

a tear jerking catalogue

Five years ago, on the 27th of April, het resort opened her first show; S01E01. As a travelling art space, the past five years brought adventures in, among other places, an abandoned gas station, a public swimming pool, a ice skating rink and a former men's sauna.

For this anniversary every episode artist, from edition S01E01 to S05E01, was asked to create a small artwork in an edition of five, linked to their previous work they made at het resort. All proceeds from the editions go to the artists. So please treat yourself to a beautiful, humble and affordable piece of art.

(1) 1er Mai aux Moulins de Papier, Elise Ehry
lycra® fabric / various sizes
€96,00

This edition is a series of costumes for a potential nautical performance involving six characters. It takes place at the swimming pool De Papiermolen where I got the chance to spend a few weeks during my residency (S02E01). Each costume set comes with a guideline about the characters, which are The Retired, The Gardener, The Unemployed, The Fries Cook, The CEO and The Satisfaction Investigator. The buyer does agree on an eventual participation to the potential performance.

(2) Bacterial Vaginosis Embroidery, Clara Saito
embroidery on silver textile, with neon paint and threads / 10-15cm
€125,00

This series of embroideries sheds a light on the stigmatized and misunderstood condition of bacterial vaginosis (BV). The embroideries are connected to the artist's previous work, "How to Cure Bacterial Vaginosis," which was presented as a video tutorial by the artist's character, Lady Dada, while in residency at het resort. This previous work provided insights into Lady Dada's personal experience with BV and the lessons learned from it. The screen printed bacterias on the gigantic curtains surrounding the video created a visual dialogue between the artwork and the tutorial, allowing the viewer to be submerged into the world of bodily fluids. (S04E01)

(3) Chain Ruler, Willem de Haan
wooden ruler and chain / 30cm
€30,00

The residency I took part in took place in the 1950's open air swimming pool De Papiermolen (S02E01). I was immediately attracted by the sizes displayed around the pool, mentioning the depth of the water, length of the slide, height of the diving boards, length of the lanes, etc. Due to the old age of the pool and various renovations, all mentioned sizes turned out to be slightly off. My stay at het resort led to my first time constructing altered measuring tools (Unreliable!). Many works with this subject would follow after the residency.

(4) Chin Resters, Mylan Hoezen
ceramics / various sizes
€66,00

What's life without a chin rest? Helps catching ideas lead to potential breakthroughs but, most of all: helps to fully submerge oneself into the moment. A continuation of tools that support my somatic practice. (S01E02)

(5) Doorstoppers, Hilde Onis
tin, copper, stained glass, found objects / ca. 18x7x3cm
€125,00

Hilde Onis made an edition of five stained glass doorstoppers, all different in shape, size and content. Hilde Onis is interested in these metaphorical 'objects of assistance' and in the history and the imposed stories in the form of craftsmanship entails. The series reflects on the sensory experience of a building; the doorstopper is an object that prevents damage to another, block a crash. It has a bumper function, averting possible minor hazards. It opens spaces to admit or excuse air currents and influxes. The material use in these works raises and displaces the question of what or who is at risk. While being in residence at het resort in 2018 (S01E02), Hilde produced a performance in which a performer was trapped in an immense mountain of foam and got saved by a cleaner. As well opening the question of who is of service to who. One of the doorstoppers encapsulates a material that refers to this performance.

(6) Gateless Gate, Steven Jouwersma
acrylics on wood panel / 27x18,5cm
€125,00

The idea of the gate-less gate from zen Buddhism is the idea that once you go through the gate, the gate is not there anymore. The gate was just a point to navigate to, but once you look back, it's no longer there. The painting has two sides, it shows you an entrance and on the other side an exit, you can decide what is an entrance or exit. While moving your attention inwardly or outwardly, the gate-less gate is a pointer that internal and external worlds reflect each other. The work I made for the resort in 2019 (S01E03) was a performative gesture by wrapping the whole tankstation structure in black wrapping plastic. It was an attempt to dissolve the function of passage into a site of contemplation.

(7) Hands to God, Hearts to Unambiguous, Feiko Beckers
wood, metal / 45x15cm
€125,00

The title of the piece is derived from one of the guiding principles of the Shakers, a religious sect in the United States that combined a rigorous work ethic with deep devotion and worship. I admire their work ethic and their love for simplicity, the video I realized during my stay in het resort; The Unspectacular Things is a testament to that. Work ethic of a higher being however, I feel that work ethic can also be followed by failure and even disaster. Effort and hard work are rarely rewarded in the end. (S01E03)

(8) Hot ruins, Alicja Nowicz
tiles, concrete block, ceramics, plastic flowers / 2,5-12 cm
Reunion €39,95/Sex flower €50,50/Cocky-tomy €65,90/Erected flower €98,70/Sexremony €123,00/A cock on a job €125,30

During my residency (S03E01), I worked in the building that previously housed a gay sauna. My project was based on collecting stories about it by interviewing its former users. One of them told me about his stay in a similar sauna in my city. I don't remember the exact description of the location, but based on it I came up with approximate coordinates. Three years later, as I was asked to create an edition of objects for Nostalgia, I decided to confront my mental positioning of this sexy site with reality and drove where I imagined the sauna would be. I failed to find it. Instead, I came across a void filled with rubble and collected some of it. As a good detective I also photographed the site: residential buildings, intriguing architectural details and dogs guarding properties. I composed my tiny Nostalgia objects from the collected materials and combined them with ceramics referring to the clay tiles I made during the residency. This is how my hometown sauna is: slightly ruined and portable-just like the feeling of nostalgia which works the best at the distance.

(9) It's where we meet, Philippe Wolthuis
ceramics / appr. 19x15x6 cm
appr. €80,00 (grams/10 (ex. 807gr = €80,70))

As a way to explore I like to produce small, uncomplicated line-drawings of landscapes and mountains. A journey starts with a single line which then determines the evolution of all the lines following. In the end there is a "stacking of lines". The first line slightly alters into the last. I think they are best to be appreciated as a map or view on newly discovered terrain. In S01E01 of the residency program (yes, I'm an OG), I made a couple of sculptures inspired on the line-drawings and their methodology. Somehow but necessarily, the pen got substituted by a box-cutter which turned the lines into geometrical planes of sheetrock. These adjustments made the objects look like ships or buildings. Perhaps they are vessels to discover new land. Therefore you need to take them.

(10) Light Object, Noha Ramadan
retroreflective fabric, silkscreen print, transparent ink, wood / 39x55cm
€87,00

Printed narrational text from the video 'dream... sequence, part (S04E01). In the video, mysterious figures are dancing on a vast, snow-covered beach. They seem to be in a desolate future where memories of our present time persist as (dis)embodied traces. They wear masks constructed from reflective fabric. Instead of illuminating the subject, the light cast upon them reflects back to the viewer, creating a glowing surface which keeps the figures themselves in shadow. In connection with this video, Light Object uses notions of opacity and in/visibility to invoke the shadow space of dreams and question the nature of image and reality. The surface of Light Object will shift in response to changing light conditions in the environment. The text flickers in and out of visibility.

(11) Paterswoldsemeerbeest, Splitter Splatter
ceramic, various sizes
€125,00

Six ceramic sketches of het Paterswoldsemeerbeest, encountered at the Paterswoldsemeer during our residency (S05E01). The Paterswoldsemeerbeest loves to play violin and occasionally his guitar, also does he love to go on long hikes around the lake and smoke some under water cigarettes at the bottom of the lake, where he throws the most wonderful slushy parties.

(12) Poodle, Théo Demans
Acrylic plaster, paint / 26x36x3cm
€125,00

(13) Sea Shelter Woven Horizon, Janneke Raaphorst
silk / 30x40 cm
€65,00

During our stay at het Paterswoldsemeer (Scandinavisch Dorp) for S05E01 I wove impressions of my personal event horizons daily into the geographical horizon of Het Paterswoldsemeer. Slowing down at the loom gives me access to a peaceful mind space. This is my hermit shelter. Framed, these wild grids are a gate for you to enter. That record of a month of apparent lines between earth and sky was exhibited at Hooghouse with a guided journey on the side, exploring the question: If the world is woven on the weft of the waters, on what weft are woven the waters? I've learned time is woven on the imperishable. So I figure: when the woven wears out, the links remain. The series for Nostalgia Shop are the Spanish mediterranean horizon woven in April.

(14) Space Cap (from: Access modes for encountering large industrial bodies), Kitty Maria
vegan leather / different sizes
€89,00

This is a copy of the space cap worn by Kitty Maria in Access modes for encountering large industrial bodies. In this work she has an intimate meeting with a windtunnel in a company for wind sensors. This calibration windtunnel is a relational type of machine, in constant dialogue with a meta set-up to calibrate a meta instrument to calibrate the local set-up to calibrate the protagonist instrument. During the meeting Kitty Maria tries to establish a fringe relationship with the object outside its general function, employing the problem of the access mode as drafted by Timothy Morton in Dark Ecology, she uses imitation, sensory exploration and hugging as an investigation apparatus in finding ways for a person to meet a machine with no specific desire to operate it. Please wear the space cap far on the back of your head and tied underneath your chin to imitate the front end of the windtunnel.

(15) The Veiled Lady, eva susova
vinyl, paper, acrylic, water-based paint / 31,4x31,6cm
€125,00

The Veiled Lady is an audio eco-fiction that evolved from an eponymous audiovisual installation and exhibited at het resort in 2021 (S04E01). The audio piece explores the crucial role of a female voice in knowledge sharing about ecosystems. I depart from my childhood experience of mushroom foraging with different generations of women and my experience of listening to stories on vinyl. On this LP edition, released for the occasion of Nostalgia Shop, you will hear a non-linear story where she - the Hyphae, the Veiled Lady - weaves networks through verses and chants.

(16) They love me not, Alban Karsten
neck brace, Lycra, embroidery / various sizes
€107,00

They love me not, a series of six neck braces, revisits the brace from the performance Mitigations (S01E03), turning this iconic support structure that kept me alive into a scarf of wearables. It can be worn as a collar or new line. The drawing suggests a certain frustrated magical thinking: the way we use living flowers to tell us whether the object of our affection will return that affection. And if we don't like the answer fate has given us, we can always take another and try again.

(17) Untitled, Emilio Veendorp
liquids in glass bottle, presented on acrylic holder
€120,00

Untitled is a liquid bottled in a clear glass bottle and in presented on an acrylic miniature wall shelf. Untitled is a memoriam of the 'untitled' S01E02 show in the Machinefabriek in Groningen. Untitled is not a ready to wear cosmetic fragrance, although it is disguised as a perfume. Untitled is an object of aesthetics. Untitled is a question. Untitled is a constellation of longings and memories. Untitled is a time machine. Untitled is the smell between potting soil in silk bag and bedazzled pear. Untitled is a smell between. Untitled is an object of desire, of art. An object.

(18) Vases, Bart Nijstad
ceramics / various sizes
€125,00

When I did the residency five years ago (S01E01) I was very focussed on creating figurative imagery. Painting light and textural expressions formed an important part of the process. Now I am focussed on line. Sketches form the basis of my work. During a drawing session, I find fragments of my observations appearing on the paper somewhat unintentionally. The communal factor between these observations and subjects is a sense of awkwardness or discomfort. And that would be the connection between the painting I created 5 years ago and the vases I made now.

(19) Walk in Progress, Joseph Marzolla
Risograph print, pencil, ink / a3
€125,00

These reis-graphs printings are the result of my experience at het resort residency (S05E01). It was inspired by all the colors I've been using for my art installation.

NOSTALGIA SHOP
FIVE YEARS HET RESORT
Het resort brings you in a series of episodes: 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. 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.

het resort, 27 april 2023
instagram @hetresort www.hetresort.nl
HQ: Nieuwe Sint-Jansstraat 35, Groningen

COORDINATION: Karina Bakx & Ellen de Haan
CURATOR: Alban Karsten (S01E03)
PRODUCTION: Vanina Tsvetkova (midseason '19)
PR: Lisa Pison
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DESIGN: Ellen de Haan
FONT Nostalgia Shop: Maarten van Maanen



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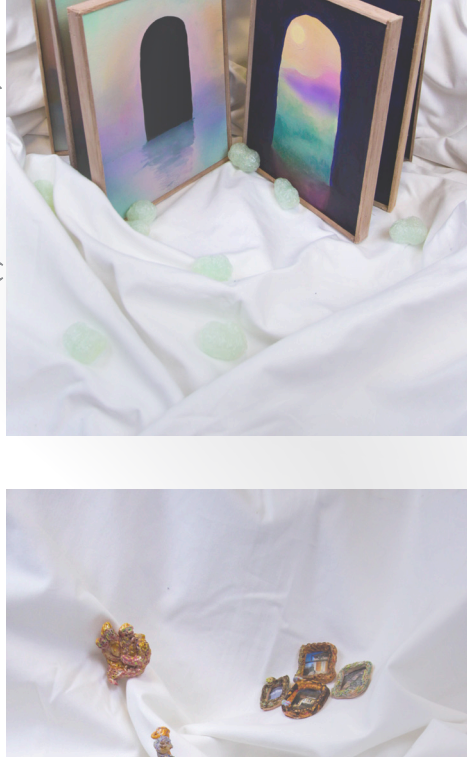
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And sometimes we were effervescent,
a spritz on a hot summer's day.
And sometimes we gloomed, violent
remnants of a glorified past.

Between the Devil and the Deep Blue Sea,
We would dance, multiplying,
resolving.

We were detaching. We were phobias
transgressing our own images. We were
dropped and dropped and pulled out by
our tongues. (We were *manages*)

And we shimmered as we crossed
from one reality to another.

Was it a dream? Or just this, "all just a
dream?" Or a dream within a dream?
Nightmare Fuel, Surreal Horror
Episodes, Disney Field Sequence,
This is Your Precious on Drugs,
What Do You Mean Its Not Symbolic?

Hands to God, Hearts to Unambiguous, Feiko Beckers

HANDS TO WORK HEARTS TO UNAMBIGUOUS FAILURE