a way I kind of knew the building I was entering. I loved the atmosphere inside, it felt like it oozed creativity and I loved seeing how the different artists had all taken the building as a starting point but then arrived at such different interpretations. I am not very familiar with art shows – my world revolves around hospitals, patient communications and research visualisations – so it was very inspiring!

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SQ3E02 RETREAT

SPRING 2020

STARRING: MICHELE RIZZO  
WRITTEN BY: VANESSA VAN 'T HOOGT

INT. FORMER GAY SAUNA, T PAKHUISJE  
MUSIC INTRO: HACHE

During the project period of Michele Rizzo at het resort, I had a chance to interview him at the former gay sauna 't Pakhuisje shortly before the COVID-19 pandemic made meeting in person impossible. I was sitting across the table from Rizzo and could follow his process of creating while we were talking. He was telling me about himself, his education and his much-discussed choreographic work *HIGHER* (2015) with the extended version *HIGHER xtn.* (2019) Last but not least he explained how he came to write a proposal for a sculptural project at het resort. This short theoretical exposition of Rizzo's choreographic and sculptural practice examines the commonalities between two seemingly very diverging actions: sculpting and dancing.

“In the beginning, after all, we do not try to move, think about movement possibilities, or put ourselves to the task of moving. We come straightaway moving into the world; we are precisely not stillborn (Sheets-Johnstone 2011, 117).” Dance philosopher Maxine Sheets-Johnstone argues in *The Primacy of Movement* that we come into the world moving. In the beginning, we are not thinking about moving or trying to move, but we are simply moving. Already in the womb we are “kicking, stretching, sucking, swallowing and so on” and these movements come to us spontaneously.<sup>1</sup> Through these spontaneous movements, she argues, we come to make sense of ourselves and the world around us, we understand ourselves as animated and cognitive beings. “In effect, movement forms the I that moves before the I that moves forms movement.”<sup>2</sup>

Choreographer and visual artist Michele Rizzo (1984) argues that the experience of dancing in the club to techno music evokes the memory of being in the womb, or, in the words of Sheets-Johnstone, the memory of the spontaneous movement at the beginning of our animated lives. His intriguing work *HIGHER* (2015) emerged from his interest in the repetitive immersive trance-like quality of the movement in the techno club, compared to the academic dance he studied at the School for New Dance Development in Amsterdam. With *HIGHER* Rizzo created, out of passion and desire, a dialogue between the rehearsed academic dance in the studio and the spontaneous moving in the club and thereby incorporated these two divergent contexts and languages in one choreography. In the piece, three performers, including Rizzo, repeatedly perform one phrase to a hyp-

notic soundtrack composed by Lorenzo Senni (fig. 1). This phrase is constituted of movements from the clubbing experience. Strikingly, the audience can observe how the dancers embody the movements in their own idiosyncratic way; making the same movements highlights their individuality.

*HIGHER xtn.* is an extension of this work and was performed at the Stedelijk Museum Amsterdam at the beginning of 2019. Again dancers, increasing from two to fifteen each performance, make repetitive movements to the music of Senni (fig. 2). The “individual dancers make their way through the galleries, ultimately convening in the Stedelijk's Audizaal. Then, pairs of dancers begin to perform in sync until the entire group is eventually dancing in unison.”<sup>3</sup> While *HIGHER* highlights the primacy of movement and the individuality of the performers, *HIGHER xtn.* further accentuates the correlation between the collective and the individual. In the Stedelijk the audience was able to move around the performers in 360 degrees, a way of viewing comparable to looking at a sculpture on a pedestal. The way of viewing is not the only similarity between the choreography and sculpting. Both versions of *HIGHER* can be regarded as a kinaesthetic sculpture, because the repetitive movements mould the dancers. Rizzo summarises this sculptural aspect of his choreographic work in the proposal for a residency at het resort as follows: “In many of my choreographic works dance is conceived as a sculpting agency that chisels the kinaesthetic identity of the dancer; the choreography itself is treated as an ever-changing object, and as such it is offered to the gaze of the museum's audience.”

#### SCULPTING THE BODY, DANCING WITH CLAY

“As the artisan thinks from materials, so the dancer thinks from the body (Ingold 2013, 94).” In the quote from Rizzo's project proposal above, he emphasizes the material aspect of the body comparing it to sculpture and sculpting. His interest in dance and the body as material things, comes from a new understanding of ourselves and our environment as fundamentally animate. In *Making: Anthropology, Archaeology, Art and Architecture* (2013), Anthropologist Tim Ingold defines the body as “a tumult of unfolding activity” and stresses that we think from our body rather than about our body.<sup>4</sup> The body is not a container and hence we do not transcribe our thoughts into movements or think by means of movements, but the thinking is the movement.<sup>5</sup> Both the artisan and the dancers are moving, that's why the artisan thinks from his body and the materials and the dancer from the body. Ingold follows aforementioned Sheets-Johnstone in his definition of thinking. To quote her once again:

“To think is first of all to be caught up in a dynamic flow; thinking is itself, by its very nature, kinetic. [...] It [thinking] is motional through and through; at once spatial, temporal, dynamic.”<sup>6</sup> Ingold goes on stressing the importance of overcoming the dichotomy between subject and object and pleads for the recognition of the body as a thing; not an object, but a thing.<sup>7</sup> He follows philosophers Martin Heidegger's argumentation and stresses that a thing is a gathering of materials in movement.<sup>8</sup> “To touch it [the thing], or to observe it, is to bring the movements of our own being into close and affective correspondence with those of its constituent materials.”<sup>9</sup> The object, on the other hand, is complete in itself; “we may look at it or even touch it, but we cannot join with it in the process of its formation.”<sup>10</sup>

Rizzo's general fascination for the fact that things (bodies, people and materials) have their own life, are animate, in addition to the sculptural aspects of his choreographies lead him to write a project proposal for het resort. In this proposal he does not suggest working on another choreography (the mouldability of the body) but proposes to mould bodies with clay. The finished, glazed and fired sculptures gave as much impetus to the project proposal as the process of sculpting. Rizzo is not trained as a sculptor, but has started to work with clay for pleasure during his master's degree at the Sandberg Institute in Amsterdam (Dirty Art Department). Like dancing, he experiences sculpting as a way to access a space beyond the physical space, a cognitive space that he calls the space of imagination. Sculpting, to him, is a bodily experience where he immediately recognises shapes and forms in the clay. He has an idea in mind that he wants to express in the clay. In the process of working with the material, a constant correspondence between the material, his idea, his body, and his brain emerges. Rizzo said during the interview: “The space of imagination is where I end up when I let this dialogue happen.”

Ingold uses the word correspondence instead of ‘interaction’ or ‘dialogue’ to stress that it is not about two distinct entities reacting to one another (back and forth). “It is rather that the attentive bodily movements of the practitioner respond to the flows and resistances of the material; going along with one another.”<sup>11</sup> “As with any dance, this should be read not laterally, back and forth, but longitudinally as a movement in which partners take it in turns to lead and be led.”<sup>12</sup> Ingold defines this correspondence as dance of animacy: “In the dance of animacy, bodily kinaesthesia interweaves contrapuntally with the flux of materials within an encompassing, morphogenetic field of forces.”<sup>13</sup>

Rizzo responds to clay, a sculptural material of high plasticity that is ubiquitous, affordable, and durable, provided it is fired. Rizzo's body is not only dancing/corresponding with the clay, but he also uses sculpting tools to cut and carve the material. Ingold calls these tool transducers. In the animacy of dance they “convert the gesture, flow or movement” of Rizzo “from one register, of bodily kinaesthesia, to another, of material flux.”<sup>14</sup> The pressure or soft touch of the cutting and carving by Rizzo is converted from his body to the material. Sitting across the table from him while he is sculpting folded or praying hands, I can witness the correspondence between him, the clay, and the sculpting tools. He tells me that his practice of sculpting clay (especially figurative sculpting) coincides with his ability of creating movements: “While dancing I have learned to master a specific attitude which also guides me while I am sculpting; a sensible dialectic relationship between movement and material based on a symbiosis between the knowledge of the human body and proprioception (the feeling of my own body, position of my body).” Observing the choreographer as sculptor, I notice how he takes his own hands as reference point, looking back and forth between the moulded hands and his moving sculpting hands, comparing them with each other. Sometimes he stops to lay his hands next to the sculpted counterpart.

#### GETTING IN THE FLOW

During the interview at the beginning of his residency at het resort, Rizzo stresses another important parallel between his practice of dancing and sculpting: “Both practices unfold in long sessions in which I abandon myself to a trance-like state, and in which I witness the material (body and clay) assuming shapes of which I accommodate the appearance.” This trance-like state was defined by psychologist Mihaly Csikszentmihalyi as the experience of flow: “an intense experiential involvement in a moment-to-moment activity.”<sup>15</sup> “Flow is a subjective state that people report when they are completely involved in something to the point of forgetting time, fatigue, and everything else but the activity itself.”<sup>16</sup> In the case of Rizzo, he is fully immersed in the activity of dancing/sculpting in such a way that it feels to him as if he is in trance, temporarily disconnected from the sense of self.

Csikszentmihalyi argues that one can experience flow when 1) perceived challenges or opportunities for the action match existing skills (neither overmatching nor underutilising) and when 2) there is a clear proximal goal and immediate feedback about the process that is being made.<sup>17</sup> Even though Rizzo is not trained as a sculptor, his experience with and knowledge of the human body and the high plasticity of the clay make it feasible for him to create life-size figurative sculptures. The affordances of clay, e.g., its high plasticity, provide immediate feedback during the sculpting process. The movements of Rizzo's hand, the moulding of the clay, is directly visible in the material and his actions leave traces (e.g. a fingerprint). Art historian Ann-Sophie Lehmann, building on the theory of affordances by psychologist James Jerome Gibson, defines affordances as “the ways in which properties [of materials] draw out, encourage or inhibit certain actions.”<sup>18</sup> Clay affords moulding but not casting, bronze affords casting but not carving, stone affords sculpting but not casting and so forth. According to Csikszentmihalyi, the immersion



in the moment-to-moment activity, the experience of flow, is characterised by; 1) “intense and focused concentration, 2) the merging of action and awareness, 3) the loss of reflective self-consciousness, 4) a sense of control over one’s actions, 5) distortion of temporal experience (time passing by faster) 6) experience of the activity as intrinsically rewarding, such that often the end of the goal is just an excuse for the process.”<sup>19</sup>

As mentioned above, Rizzo regards the process of sculpting as being important in itself (intrinsically rewarding) and summarises the merging of action and awareness as entering the space of imagination. To him, this is a place where he feels in trance, where time is distorted and passes faster, and where he is not aware of time. While I was talking to Rizzo and observing his moulding hands, I quickly forgot about time, too. Not only the maker (dancer/ sculptor) can get in the flow, but also the audience can experience the moulded bodies in a similar way. Viewing *HIGHER* as well as *HIGHER xtn.* the viewers can, by means of the mirror neurones, also get absorbed in the movements of the dancers, experiencing the feeling of moving their own bodies. To some extent, the process of making the sculptures can be followed in the photos attached to this theoretical exposition (fig 3 - 5). These photos belong to what Lehmann (2012b) defines as ‘the genre of showing making’. The images show some of the aspects of the process of sculpting (e.g., carving tools and the unfired clay) and hide others (e.g. the working hands of the artist). One of the functions that Lehmann attributes to the genre of showing making is the participatory function, which means “that the demonstration [showcased on the images] incites pleasure in the viewer through kinaesthetic identification with the depicted process.”<sup>20</sup> Not only the photos but also the sculptures can evoke pleasure. The formed clay, even though glazed, enables the viewer to follow the traces, to discern Rizzo’s dance of animacy with the clay. Therefore, I can only end this theoretical exposition with a very practical advice: if you have the chance to take a closer look at the sculptures of Michele Rizzo, do so and enjoy getting in the flow following the movements that formed these moulded bodies “even if only and literally secondhand.”<sup>21</sup>



FIG.1 ) HIGHER, MICHELE RIZZO, 2015, STILL REGISTRATION VIDEO



FIG.3 SCULPTING, WORK PERIOD S03E02



FIG.4 MODELLING, WORK PERIOD S03E02



FIG.2 ) HIGHER XTN, MICHELE RIZZO, 2019, STEDELIJK MUSEUM AMSTERDAM, FOTO: MAARTEN NAIJW



FIG.5 SCULPTING, WORK PERIOD S03E02, PHOTO: HACHE

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- <sup>1</sup> Sheets-Johnstone 2011, 118.
- <sup>2</sup> Ibid. 119.
- <sup>3</sup> Stedelijk Museum MICHELE RIZZO: HIGHER XTN.
- <sup>4</sup> Ingold 2013, 94.
- <sup>5</sup> Ibid. 98.
- <sup>6</sup> Sheets-Johnstone 2011, 421.
- <sup>7</sup> Ingold 2013, 94.
- <sup>8</sup> Ibid. 93.
- <sup>9</sup> Ibid. 85.
- <sup>10</sup> Ibid.
- <sup>11</sup> Ingold 2013, 101.
- <sup>12</sup> Ibid.
- <sup>13</sup> Ibid.
- <sup>14</sup> Ibid. 102.
- <sup>15</sup> Csikszentmihalyi 2014, 230.
- <sup>16</sup> Csikszentmihalyi 2014, 230.
- <sup>17</sup> Ibid. 240.
- <sup>18</sup> Lehmann 2012a, 18.
- <sup>19</sup> Csikszentmihalyi 2014, 240.
- <sup>20</sup> Lehmann 2012b, 9.
- <sup>21</sup> Lehmann 2012b, 14.

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S04E01: WHAT DO YOU THINK AN AQUARIUM IS MADE FOR. IS IT JUST A CONTAINER FOR THE SOUL? WINTER 2020/2021

STARRING: CLARA SAITO, EVA SUSOVA, NOHA RAMADAN  
WRITTEN BY: IULIA-IRINA AIONESI

INT. KUNSTLIEFVEND GENOOTSCHAP PICTURA  
MUSIC INTRO: JUJULOVE (JULIETTE LIZOTTE)

#### INTRODUCTION

The dancer of the future will be one whose body and soul have grown so harmoniously together that the natural language of the soul will have become the movement of the body (...) She will not dance in the form of nymph, nor fairy, not coquette, but in the form of woman in her greatest and purest expression. She will realize the mission of woman’s body and the holiness of all its parts (...) She shall dance the freedom of woman...<sup>1</sup> (Duncan, 1903)

The figure of the dancer has historically been at the centre of re-thinking notions of identity, as seen in Isadora Duncan’s quote. Understanding gender expressions through movement, energies and expressivity can deconstruct normative frameworks of analysis and reconfigure rigid social constructs. In a context where movement could achieve not only ‘freedom of’ certain bodies, but also ‘freedom from’ oppressive structures, what does the dancer of the future look like today?

The resorters of S04E01 Clara Saito, eva susova and Noha Ramadan engage playfully with these ideas by exploring the possibilities and affordances of the body, using it as a tool to map different environments through which they

move. I managed to glimpse into their creative processes after conducting a couple of interviews with them, by researching their past work methods and by engaging with (some) theoretical tools.

The artists are part of Jacuzzi (Amsterdam), an artist run space and collective at the crossroads of performance, visual arts and time-based media. They will be presenting their work at Pictura, one of the oldest art initiatives in Groningen, in collaboration with one of the newest scenes het resort. During this episode of the new season, all three artists are invited to create new projects based on their previous body of work, or as a continuation of it. Their artistic backgrounds are interdisciplinary, being trained in dance, choreography, improvisation, vocal, sound and video practices.

This text strives to understand and explain the expansive artistic processes behind these types of projects, strongly related to their site-specificity or site-adaptability, interdisciplinarity and potentialities. Beyond that, it aims to emphasize that these processes cannot be exhausted, but activated through their fluidity and complexities.

#### PROJECTS & WORKING METHODS

As part of the residency, Clara Saito (she/her) is presenting a Lady Dada tutorial video extravaganza, with an interest in vaginal liquids as 3D video objects. She continued shaping her character’s personality through video work, improvisational techniques and potentially a performative piece. Lady Dada is a character that Clara has developed over time, who wants to be in touch with her body and nurture awareness over her bodily processes. Lady Dada wants to know the science behind her bacterial vaginosis, break stigmas related to vaginas and sicknesses and find her own ways to heal her body, without having to fully rely on doctors and pharmaceuticals. For this project, Lady Dada is presenting a tutorial on how to cure bacterial vaginosis, by using video and an interactive installation.

Eva susova (she/her) has built-up a performative sound installation, based on the story of a fictional female character. The installation is time-based, either performed live or played from recorded material, composed out of field and voice recordings. The installation explores the possibilities of organic materials. eva is experimenting with non-linear storytelling tools through the use of sound, while practicing exercises to imagine alternative worlds in which her female characters can develop. She believes imagination is an important engine for fuelling transformative change. Her background in music, ballroom dancing, theatre, contemporary dance, choreography and visual arts paved the way for her interdisciplinarity.

Noha Ramadan (they/them) has created a video work which is both a dance video and a video about dance, which will be mainly shot at an outdoor location in Schiermonnikoog. They are interested in exploring how dance holds the paradoxical space of being both an act of appearance and manifestation and a disappearing act, or an out of body experience. For the residency, Noha worked exclusively with the medium of video/film, exploring the idea of frontality and its piercing power through a static camera frame. Over the years they have worked with live-video, moving images or distinctly imagistic ways of working with light and reflection (from slide projectors, monitors and video, to working manually with light filters and reflective fabrics). This project is interweaved with a broader research topic surrounding the understanding and use of power, the idea of weapons and tools within practices related to them and their community, but also extended to what ritual means as a performative act within these structures.

#### Iulia:

When we got together the first time, I have asked the artists to reflect upon their relationship with their bodies, either through choreography, dance and movement practices or through simple, day-to-day actions. While building site-specific works, the body interacts with multiple qualities and properties of a space that stimulates the creative process. In Edensor and Bowdler’s paper, multiplicity acts as a tool through which the moving body can become a “host of opportunities for apprehending space.”<sup>2</sup> Meaning that by interacting with a space, artists, dancers and/or choreographers can become attuned to a site, exercising its possibilities and constraints through their multiple interpretations, be it architectural, historical, political, economic, social or environmental.<sup>3</sup>

The body is a radiating force of interdependencies that constitute movements, ruptures, and openings. In the act of dancing we stir up what we contain, and the sediments around us start to resonate with surrounding support structures. In the moments of such resonance, the sociality of the body is at work.<sup>4</sup> I was specifically interested in finding out what it means to move through one’s body and what resonates within a body when building projects informed by choreographic practices. These choreographic practices are not only related to the movement of body as we know it, but also to what we find around it, such as a sense of spatiality, vastness, emotions, objects, sounds, lights, shadows, textures, smells and countless other factors that can contribute to one’s movement.

#### THE BODY IN SPACE

#### Iulia:

Why is your body an important agent in the process of constructing a piece and what does it mean to move through your body? How does your movement change when inhabiting and approaching different performative spaces?

#### eva:

I move from my body, outside of my body, into my body, around my body, and occasionally through your body. I think a lot about the responsibility and sensations of moving through your body, recognizing that I move through other bodies with my presence, words, sounds, and actions, doing it with all the respect and care. How do we move through bodies? It is an important and central question of my work. I always try listening to a place, to its sounds, to the energy, as well as the awareness of how space/place changes as I move through it. I listen by looking at what space consists of. I listen to myself in that place.

My movement and my body change when encountering different conditions of the space, when setting up the performative space. I think the body and the space are never static. They are in constant flux of moving from the actual conditions to the ones the artist wants, to the fictional space of performance, in order to allow participants in it. As the performance unfolds across time, this constant flux keeps holding focus together, nourishing the established fictional space. The flux also thrives on the continuous development of limitless fantasy and desire for change.

#### Clara:

There is a lot of improvisation in my work, so I’m used to perform in squatted spaces, or places where I cannot necessarily control the attention of the participants. I don’t fear things getting out of hand, as I don’t plan how my performances are going to unfold and rather respond immediately to the qualities of the space and its context. I like being aware of the space that I perform in and work with what I have, trust whatever comes my way and use everything as a tool, integrating it into my practice. Lady Dada is working with all her emotions and feelings - bringing the exaggeration of these feelings into the spotlight - be it discomfort, happiness, or any conflicting emotions - creating unexpected moments. Improvisation is a key aspect in these situations - skills by default, rhythm, performance - all contribute to how you respond to a certain environment.



STARRING: JANNEKE RAAPHORST, JOSEPH MARZOLLA, SPLITTER SPLATTER  
 TEXT: RICHTJE REINSMA

EXT. DOWNTOWN GRONINGEN  
MUSIC INTRO: IBO BAKKER & MAIA DAW

#### PLANETARY PARTY

Slowly, I ride my OV bike through downtown Groningen, searching for Spijlsluizen 17a. I should be almost there now. On a sunny little square I leave my navigation system behind and look up from my phone. There! Immediately, my destination reveals itself. Like a fata morgana, Kamp Gruoninga appears from behind the high, reflective windows of a monumental corner building.

#### INT. HOOGHOUSE

Rising from the entrance level, the camp's wigwam-like tents seem to float above ground level. The 1900s mansion seems to have become the nursery of another, softer structure, which has now grown so far out of proportion that the facade seems able to collapse at any moment. Cheerful, anarchic enthusiasm takes hold of me at the odd spectacle of the tented camp behind glass, just as beautiful weeds can generate enthusiasm when they worm their way out from between hermetically intended tiles.

Kamp Gruoninga was assembled piece by piece over the course of a month by artists Joseph Marzolla (1972), Janneke Raaphorst (1981) and Splitter Splatter (driving force: Iekeliene Stange, 1984) at the invitation of het resort, a nomadic art space that crisscrosses Groningen.

#### FANATICAL PLAYFULNESS

An intense urge to play speaks from the artistic practices of Joseph, Janneke and Splitter Splatter. An almost fanatical need to celebrate playfulness, which seems to have little to do with naïveté or a carefree attitude. After all, they grew up as children of the anthropocene, in the heyday of the disposable society. The Club of Rome's infamous "Limits to Growth" report appeared in the year of Joseph's birth. Perhaps not surprisingly, then, the vibrant camp also radiates a certain sense of tragedy. The sticks of the tents seem to want to scratch the ornaments of the stucco ceiling, eagerly seeking the zenith, freedom.

#### EXHIBITION ISLAND

Fortunately, I know, Kamp Gruoninga travels on and will soon make its way out. Before they moved into this brick fortress, the artists started the residency in a Scandinavian vacation village at Paterswoldemeer (a lake), and in a warehouse on an industrial site of artists' studio Moshpit of Creation. Now, the camp is complete. Only a few more hours and then Kamp Gruoninga will be set up outdoors on the day of the summer solstice. The longest day will be the last day of the camp.

The idea for Kamp Gruoninga came about back when corona only reminded people of summer beer with lemon. Het resort approached Joseph and asked if he wanted to do a residency in Groningen, along with two fellow artists invited by himself. Joseph immediately knew what he did, or rather didn't, want.

Joseph:

I didn't want to show work in a gallery, but to use nature as an exhibition space, as a meeting place.

When he oriented himself on the map of Groningen, the choice was quickly made.

Joseph:

I saw that there were islands.

Joseph invited self-proclaimed "textile wizard" Janneke and ditto "professional crafter" Splitter Splatter to work with him.

Joseph:

I asked them because of our corresponding love of colours, and because they too travel a lot and live in a more or less nomadic way.

In addition to their wanderlust and love of color, the important role of costumes in all three of their practices stands out - whether for their own or others' performances, photographs, videos and encounters. Another shared preference is for reusing materials. King's Day, second-hand stores, construction scraps - the camp is a collage of discarded and leftover materials jumbled together.

#### ONLINE TOOLS

As a nomadic artist, Joseph is at work anywhere and everywhere.

Joseph:

I like to go from place to place with only what I have myself: my feet. And my phone, my smartphone is like a Swiss pocket knife, part of my equipment. The best tool a nomad could wish for. I don't see a nomad as a romantic, isolated figure.

It is fascinating how Joseph turns the overlapping romantic ideal images of The Wanderer and The Artist - sovereign and heroic, choosing solitude over society - upside down by staying online in the great outdoors to his own delight and producing and distributing digital art on his phone. During his solitary walking journeys, whether collaborative or not, he makes music, GIFs, music videos and films, among other things. Along the way, he also regularly stops at a residence address and makes installations in hallucinatory colours from items collected on the spot, in which he appears unrecognisably dressed as a digital healer.

Joseph:

I never stopped playing after childhood, I don't want to live too seriously. There are so many restrictions and rules. Traveling and exhibiting are good ways to escape that.

In search of an island, het resort found De Lange West. You can only get there by boat, or by foot on the rare occasion when the lake is frozen. Trees, grass, and birds call the shots there. No dock, picnic table or reviews. Except for a single photo tagged with the island's name, not a single word of the place can be found online. And in that photo, four pairs of skater's legs pose on anonymous ice, not even a pixel of the island in the background. Rarely has the Internet been so deafeningly silent.

Noha:

I am attracted to specific movement qualities and textures, and I am looking for ways to transfer this into the camera work. I've been attracted to camera movement, which has a special presence and creates a felt subjectivity of the lens. In some of my work I remove the body entirely (in front of the camera), so that the subject becomes space, landscape and relational movement within that, rather than any signifying human figure. I want to the experience of movement itself to be foregrounded and felt. I process a lot of thoughts and feelings through movement and dancing. It is not a linear or causal kind of logic, or system of response. Often through improvising and messing around in the studio, working with a particular presence or tension, I get inhabited by attitudes, figures, or stylistic motifs which start to speak to me, turning into something I want to explore further, drawing connections with other parts of my practice.

By conceiving new spheres of choreography, one can revive and heal already existing structures, using choreography as an instrument of transformation of bodily and spatial relationships.<sup>5</sup> Based on Daphne Dragona's text, I would call these spheres affective infrastructures. Infrastructures, be the architectural or relational in a system of beliefs, "allow and impede movements of goods, people or information."<sup>6</sup> The access or lack of access to these infrastructures has the capability to influence present and future narratives.

Infrastructures tend to be associated with power, sovereignty, and privilege, but they also underline the need for alternative architectures of association and resistance. Lauren Berlant introduces these as "affective infrastructures," able to accommodate multiplicity and difference and allowing us to be with each other in common, moving beyond relations of sovereignty.<sup>7</sup>

I would say the three chosen artists for the residency do try to build these alternative architectures of association and resistance through their insistence on (re)structuring the spaces and communities they already inhabit. This will become clearer as we tap into the driving forces of their interdisciplinary practices.

#### VISION & MOTIVATION

The motivation and vision of the makers are essential in understanding better the above-mentioned ideas; passions, inspirations, daily activities, backgrounds, and upbringing all contribute to the way one moves and what moves them. Past and present decisions inspire future practices - and so I want to take a look at their vision as a continuum and/or spectrum, rather than something linear, based on the cause and effect logic.

Through her project, Lady Dada wants to share her new found knowledge about vaginal infections. She believes that by taking these issues into your own hands, people can take pride in the exploration of their own bodies. By educating and providing information, she wants to address social issues surrounding the body. Clara draws her inspiration partly from drag culture (she has performed previously with her drag character called Kurt Dickriot for six years) and the duality of her Brazilian identity combined with a Swiss upbringing.

The driving force behind eva's project is her wish to engage more with the practice of listening. She believes the act of listening can bring us into a state of synchronicity with each other, not only by uncovering the relations that unfold between human bodies as we move across space and time, but also by tuning in and resonating with non-human agents present in this process. In her previous projects she has been busy with the practice of de/composing, which is something she wants to retain throughout her practice, by creating attunement between sound, bodies and environments. Eva draws her inspiration from wandering in space and time, getting lost, misunderstandings, hiking and from various other scientific and artistic practices.

Noha considers art as a fluid transport system connecting the sensual, the irrational, the contemplative and the critical. By moving in-between these modes of knowing and experiencing, they hope to question the connections between feelings, perception and construction for a better awareness of a nuanced empathic world and life. In this project, which is connected to a larger one (entitled All Our Weapons), they are experimenting with video as a medium in itself, in order to express feelings that are hard to articulate prior to making the work, creating space for introspection, troubling and reflection. Noha draws inspiration from landscape as spatiality, textures, painting movements from the Papunya region of Australia and Islamic geometry (e.g. the work of Issam el Said) among many others.

#### CLOSING REMARKS

Trying to wrap up this text by drawing enclosed observations seems rather redundant, considering the fluidity of multitudes at play in artistic processes. I believe that by paying attention to twists and turns, synchronicities and disparities, we can start bridging the gap between seemingly separated spheres of action. As we all hope to find something we can take away with us from this journey, I want to propose letting yourselves float in this aquarium of dreams, hopes, futures - may they be lost, forgotten or rediscovered.

Or maybe just let Clara, eva and Noha guide you, swimming besides them through their various worldlings.

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<sup>3</sup> Ibid. 710.

<sup>4</sup> Kasia Wolinska, Frida Sandström. "The Future Body

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<sup>5</sup> Kasia Wolinska, Frida Sandström. "The Future Body at Work," E-flux 99 (2019), <https://www.e-flux.com/journal/99/263557/the-future-body-at-work/>.

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### PIVOTAL MOMENT

As the corona pandemic struck, the residency had to be moved up a year.

Joseph:

I suggested we take advantage of the project to celebrate when we could all be together again.

Thus was born the plan to use the summer solstice as a basis: the event when the sun, as seen from Earth, reaches its northernmost position. Traditionally, this planetary pivotal moment is celebrated with a ritual feast and linked to making a new beginning.

When I enter the spicy-smelling, cool marble corridor of Spilsluizen 17a on June 21, the time for the long-awaited celebration has come. At the doorframe of the grand en-suite rooms, I must immediately hold my pace; just bargaining in is out of the question. Entering the camp requires policy - it involves bending, crawling and some climbing. Large canopies, teepees and colorful supplies of handmade masks, head pieces and costumes fill the space from the windowsills to the walls. Everything is handmade, color and decoration is everywhere. The entire room is padded with soft layers of rugs and blankets.

Ellen de Haan, (co-director and designer of het resort):

Joseph, Janneke and Splitter Splatter have each set up separate spaces in addition to the camp where their work meets.

In the back of the basement, Joseph presents an installation in a windowless space. Two psychedelic digital films play on the walls. Smooth and restless visual fireworks in which dark rocky and floral shapes appear; a pulsing symmetrical spot recalls the famous psychological Rorschach test. Music sounds: fairy tinkling. Colorful threads are draped everywhere. They appear to be the remains of an opening ritual with Janneke and Splitter Splatter.

The neighbouring room has been set up by Splitter Splatter as a colorful decor featuring two mannequins dressed from head to toe in knitted costumes. Included are necklaces with handmade ceramic beads, and videos in which spectacularly dressed figures strike poses, play music or give craft instructions - sometimes in sped-up scenes. The atmosphere is cheerful and humorous; the imagery is reminiscent of candy advertising and children's television. Yet the colours are so intense and the gestures and activities so indefinable and unreal that it is clearly not intended for children.

The door to the room with Janneke's work is held open with a diamond-shaped, handmade cement tile inlaid with smooth pebbles of the type you can't resist taking with you on a walk. Pots of sand and soil are displayed on the shelves of a built-in cabinet. Framed on the wall hangs a woven cloth. The cloth appears to be a log. A thread was added on each day of the residency. A video shows Janneke (showing advanced pregnancy) wallowing through the mud of the Wadden Sea, dressed in a pinkish-yellow ray suit with brown membranes between the limbs. A mermaid is encouraged by the voiceover to take legs: "You belong to a generation of mermaids that doesn't stick to the spell. We want Voice and we want legs."

Returning to the camp, the tension has risen. Those present exchange anticipating glances. A bottle of sparkling liquor is opened. It begins. The exhibition is being dismantled, from the outer edge. The robes displayed along the walls are handed out to us, the visitors, to dress up. From exhibited objects they turn into garments, and we from spectators into insiders.

I have to cross a threshold before I dare to touch the carefully arranged composition of masks, robes and head-dresses. As more empty spots appear and other visitors set a good example, I overcome my diffidence. Janneke helps me into a fairy-like robe of transparent green voile. Around my waist I belt an ornamental band plastered with rhinestones. Looking around at how enchantingly my fellow parade-goers are now dressed up, I find myself somewhat under-equipped and still a little too much like my everyday pragmatic self. In search of greater lavishness, I hang a bulky, decorative cord around my neck. Finally, I grab a flamboyant head piece that I had previously not recognised as such - now that someone next to me has put on a related model, I realise what it is.

### PARADE

The time has come to break up camp. Soon we will resurrect the tents on the island. The idea is for each person to take care of a piece of camp. Janneke, the tent architect, gives instructions. The tent cloths appear to be constructed of elongated strips that resemble banana peels or slender flower petals. We will each unzip a strip of fabric. In order to puzzle the tents together again from all these fragments, we first stand around them in circles and shake hands. We remember who is on our left and who is on our right. The memory of each other's faces stores the structure of the camp.

Janneke:

Everything we do now, we will do again later on the island in reverse order.

A decorated brick is rolled into each unzipped tent partition, self-selected from the collection laid out in the windowsills. Made by visitors in a workshop during the residency, the bricks are used to make a protective ring around the campfire. Then we set off, costumed and all, in a bicycle parade to Paterwoldemeer.

### EXT. DOWNTOWN GRONINGEN

#### LANDING

Slowly, our procession rides through town. Countless times along the way we are crossed by other road users and cut up by traffic lights. Like a weakening worm being cut up again and again, we change from an elongated whole into separate parts that grow and survive their own heads, sometimes melting back together for a moment and then losing each other again. Alongside me rides a white-haired angel with wooden wings. His festive wings stick out of sight. We hear a ferocious cry as an oncoming cyclist catches a flap of his wings.

We leave the city behind. The buildings thin out, the stone crusts give way, the roadsides grow lush. The gaps in the fragmented procession close. We disappear between the trees and drive toward the water. The dock! Bottles plop, we are transferred in small groups by an adventurously smelly diesel-powered motorboat. The sky stretches, the water ripples and glitters. Homecoming into nature, landing at the destination. The celebration can begin.

We ascend the bank and grab our tent bundles with the wrapped rocks. We see the colours of others already lighting up among the greenery, as two musicians begin to play. We survey the open space where our camp will rise. There is a rumour: someone saw a tick. Another one. Someone else says it wasn't a tick. Yet another knows this place is known for it. The idyllic, inviting nature turns into a menacing territory where we are welcome for different reasons than desired. We are a collection of delicious snacks. Well-blooded, fragrant food in airy attire. We have massacred and locked up the big predators, but not the little ones.

I lash my socks higher up over my pant legs. Two entrances are now blocked. I tuck my shirt into my underpants. Reduced accessibility here, too. What other precautions can I take as long as I am at the mercy of the bloodthirsty

wilderness on this godforsaken island. Don't lie down in the grass. Don't sit on the grass. Periodically pulling up socks, underpants and pants. Later, on arrival at the sleeping address, immediately check all body folds. Armpits, groin, hollows of knees, anus, neck, behind ears. After returning home, pat and wash clothing. Monitor for a few days to see if red circles appear on the skin. A few months watch for flu-like symptoms, joint problems, radiating pain or loss of strength. Ah! Someone thought of anti-insect spray. I spray it deep into my pores. There you go. That's all I can do. Pay attention and persevere. Relax.

### KNITTED MUSICIANS

The tents are sprouting again. Things are going smoothly thanks to remembered faces. Cloths are laid on the grasses, we settle down. I am a guest on someone's blanket. I don't have anything myself but that doesn't matter. Has it already begun? What is actually going to happen? Is there a program? There doesn't seem to be. Or, not yet. Idleness commences. We loaf around. We walk to the water's edge, watch the twinkling of the water. Recreationalists in the distance. The bushes. The straws.

I have short conversations about water cremation, about how what we do here now is similar to what they did in the 1970s, about the fork I didn't bring with me because I apparently went to camp completely unprepared. About feeling and smelling, about how things are going to look different if they are named out loud while watching. Whether it is safe to build a fire while the vegetation on the island seems thirsty and brittle. Is there a lighter at all? Are there any smokers? Yes, thankfully. We gather branches and make fire. The decorated bricks find their destination. Vegetarian soup is ladled from a pan that came with us, delicious bread with butter on the side. I try not to think that somewhere a little creature might already be feasting on me as much as I am feasting on the picnic. The soup and I have a lot in common, I realise. Both are fresh, nutritious and warm.

Occasionally an event occurs. A boat sails across the solar mirror toward us with three music-making figures in it, dressed in Splitter Splatters sensory costumes. The popping colours of their knitted second skins are folkloric and carnivalesque, with science fiction-like touches through the wondrous bulges and faces hidden from view. Like life-sized puppets, the unreal figures glide between canoes on the lake, ping-pong and blowing on their instruments. A jet ski loops around them like a mosquito. Gazing against the blazing sun, I squeeze my eyes into slits to get the best possible view of the fairy-tale trio. While my eyes are still busy adjusting to them, the upholstered musicians are already disappearing among the sparkles that bounce off the water.

### SHROUDED BUFFET

Later, a dull pounding, gloomy drum demands our attention. Janneke asks us to lie down in the tents. A silence falls. Everyone remains motionless. I imagine we are all imagining now how we might try to fit into the two small tents and how it might not work. Aren't there too many of us? The tents out here look like play tents, symbolic miniatures, they are more idea than actual camping equipment. For one person, they already seem a bit cramped. With corona fresh in our minds and still filled with proximity shyness it is, for a moment, an unreal invitation. Then it dawns, it may well be - if we lie closely side by side, as was not at all strange to us a short time ago.

We arrange ourselves on the blankets around the tree. I lay my head close to the trunk, like an above-ground root. I point my feet toward the water beyond. Janneke asks us to close our eyes and leads us into a collective meditation. In no time, I find myself in my childhood. We look at ourselves, playing. I consider my former self from a height of about one to two feet I notice, as if sitting in a small autobiographical viewing tower. My little self seems completely unaware of the thoughtful gaze I cast upon it as a later figure, and I cannot greet my younger version. Hey, am I actually moving? Or am I studying some kind of mental 3D photograph? Wait, the details of thought technique are irrelevant for a moment. I call myself to order. It's not about what I'm playing now, it's about what I was playing then.

I see the shiny, red-painted metal folding chair where my barbies went to school. Below was the entrance, the seat was the classroom one-high. The scene was tough. There were long-necked and short-necked barbies. The latter had lost their heads once whilst playing, and then got it squeezed back with huge loss of neck length. The shortened barbies were mercilessly bullied by their undamaged sisters whose necks were still at factory length.

### TICKLE AND BASH

Janneke's voice floats through the crowded barbie classroom, asking my old self to take something from the playing that I want to let go of in the present. And also something to grasp, to cherish. I search for words to fulfil the assignment. Or do I only need to feel it?

As I am guided back from the second floor of the folding chair to the foot of the tree, I am a little more present than when I left. I feel my body breathe more calmly and enjoy being horizontal. I even play with the thought of slipping my socks down and being more hospitable to my little neighbours in the grass. The trip could have been much longer for me. Am I visiting my childhood too little, I wonder. Do I come there at all?

We gather branches and make fire. A timid spiritual guide speaks to us in a soft voice, we are invited to come close to the fire one by one and speak out what we want to leave behind us. The fire will burn it immediately. We can express out loud what we want to leave behind, but whispering or stating it in our minds is also possible. And if there are smokers willing to share their tobacco, a tuft of 'shag' (rolling tobacco) as an offering will further validate the elimination.

Instead of a reluctance, I feel a desire to smoke. Quickly I shake off this old desire; I had said goodbye to it a long time ago, hadn't I? Only later do I notice that in the meantime I was also taking something new with me. The intention to travel more through time, to visit my memories more often. And more planetary celebration.

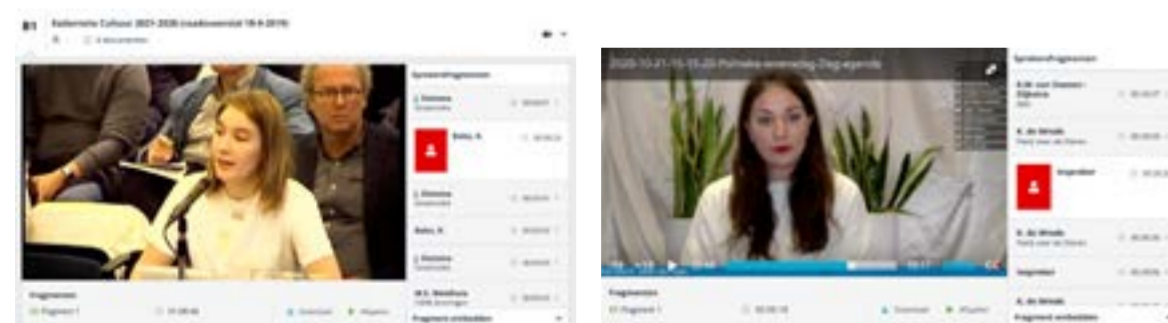
Slowly and steadily, the sun is sinking all the while. Primal power, superpower, all-determining finite star. Sun that can tickle, bash, shine, languish, scorch, swallow. Which rises and sets again and again. Now still does. Now still eternal.

### THE END





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Five years ago, Karina Bakx (left) and Ellen de Haan (right) started het resort. The idea was to create a new long-lasting art space in Groningen. On April 27 2018 het resort opened her first show; S01E01. The pilot episode was well received, so het resort continued the series.

2018: S01E01, S01E02, MIDSEASON: 06-22272082, SPREAD ZINEFEST, S01E03: JUMPING THE SHARK  
 2019: S02E01: NO TIME TO WASTE, MIDSEASON: ACCEPT THE COOKIES  
 2020: EUROSAUNA, S03E01: LITTLE NOSTRUM, S03E02: RETREAT, MIDSEASON: HO-RI-ZON, NAT KARTON / CO-RONA PROJECTS: SOLO SAUNA RETREATS, INFILTRATING PUBLIC SPACE, SUMMER SAUNA TAKE-OVER: SAFE CRASH  
 2021: S04E01: WHAT DO YOU THINK AN AQUARIUM IS MADE FOR, IS IT JUST A CONTAINER FOR THE SOUL?, MY FIRST INITIATIVE, LEISURE LOVE, SPREAD ZINEFEST, MIDSEASON: ONCE UPON A TIME  
 2022: MIDSTREAM, S05E01: KAMP GRUONINGA, SERIES OF ESSAYS, MIDSEASON: MURKY WATERS & CLEAR SIGHTS  
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