

# Marres Currents #4

## Running Time

This winter, Marres presents the fourth edition of Marres Currents, in which young curators are invited to curate an exhibition of recently graduated artists from art academies in the Southern Netherlands, Belgium, and Germany. In doing so, Marres provides a platform for young artists and curators, and contributes to an international infrastructure for talent development.

**14.12.2016—12.2.2017**

# By Barbara Cueto and Bas Hendriks

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In the current times of media and information overload, creative time is scarce. Yet it is exactly this time in which a thought can solidify into a valuable idea, where a gut feeling or an afterimage can be at the start of a creative process. Running time is needed in order for the mind to associate freely, to let latent ideas come to the surface.

In analogy to cinema, where running time indicates the full length of a film, this exhibition offers that indispensable time to a group of artists interested in storytelling, myth, fact and fiction. The duration of the exhibition is perceived as a timeline with room for transition, experimentation, and prospects. *Marres Currents #4: Running Time* acts as a scenario to be expanded with the stories of the artists.

It is difficult to overestimate the reciprocal qualities of cinema and art. The two have always gone hand in hand, which, over the course of many decades, has led to collaborations, tributes, and exchanges. The artists featured in this exhibition do not only employ cinematic tools; *cinematic time*, the specific temporal structure inherent to cinema, is of importance here as well. The artists share an interest in unraveling stories — be they factual or fictitious — and in playing with the cycles of knowing and becoming.

*Running Time* entails a wide range of possibilities and methods for the artwork. From very different angles, the artists explore the creative, experiential and narrative qualities of their work. Nathalie De Corte, Romee van Oers and Thomas Wachholz uncover underlying structures in the rhythm of everyday situations. Connections between music, movies, and pop culture become apparent in the works of Reinier Vrancken and Ralph Collier, while Allan Rand works with visual properties such as sightlines and mise-en-scene. Caroline Bosc, Puck Vonk and Ties van Dijk present a more durational and performative approach. The immersive nature of myths and storytelling lies at the core of the work of Miriam Sentler,

Kiki Goossen, Miriam Gossing & Lina Sieckmann, and Camille Picquot, while the post-production of archives and databases supplies the sources and tools for Tim Bruggeman and Tessa Groenewoud.

The title *Running Time* refers to the moment that is needed to process thoughts: a moment that is both methodological and introspective, full of purpose but not yet concerned with its outcome.



## I Tessa Groenewoud

### WHY DO PEOPLE KEEP PHOTOGRAPHS?

Is an automatically generated video, updated each day, based on a passage from the crime novel by Agatha Christie. Each word of the passage is fed into a search engine, and an algorithm composes a different photo-story every day by using the image with the highest ranking. Tessa Groenewoud's artwork can be viewed online as a video at the Marres website, and in the exhibition as a book that captures the specific 'narrative' of one day. Groenewoud plays with the double nature of a present-day image: the jpg and the object. She focuses on the ways these two coexist and relate to one another amidst the image-saturation of contemporary culture.

Groenewoud utilizes the speed of digital processes to create a dynamic narrative, based on collected and re-purposed images. Hence she reveals the multiplicity of readings that can be contained within a single image or archive. She understands time as the 'language' that is the constant element in the daily ritual of searching for images. Her work employs the accelerated time of the digital sphere, combined with a virtual, all-encompassing archive such as Google. By deploying the repetitive, everyday habit of online image searching, she extracts new narratives from the fragment of Christie's novel.

[www.whydopeoplekeepphotographs.net](http://www.whydopeoplekeepphotographs.net)

## UNTITLED

Allan Rand's work explores the tenacity of people and the places they inhabit. The paintings and drawings call attention to seemingly feeble anecdotal evidence, to uncharted lives — a city walked through, a face seen. Upon approaching, the apparent stillness of lines and colors begins to vibrate; compositions that once seemed solid slowly take on the fluidity of experienced time, turning material, thought and painterly diction into melody. The resulting images are allusive reminders of life in transit and of painting in time.

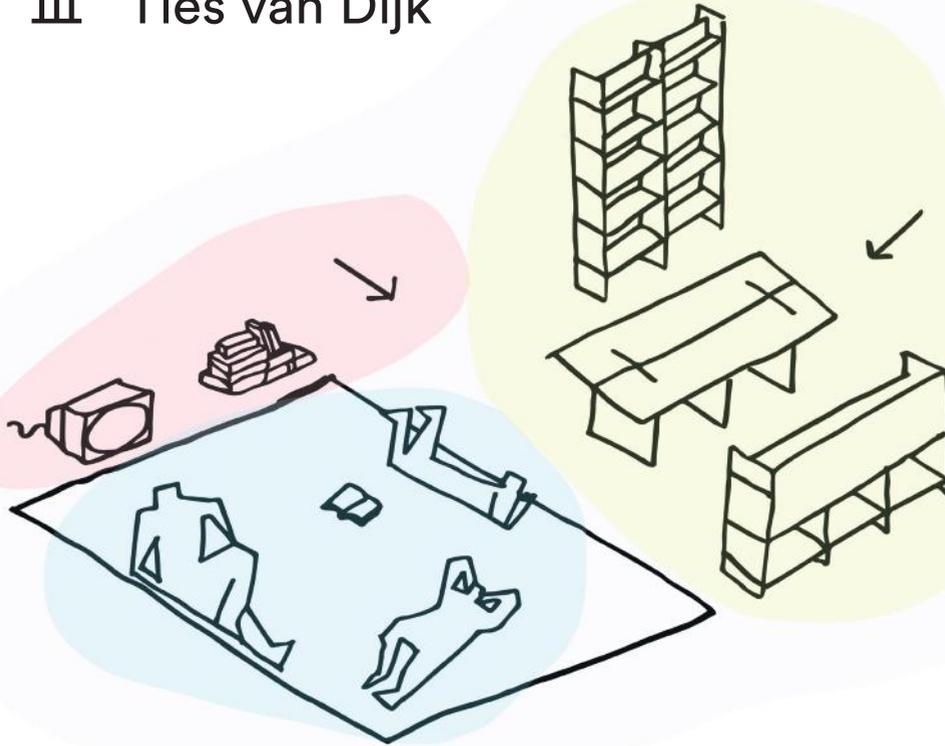
More than any specific subject matter or superficial definition of style this is what not only holds these works together, but also what grants them an existence of their own.

For Marres, Allan Rand has put together a room of interconnected works. Through its interactions, this tableau of inhabitation frequently challenges our sense of equilibrium. In doing so it opens us up to take in a view of life itself.

## II Allan Rand



### III Ties van Dijk



#### PUBLIC HOMEBASE

*Public Homebase* can be understood as a library, a workshop, a studio, an artwork, a class, and a performance. It is activated by the public, who are welcome to browse, explore, and intervene. *Public Homebase* embodies the unstable nature of work in progress, and interprets the exhibition as a platform for exploring the conditions of artistic production.

Ties van Dijk's installation reframes artistic studio practice, opening it up and inviting visitors to participate. He hosts a series of events, workshops and readings, invites classes from the Maastricht Academy of Fine Arts and Design, an installs a reading room with books that have served as inspiration for the artists featured in this exhibition. Moreover, his video work offers a brief critical reading of the processes that take place at his studio. Van Dijk investigates the figure of the artist and his/her endeavor.

— Drawing classes with children: *tell me what you like what you really really like*. By registration. max. 6 children, 90 min. Dates: Wednesday December 28, 2016 and January 11, 2017

— Workshop: *looking, thinking out loud together*. This workshop will take the exhibition as a point of departure to start thinking and talking about the artworks. By registration. max. 6 participants. 90 min. Date: Sunday January 8 and 15, 2017.

— Student workshops: these will take the surroundings of the exhibition as a starting point for theoretical discussion. Open to students only.

*The furniture was designed by De Nieuwe Context, all videos : YouTube, all books belong to participants of the exhibition.*

## IV Reinier Vrancken



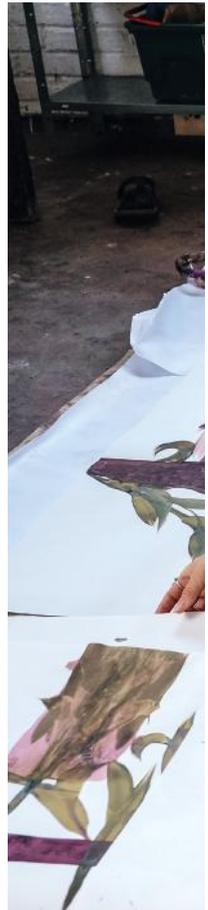
WHERE ARE WE NOW?

THE GREAT GIG IN THE SKY

Reinier Vrancken apologetically states: "I never meant to kill David Bowie. About a week after his death I came to realize that I had stolen a part of him by using one of his song titles in a work of art. It was only an accident." The exhibition includes a tissue, allegedly blotted by David Bowie, in an acrylic glass vitrine. Is this a fan relic or a museum artifact?

Vrancken's work focuses on the potentialities of collective stories, legends, or ideas, and their interplay with the audience. In a conceptual manner he plays with the possibilities entangled in archetypes, collectively inherited thought patterns, and their presence in pop culture, myth, and music.

"Much of my process is hunting the purity of the idea or concept by deleting the noise around it," Vrancken asserts. In doing so, he explores the multiple interpretations of common models and ideas that can be repurposed and reinterpreted, and their effects on the audience. For this reason he states that "the authorship of the work is shared between the artist and the viewer." Both are intrinsic to the creation of meaning in his oeuvre.



## ELEGIES

“The time I’m more related to is the time nature needs to grow, trees need to grow, or children, or an idea, a conversation.” Nathalie De Corte’s watercolour drawings of floral motifs come about in a processual manner, on the floor of her studio. One drawing is the starting point for another. The sources of inspiration for De Corte’s drawings are manifold: from Bach to ancient Greek pottery, to name just a few. Once a series of drawings is finished, they are sewn and bound into books of varying sizes. The audience is invited to open the books and browse through them.

“I’m interested in the relationship between expansion and retraction, by that which is hidden or revealed. The entire story appears as a residual image, like in movies or a musical composition.”

*Elegies* will be on show throughout the exhibition. Additionally, a series of large drawings on paper of 180 × 100 cm, entitled *Hérodiade*, will be unfolded from their custom-made boxes by De Corte on Saturday 14 January, Saturday 28 January, and Sunday 12 February during opening hours.

## Ⅴ Nathalie De Corte



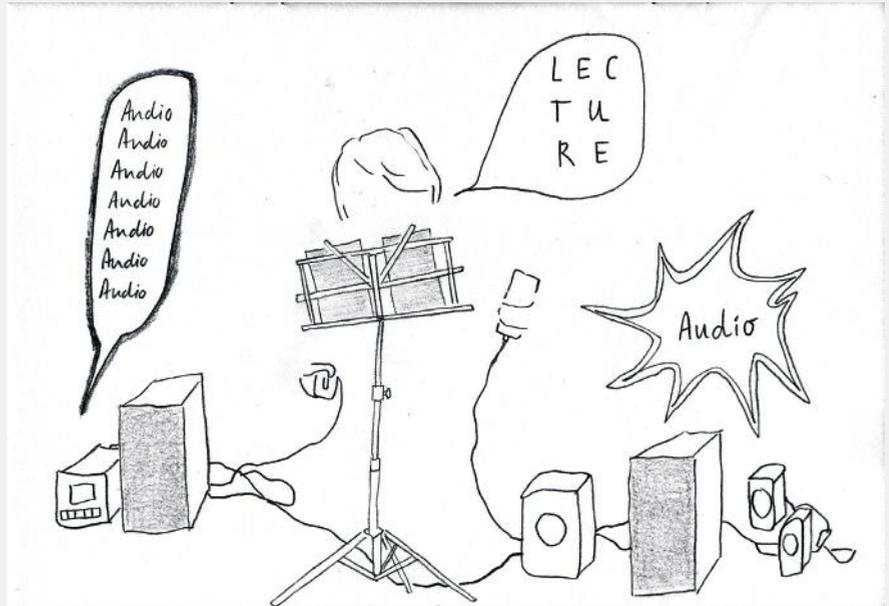
#### THE HIDDEN CHARACTER

“*The Hidden Character* is a music performance of *Arabesque nr. 1* (Claude Debussy) and a re-written part of *Isolde Liebestod* (*Tristan und Isolde*, Richard Wagner). Both musical pieces were used by Alfred Hitchcock to construct his film *The Birds* as a fictional space of two opposing generations of women.” Ralph Collier’s work plays with the evocative capacity of music and the open-ended nature of an exhibition to re-imagine a story. He deploys the expressive power of both music and cinema as parts of the collective memory in order to trigger behaviours, emotions and impressions.

The simultaneous performance of both musical pieces generates an extra layer in the storyline: a new agent, whose role in the movie remains untold. Thus Collier manages to examine the infrastructures that support language and generate meaning. He questions the pre-existing conditions that provoke specific readings and that shape our understanding. A key aspect of this sound piece is its duration, which becomes the material of experience for the spectators. Collier’s interventions in the story make the plot both apparent and disrupted, while the audience becomes aware of this intruder and is compelled to untangle and re-read the plot.

## VI Ralph Collier



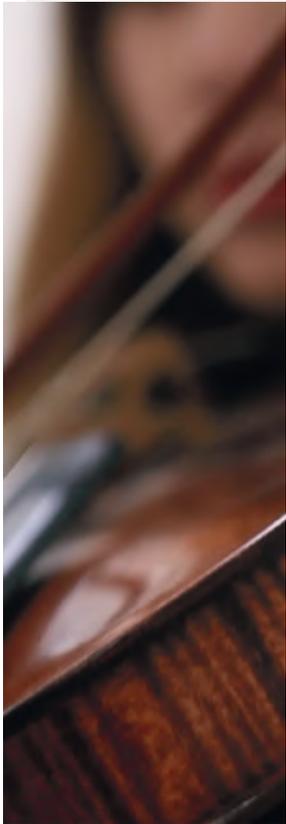


## VII Puck Vonk

### THE NEOLOGISM OF THE FEMALE VOICE

Puck Vonk inquires the idiosyncrasies of sound, challenging the audience to think beyond them, to consider sonic phenomena in relation to one another – whether they be music, voices, listening, media, the architecture of Marres, or her performance in itself. In her sound installation *The Neologism of the Female Voice*, the overlapping recordings act as a script that requires an active audience to complete its narrative. “Listening is part of this searching process, quickly assigning meaning to what you hear and trying to place this in the right order.”

Listening is an act, a field of action, or a metaphor through which we can better understand our surroundings and the way we perceive and interpret the context of social activity. As Jean-Luc Nancy stated, “To be listening will always, then, be to be straining toward or in an approach to the self”. Likewise, Vonk explores her own being-in-the-world and the nuanced concept of femininity by experimenting with the objectlessness of the voice. She manages to navigate the immaterial path between organ and sound to convey and reflect upon sound as a powerful, evocative tool that generates, mediates and catalyses the experience of reality.





## Miriam Gossing & Lina Sieckmann



### OCEANS HILL DRIVE

Miriam Gossing and Lina Sieckmann's *Oceans Hill Drive* tells the inexplicable story of a town continuously exposed to a mysterious flickering light. A female voice offers fragmentary memories of the time when the flickering began. The origin of this immaterial yet constantly present threat remains unknown. The text was composed from original interviews with various residents, and examines the relationship between memory, reality, and prefigured narratives from Hollywood horror cinema. The spaces and motifs Gossing and Sieckmann invoke through their films are "a mixture of reality and fiction; they exist concretely, but simultaneously uphold a simulative reality that enables individuals to create and engage with idealized worlds and, in turn, with their desires," as they put it. Their powerful visual imagery is rooted in "a deep examination with photography as a medium."

**I Tessa Groenewoud**  
NL — 1980  
KASK Ghent

WHY DO PEOPLE KEEP PHOTOGRAPHS?, 2016  
Video Installation, book

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**II Allan Rand**  
DK — 1983  
Kunstakademie  
Düsseldorf

Various works

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**III Ties van Dijk**  
NL — 1993  
MAFAD Maastricht

PUBLIC HOMEBASE, 2016  
Installation

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**IV Reinier Vrancken**  
NL — 1992  
AKV|St. Joost Den Bosch

WHERE ARE WE NOW?  
THE GREAT GIG IN THE SKY, 2016  
Lip-stick blotted tissue, plexiglass and wood

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**V Nathalie De Corte**  
BE — 1970  
Académie des  
Beaux-Arts Liège

ELEGIES, 2015-2016  
Ink on paper  
HÉRODIADE, 2016  
Ink on paper

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**VI Ralph Collier**  
BE — 1990  
Sint Lucas Antwerp

THE HIDDEN CHARACTER, 2016  
Performance, piano & violin player  
250 booklets, 21 x 29.7cm

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**VII Puck Vonk**  
NL — 1989  
Sint Lucas Antwerp

THE NEOLOGISM OF THE FEMALE VOICE, 2016  
Sound Installation

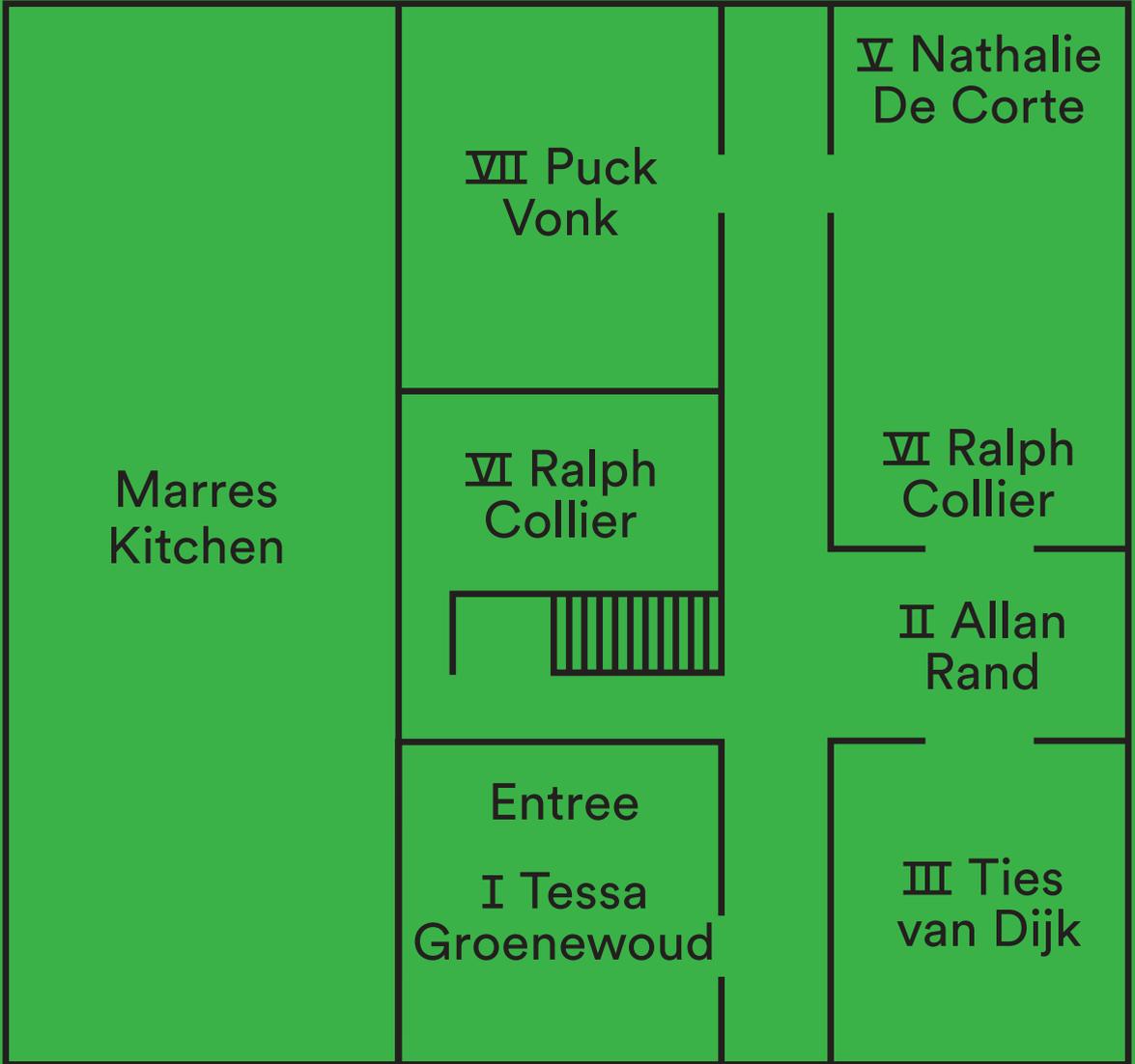
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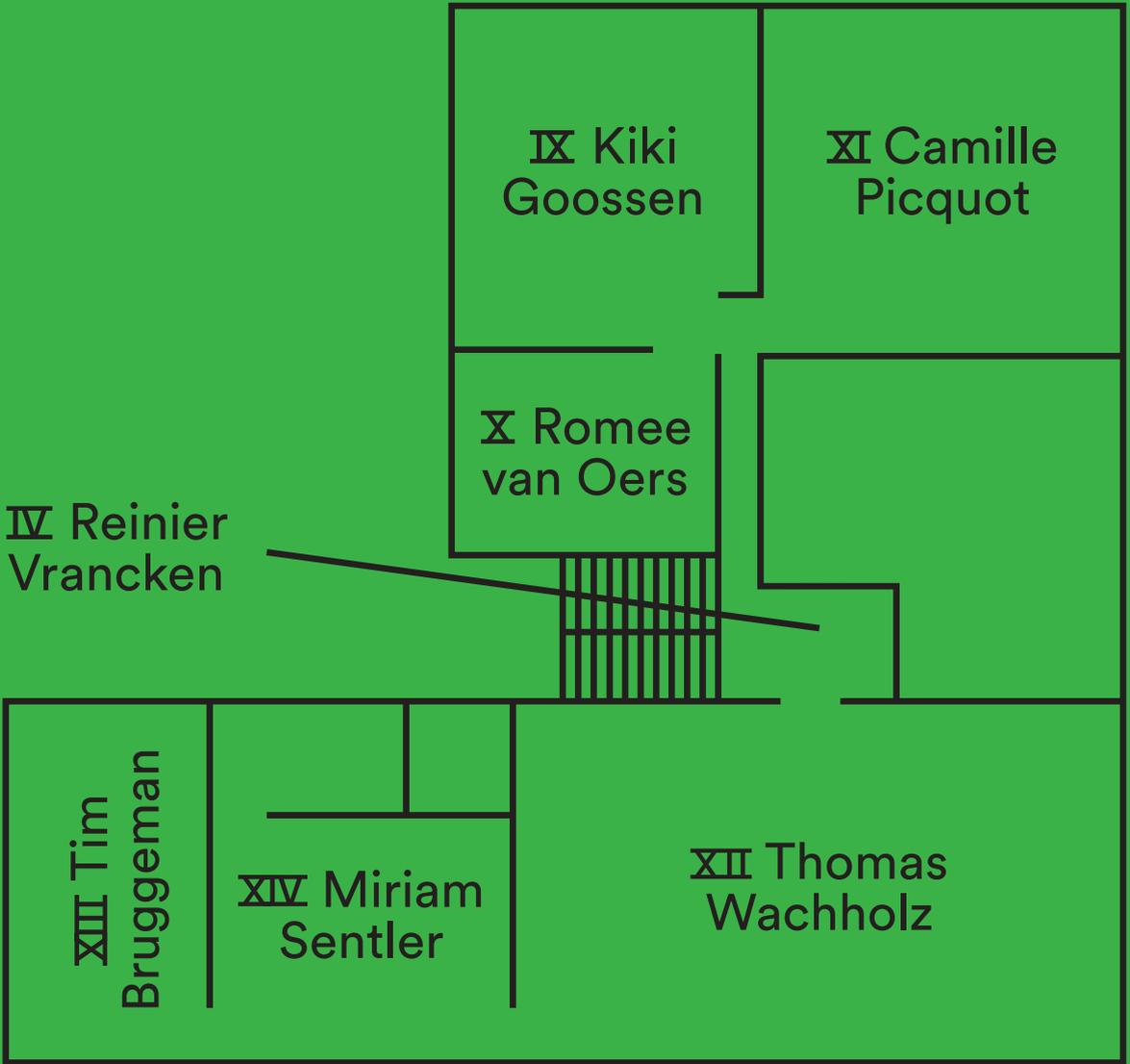
**Miriam Gossing  
& Lina Sieckmann**  
GER — 1988  
KHM, Cologne

OCEANS HILL DRIVE, 2016  
Video, 21 min  
Screening on January 18, 2017

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VIII Kiki Goossen  
NL — 1993  
PXL-MAD Hasselt

SOLAR SOUND, 2016  
Installation: Object, found footage, video's  
and sound.

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IX Romee van Oers  
NL — 1993  
AKV|St. Joost Breda

UNTITLED, 2016  
Oil and acrylic on canvas, photoprojection

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X Camille Picquot  
FR — 1990  
KASK Ghent

HOLLOW HOURS (LE TEMPS COGNE), 2016  
Video, 35 min

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XI Thomas Wachholz  
GER — 1984  
Kunstakademie  
Düsseldorf

UNTITLED BILLBOARD MAASTRICHT, 2016  
Colored offset print posters on wall

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XII Tim Bruggeman  
BE — 1983  
KASK Ghent

THE BEAUTIFUL SIGHT II, 2016  
Triptych consisting of 3 prints, mixed techniques  
on zerkall paper

RIGHT HERE RIGHT NOW, 2016  
CMY screenprint on Hellweis paper

92 03 02 - '98 06 17, 2016  
Dia slide projection with 40 slides (loop)

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XIII Miriam Sentler  
GER/NL — 1994  
MAFAD Maastricht

ARCHIPEL, 2016  
Installation

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Caroline Bosc  
FR — 1988  
La Cambre, Brussels

LA LOBA, 2016  
Performance on January 18, 2017

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EVENT  
ONLY



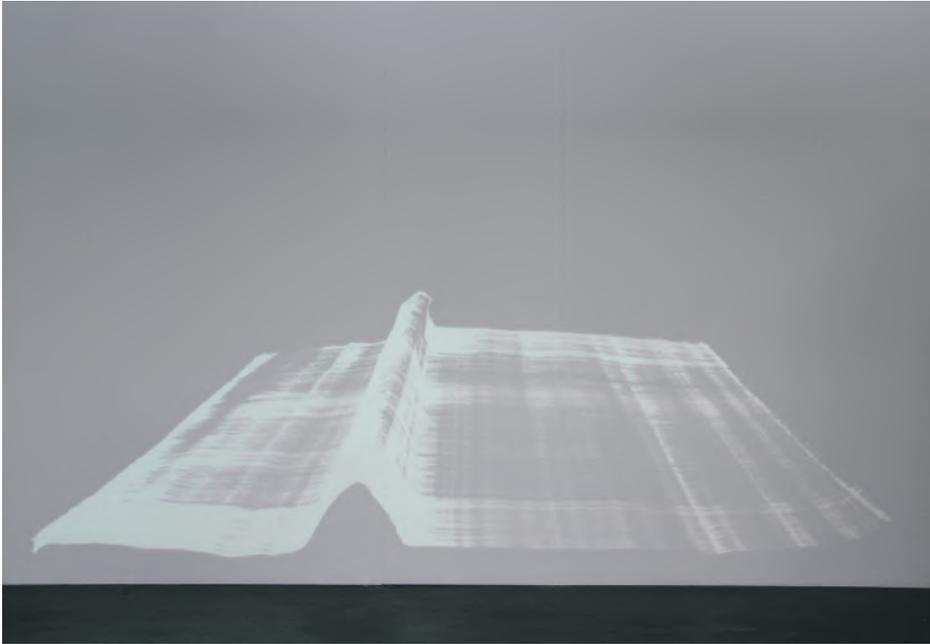
## VIII Kiki Goossen

### SOLAR SOUND

*Solar Sound* was based on NASA's discovery that the sun emits a sound that is inaudible to the human ear, since the galaxy is a vacuum through which sound cannot travel. To render the sound of the sun perceptible, audio visualisations of this phenomenon were transformed back into sound. Not without default, and with varying outcomes, the solar sound is subjected to human interpretation.

Kiki Goossen's work begins with myths, legends, and (online) theories of questionable credibility: "That vagueness is interesting: when you can't pinpoint something in space and time it gets a mystic, universal character. What interests me is the human urge to want to know everything. Do we need to analyze and know everything about things that spark our interest?"

## IX Romee van Oers



### UNTITLED

Romee van Oers engages with the fundamental concepts of painting: space, perception, gesture and act. She departs from the painterly translation of perception, but the result can take on many forms. Whether a painting is analogue or digital, the duration and act of applying a brushstroke are always visible. "Time in my work is connected to space. In the course of a brushstroke you see where the stroke began and where it ended. This shows the act, which is connected to time." Concerning the experience that she aims to share with visitors, Van Oers explains that an element in the work shows itself as if it were located in the space of the viewer. "The brushstrokes are often large, and therefore they feel physical."

Van Oers presents two works at Marres: a projection and a painting. The projected photograph of an abstract, horizontal shape is reminiscent of a crumpled carpet, seeming to hover just above floor level. Though its vertical orientation makes the painting appear as the projection's counterpart, this work as well explores the borders of the visual frame and thus refers to that which takes place beyond that frame.



#### HOLLOW HOURS (LE TEMPS COGNE)

*Hollow Hours* is a 36-minute film that shows the everyday life of two children behaving like adults. A cameraman tries to follow them, capturing their fully autonomous way of living, without questioning their age. Camille Picquot thus depicts a double portrait in which fiction and reality blend into a documentary voice, challenging the audience to decide on the veracity of its images. "The spectator is the only one who can decide where the fiction takes over, where reality retreats, and where the usual narrative process is disturbed [...] I trust the spectator. He can decide what he sees. Images and sensations are able to talk by themselves, without the need of explanations or didactic translations."

Fictions, novels, poems, but mostly impressions and ideas are the basis of her work. Picquot affirms: "My inspiration comes from the layers of history (personal experience) and History (cultural background) that surround and cover reality." *Hollow Hours* was based on a precisely detailed and sequenced scenario. However, accidents are an important part of her creative process, as they are the moments in which fiction and reality come together. In this way Picquot manages to create a unique universe with a strong visual language. "Fiction always takes over when reality retreats."

## ✕ Camille Picquot



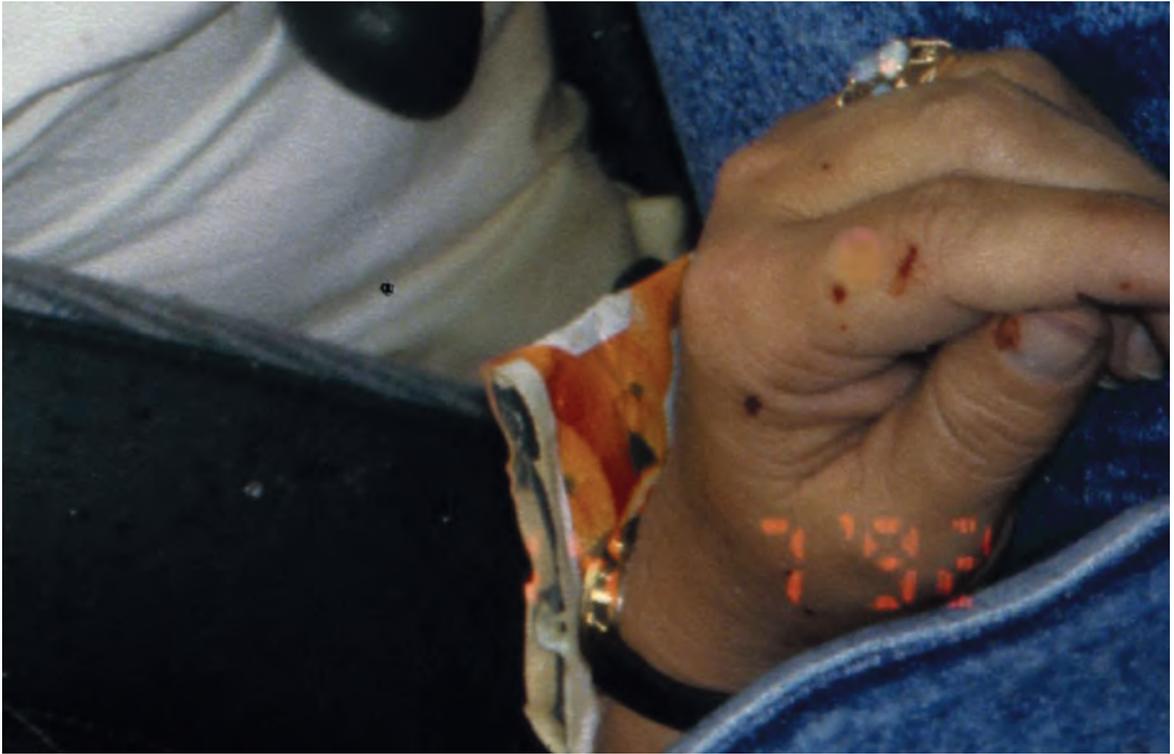
UNTITLED BILLBOARD  
MAASTRICHT

Thomas Wachholz' monumental installation evolves throughout the time-span of this exhibition. Every week it changes color, which also alters the glowing shades on the nearby walls. A professional billboard worker pastes new sets of posters over the older ones, resulting in an accumulation of layers. This adds materiality to the precise structure that supports the work. In doing so, Wachholz uses Marres' upper hall as a scenario that is set in motion.

Wachholz' phenomenological approach to installation-making conveys the transitory experience of a work in progress and offers a "snapshot in time," a physical memory of a moment that will soon disappear. He finds inspiration in daily routines, fixing his attention on monotonous procedures in order to decelerate the hyper-accelerated succession of events in our society. He repeats, prolongs, and performs it again. By elevating banal procedures to creative gestures, Wachholz generates a space of ever-changing perception that allows visitors to concentrate on the significance of a transient moment or an overlooked routine. He uses a standardized process to question the meaning of authorship, while invoking the thriving potential of a disembodied act of painting.

## XI Thomas Wachholz





## XII Tim Bruggeman

### MOMENT OF IMPACT

Flanders (Belgium), the early 1990s. The number of lethal traffic accidents on weekend nights is peaking. Emergency doctor Luc Beaucourt compiles a slideshow with photographs of gruesome sights and presents it at high schools. The images become ingrained in the collective memory of a generation.

Two decades later, Dr. Beaucourt allows Tim Bruggeman to access his archive. The source materials result in work that investigates the wide range of possibilities for graphic techniques, while illustrating

the interplay between language and image. Bruggeman strips the processed images from their mere shock effect: "The works in the exhibition again constitute a moment of impact, a reprisal, a re-presentation of the (slideshow) performance. However, a shift takes place within the functionality of this performance. Whereas Dr. Beaucourt aimed to create a behavioral change in teenagers, for me this is about reflection on the rhetoric and manifestation of overwhelming images within our visual culture."

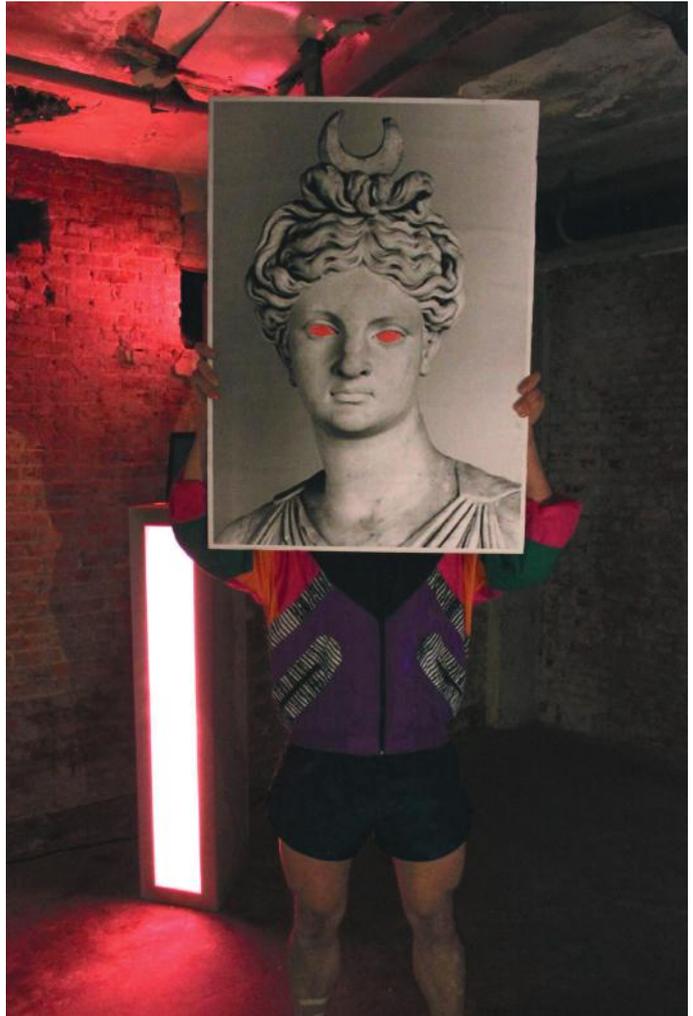
## ARCHIPEL

"People told me they had been lying awake at night wondering who this 'Thomas' who had sent them such a puzzling postcard was," Miriam Sentler comments on her project *Archipel*. Idiosyncratic and melancholic names given to remote islands by explorers throughout history, such as *Possession* and *Loneliness*, were the starting point for this fictional cluster of islands.

Sentler interprets the concept of travel as something that can be both physical and mental. The notion of someone adding an emotional charge to a physical location by naming it led to names such as *Besviken* (Swedish for 'disappointed'), *Pembohong* ('liar' in Indonesian) and *Haluava* (Finnish for 'desirous'). The postcards of the fictional islands can be sent anonymously from Marres, addressed to the artist or to a recipient of choice. Is this work intended as a social experiment? "No, but it does attempt to play with the boundaries of our world."

## XIII Miriam Sentler





## Caroline Bosc



### LA LOBA

Caroline Bosc's *La Loba* takes as its point of departure the South American myth of a powerful female figure who collects bones, especially from wolves. The artist updates the story in the shape of a performance. Rooted in this folk tale and revised with a rich internet iconography, her performance creates a dream-like environment that is forged in the idea of a *gesamtkunstwerk*. The performers interact freely during the performance, interpellating and allowing the public to enter a shamanistic post-digital sphere.

## Events

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OPENING  
14 December  
Speech/Drinks/Celebration  
Performance Ralph Collier  
Nathalie De Corte unfolding  
performance

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DAYS OF  
EVENTS  
18 January  
Performance Caroline Bosc  
Performance Puck Vonk  
Screening with Miriam Gossing  
& Lina Sieckmann & Q&A

14 & 28 January  
Nathalie De Corte unfolding  
performance

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FINISSAGE  
12 February  
Performance Puck Vonk  
Performance Ralph Collier  
Nathalie De Corte unfolding  
performance

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## COLOPHON

Images: thanks to the participating artists, Achim Kukulies (image Allan Rand), Nadja Massün (image Nathalie de Corte), Alexander Romey, Mier Gallery, Los Angeles and RaebervonStenglin, Zürich (image Thomas Wachholz), Tessera Solar and Stirling Energy Systems (SES) (image Kiki Goossen)

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Translation: Laura Schuster | Media Fictions

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Marres is a House for Contemporary Culture located in the heart of the old town of Maastricht. Marres develops with artists, musicians, designers, chefs and perfumers, a new vocabulary for the senses. In addition to bringing a lively program of exhibitions, presentations and performances, Marres also features a beautiful garden and a wonderful restaurant.

Marres receives structural support from the Ministry of Education, Culture and Science, the Municipality of Maastricht and the Province of Limburg.

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provincie limburg



Ministerie van Onderwijs, Cultuur en  
Wetenschap



Gemeente Maastricht

