

Je\$uus

Tim Löhde

José Montealegre

Ektor Nikolrahos

MARRS CURRENTS #5

I spy, I spy a little lie

13 December 2017 - 04 February 2018

Johanna Odersky

Office for Joint
Administrative Intelligence

Parasite 2.0

Nadia Perlov



CURATORS:
EVELYN SIMONS AND ISABEL VAN BOS
GRAPHIC DESIGN: ROXANNE MAILLET

Remko
Van der Auwera

Maria
Gil ULLdemolins

Aurélie d'Incau

Nicholas Hoffman

Alejandro Cerón

Felix Breidenbach

Henry Andersen

Especially,

a little lie



A large, stylized graphic of pink lips with fine lines for shading, serving as a background for the text.

Espey

MARRES CURRENTS

#5: *Espey*

Espey a little lie
is the fifth edition
of Marres' series of
exhibitions presenting art
academy graduates from the
Southern Netherlands, Belgium,
and Western Germany. With this
initiative Marres aims to provide a
platform for young artists and curators,
thus contributing to an international
infrastructure for talent development.

*We see, we hear, we read, we exchange,
and we get lost.*

Espy,

Espy a little lie

arose in response to growing frustrations regarding access to information and the valuation of knowledge. Recent events such as the Brexit referendum, undemocratic constitutional referendums in Poland and Turkey, the presidential election of Donald Trump (which sparked the widespread usage of the term «fake news»), and the chaotic unfolding of the Catalan independence movement created political turmoil, leaving the Western world perplexed and polarised.

We ask: is it still possible to protect the truth in our contemporary democratic society ?

And, for that matter, has it ever been possible ?

By re-examining the tools we use to communicate with one another, the works in this exhibition address how information and knowledge are shared today. In this era of digitalization, virtualization, and hyper-information, reality exists on levels which seem to surpass our immediate perception. Cyberspace or what we might call the «virtual world» is characterized by a continuous flux of information, facilitating the transfer of our ideas as well as the production of knowledge.



Today, online communities not only access and create content but also assess and regulate its quality. Are we able to protect ourselves from echo chambers, filter bubbles, covert political propaganda, and fake news within this self-evaluating system?

Participating artists in *Espy, Espy a little lie* are Henry Andersen (KASK Ghent), Felix Breidenbach (Kunstakademie Düsseldorf), Alejandro Cerón (Dutch Art Institute Arnhem), Nicholas Hoffman (Staatliche Hochschule für Bildende Künste Städelschule Frankfurt am Main), Aurélie d'Incau (MAFAD Maastricht), Je\$uus, (AKV | St. Joost Den Bosch), Tim Löhde (Kunstakademie Düsseldorf), José Montealegre (Staatliche Hochschule für Bildende Künste Städelschule Frankfurt am Main), Ektor Ntourakos (AKV | St. Joost Den Bosch), Johanna Odersky (Staatliche Hochschule für Bildende Künste Städelschule Frankfurt am Main), Office for Joint Administrative Intelligence (Gary Farrelly (Sint-Lukas Brussels) & Chris Dreier), Nadia Perlov (Staatliche Hochschule für Bildende Künste Städelschule Frankfurt am Main), Maria Gil Ulldemolins (PKL MAD School of Arts Hasselt) and Remko Van der Auwera (Sint-Lukas Brussels).

An allusion made to « *Espy* » (a game in which children are given clues of color or shape in order to guess objects and thus develop their ability to categorize information) introduces the concept of play to the exhibition.

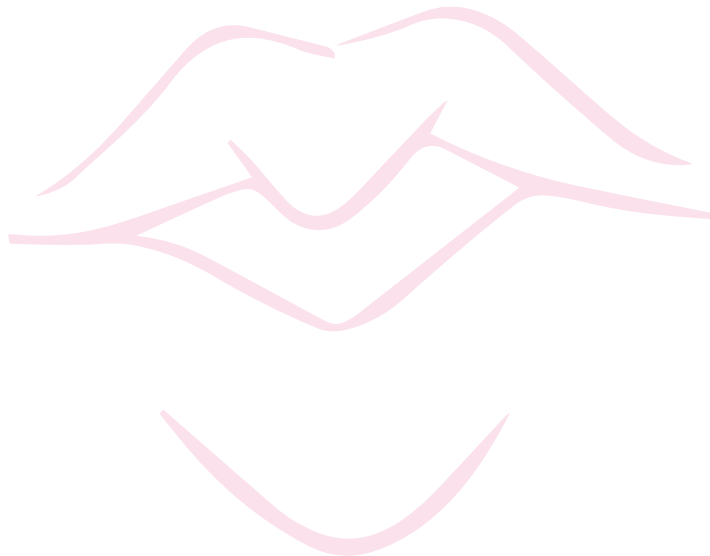


What might seem like an innocent title at first glance,

I spy. I spy a little lie evokes the idea that mere recognition of a dominant discourse does not grant access to truth, since such information is manipulated according to political policies, racial biases and consumerist agendas. Both individual and collective agency must be encouraged in order to refuse a passive citizenship where we would be reduced to the role of apathetic spectators.

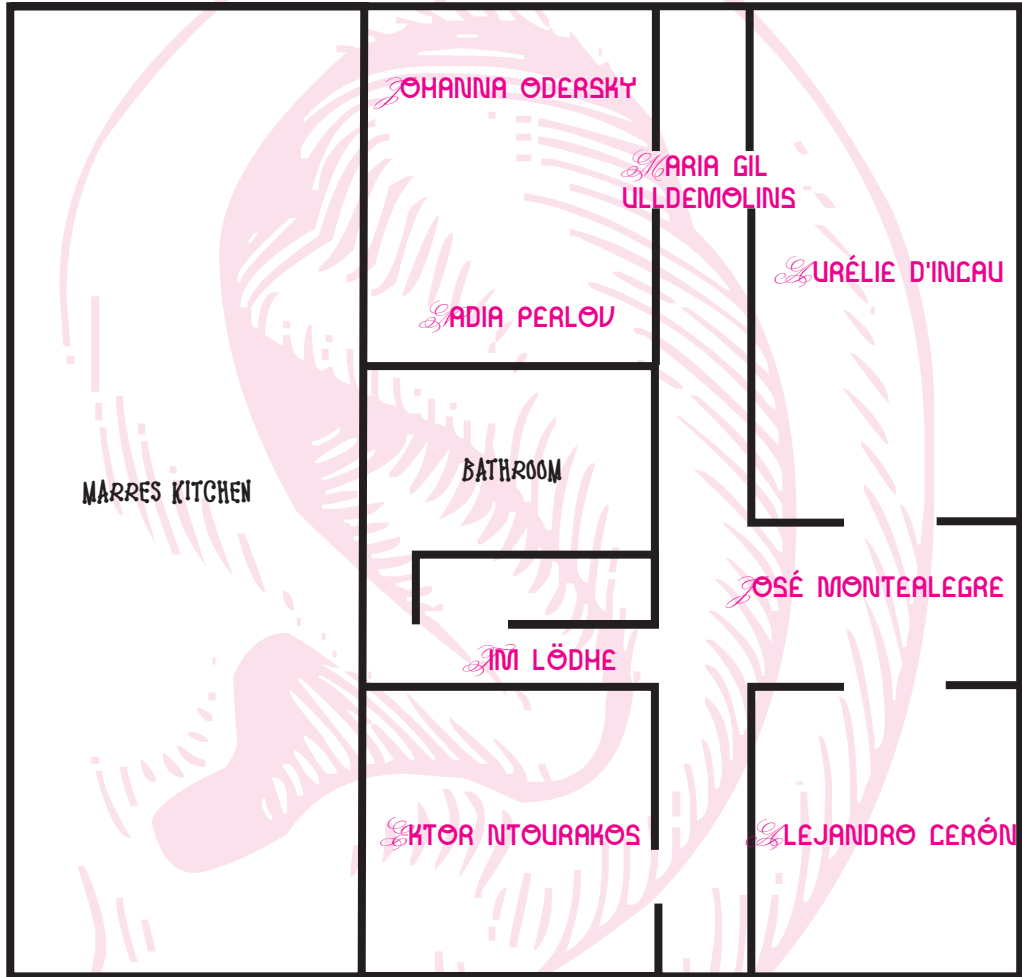
These ideas are further elaborated on in a scenographic intervention by Parasite 2.0, called *De-Standardize Marres*, wherein tools are provided to playfully activate the visitors in order to critically reflect on the art institute as a place for knowledge distribution. This interaction with the visitor is further experimented by means of a mediation project by Aurélie d'Incau, providing a platform for visitors to collectively create a narrative, even if they do not physically encounter one another during their visit.*

* For more information regarding this mediation project and reservations, please get in touch with the reception staff at Marres.



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Scenography by *Parasite 2.0*

13.12.17

Performance by *Nicholas Hoffman*

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OFFICE
FOR
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ADMINISTRATIVE
INTELLIGENCE

HENRY ANDERSON

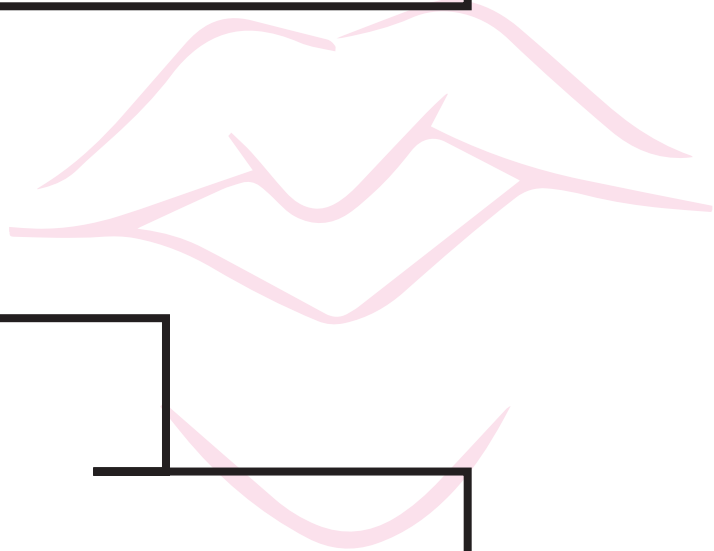
JESUUS

FELIX BREIDENBACH

AM LÖDHE

SEN

HENK VAN DER
AUWERA



EKTOR NTOURAKOS

Ektor Ntourakos'
intervention

Reading as Poaching
consists of networks of open
libraries installed in public spaces
in Amsterdam, Rotterdam, and now
in Maastricht. Mailboxes function like
bookcases stocked with printed booklets
containing a selection of previously published
texts that are critical of everyday urban life: *The*

Metropolis and Mental Life (Georg Simmel, 1903);

Society of the Spectacle (Guy Debord, 1967); *The Practice of*

Everyday Life (Michel de Certeau, 1980). The booklets will

be distributed on a regular basis to the supply spots (before,
during and after the exhibition) and can be taken for free. By means
of this gesture, Ektor Ntourakos attempts to foster engagement within
urban public spaces and facilitate free provision of knowledge and dialogue,
transforming the city into an ephemeral «playground».

EKTOR NTOURAKOS (b.1991, ATHENS)

LIVES AND WORKS IN ROTTERDAM

Reading as Poaching, 2017

BOOKLETS, MAPS, MAILBOXES, PHOTOS

WWW.READINGASPOACHING.WORDPRESS.COM

WWW.EKTORNTOURAKOS.COM



ALEJANDRO CERÓN

In his practice, Alejandro Cerón is concerned with revealing the roots of globalization and global trade in the colonial past. For instance the gigantic cargo vessels that fuel the global market today are reminiscent of the first colonial transoceanic ships (B.1985, MURCIA) and—in the same colonial dynamic—perpetuate lives and works exploitation, slavery, and outsourcing.

HyperMarket, 2014
ON-GOING SERIES OF VIDEOS
IN EINDHOVEN
The performative character of *Colonial Cocktails* questions notions of immateriality, the piece being composed of both physical and performative components. The installation here is infused with colonial aesthetics, and leads to the

Colonial Cocktails, 2016
MIXED MEDIA PERFORMATIVE INSTALLATION
WWW.ALEJANDRO CERON.COM
immaterial labour of producing consumable, drinkable works. Alejandro Cerón thus creates a situation where participants are complicit and aware of the problematic structures of consumption: Lack of transparency, disengagement with the product, distribution of goods that have travelled the globe, as well as the transient and cyclic nature of these processes. In times of capitalist realism, has capitalism colonised every aspect of human existence ?

Recipe:

- Bits of history and relations between Global Market dynamics and their embryonic model, instituted during colonial times.
- Crushed up performative installation financing itself and its performer—a broke expat laboring ethylic commodities.
- Liquified capitalist dynamics (free agent colonising every aspect of existence).

Mix thoroughly.



JOSÉ MONTEALEGRE

JOSÉ MONTEALEGRE
(B. 1992, TEUCUCIGALPA)

LIVES AND WORKS IN FRANKFURT AM MAIN

Jungle III, Shardline I, Ruins I, 2017
CERAMICS, PAINT, METAL



«Characters in fiction, just as in
life, are created from where they stand»
-Will Larson Brandt

José Montealegre is concerned with questions regarding fiction and narrative structures which he expresses in a sculptural language. Each of his tables—including the ones that are not shown or not even created yet—are conceived as islands or worlds with their own internal logic and history. Some, such as the «World of Apes», seem conscious of the spectator and stand to attention in their gaze. Others, like the «World of the Shell Dwellers», are immersed in their own storytelling activities, unaware of being perceived by onlookers. The tables themselves act as stages where these migratory ceramic bodies are positioned, each relating to the spectator in different modes: some being small and requiring an encroachment to be closely observed, while others are long and pushed to the side, framing a walkway.





AURÉLIE D'INCAU

Aurélie d'Incau addresses people's—and more precisely, the audience's—consciousness by facilitating play to assess interaction between the art object and the spectator. Through the democratic and open medium of play she questions human freedom, the qualities of art, the functionality of objects, the materiality of the mind and how truth, fiction and memory generate our worldview. Furthermore, with this approach, she aims to redefine educational methodologies. Aurélie d'Incau deploys a symbolic visual language, in which the objects exist as catalysts to ignite play and interaction.



AURÉLIE D'INCAU
(B.1990, LUXEMBOURG)

LIVES AND WORKS
IN LUXEMBOURG

Sailing, 2017
METAL, WOOD, AND VISITORS
WWW.AURELIEDINCAU.COM

MARIA GIL ULLEDEMOLINS

MARIA GIL ULLEDEMOLINS
(B.1986, TARRAGONA)

organises LIVES AND WORKS IN BRUSSELS

spaces by means of *Traversing the land*
of its gestures: of *Nothing it is easy*

these bestow a certain to get lost, 2017

dimension upon the place MIXED-MEDIA INSTALLATION

of worship and give us religious VIDEO, 01'18"

guidance. These spaces are WWW.MGILULLEDEMOLINS

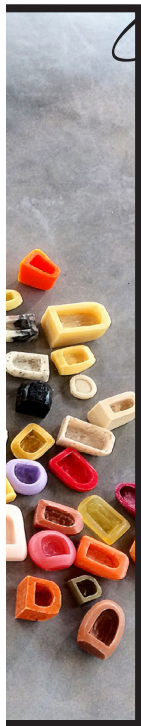
.COM
furnished with distinct objects which
are blessed and sanctified; they spell out
the silence of prayer and in turn become the
language of its intentions (...). In prayer, feelings
also come together to create their own space."

La Faiblesse de Croire (The weakness of faith),
Michel de Certeau, 1987



Maria Gil Ulldemolins' installation speculates on encounters with the void and the embodied feeling of emptiness. Since God is dead, what do we do with the God-shaped hole left behind? She deals with methods of contemplation in a secular society and with existential survival in the vast emptiness. How can a post-religious, post-truth, post-collapse generation find guidance, or even redemption? These inquiries result in a body of work that proposes repetitive and accumulative gestures akin to prayers as tools for meditative perspectives. Her objects exist as points of friction between the futile and the Sublime, between poetry and pointlessness. In today's world focused on productivity, is there any space left for artistic and spiritual contemplation?

S JOHANNA ODERSKY



In her sculptural work, Johanna Odersky is interested in what separates inside spaces from outside spaces, and the mechanisms emerging from such divisions like inclusion, exclusion and domestication. The shapes present in the sculpture *The Comfortable Ones* remind us of a garden gate, as well as the neighbor who might be spying over it. Her work addresses the comfort of living and thinking in a reality that affirms itself through borders: isolating itself and negating everything that surrounds it. The sculptural construction here, on the other hand, does not fix any limits. Its modular nature allows it

JOHANNA ODERSKY
(B. 1998, KARLSRUHE)

LIVES AND WORKS
IN FRANKFURT AM MAIN

The Comfortable Ones, 2017

METAL

Sun Dog, 2017

(IN COLLABORATION WITH NADIA PERLOV)

WINDOW FOIL

WWW.JOHANNAODERSKY.COM

to expand and adapt to the space it finds itself in, therefore creating an intrinsic link with its environment.



NADIA PERLOV

NADIA PERLOV
(B.1990, TEL AVIV)
LIVES AND WORKS
IN FRANKFURT AM MAIN

Last Paradies
- *Maybe Paradise*, 2017
VIDEO 16'18"

Sun Day, 2017
(IN COLLABORATION
WITH JOHANNA OEDERSKY)
WINDOW FOIL
WWW.NDPERLOV.COM



Last Paradies - Maybe Paradise unravels the story of the Jaffa orange. Starting at the beginning of the 20th century in Palestine (a British colony at the time) this work recounts how Arab and Jewish communities lived and worked together as neighbours and business partners, cooperating in the orange fields in the port city of Jaffa (today Tel-Aviv-Jaffa). This bid for cooperation grew out of the romantic British colonialist vision that, under their administration, there would be a cooperative life, where the returning Jews would work with the locals to export the «Golden Apple» to Europe as a symbol of modernity. In 1948, during the War of Independence and after the proclamation of the State of Israel, Arabs fled as the country was promoted as a neglected holy land waiting for Zionists to redeem it. The fields were reclaimed in a bid to further develop the orange as a symbol of national pride, although the fruit predated the the State of Israel. Jaffa oranges therefore also became a symbol of destruction and sorrow. Over the course of time, the orchards have been uprooted and replaced by real estate projects.

In her work, Nadia Perlov explores how Israel's marketing strategies aim to engrain a widespread acceptance of a national identity and omit what was a shared existence, now lost. The Persian, Arabic and Hebrew name for an orange orchard is «Pardess», uncomfortably reminiscent of the word Paradise.

TIM LÖHDE

Walking through Marres' monumental staircase, you will discover

Speakers' Corner, a multi-channel audio installation mixing political speeches and electronic music into a new composition. Tim Löhde's practice engages with the effects of music on the unconscious

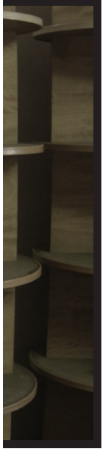
as a way of embodying knowledge, both in the sense of (b.1990, RADEVORWALD) personal interpretation and collective memory. The speeches included in this composition are all related to Brexit, LIVES AND WORKS ranging from the running up to the referendum to current IN DÜSSELDORF negotiations. Speeches stand in a complex relationship

to music as both can be considered means of audio communications. Even their architecture and physical existence is similar: objects such as speakers, stands and loudspeakers are used to mediate both forms of audio. These objects

form an important part of Tim Löhde's installation: they occupy the space to exist as more than just the carriers of sound and stand in for the absent speakers of the establishment. The

musical score composed by the artist himself sets the visitor into an almost hypnotized trance through repetition, questioning the effects

of the protocol of public speech on the masses, by imitating them in the score.



FELIX BREIDENBACH

FELIX BREIDENBACH
(b.1986, LANGEN)

LIVES AND WORKS IN DÜSSELDORF

Daedalus Tower 1
and *Daedalus Tower 2*
are conceived as modular
structures, with each part
interchangeable and adjustable
according to the content.

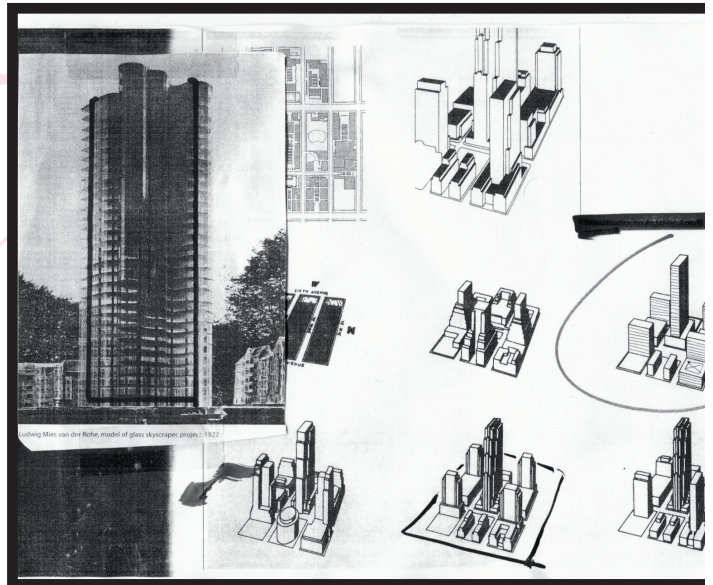
Daedalus Tower 1 & 2 (working title), 2016-2017

METAL, PAPER, GLASS, MIRROR, CARPET, ACRYLIC GLASS,
PLASTIC, AND ELECTRIC LIGHT

Reminiscent of archival storage systems,
Felix Breidenbach's aim is to create an
architecture which both collects and displays
information, facilitating a diversity of narrations
using the elements of knowledge that it contains.

The towers can be considered as functional appliances,
and exist both as a sculpture and an architectural model.

The flexibility of the structure ensures mobility and openness to
incorporate different stories. For the presentation at Marres, Felix
assembled documentation regarding architectural typologies. On display
within the imposing and monumental *Daedalus Tower*, this documentation
hints at the influence that architecture can exert on societies, and how it can
bolster dominant discourses.



NICHOLAS HOFFMAN

Word of Daucus, World of Doubt is a 45-minute quasi-musical monologue, whose narrator attempts to create a rough taxonomy of the world by utilizing one specific object, imbuing it with disparate stories, conspiracies, ideas and songs throughout the performance. Nicholas Hoffman's practice revolves around storytelling, listening and performativity in an effort to use the body as a tool for displacing quotidian life into the realm of the spectacular. Ideas of collective listening and myth construction are subjects he touches upon through orality. The power of speech is deconstructed through absurdity: we encounter a paranoid narrator, hear conspiracy theories and meet a carrot as the protagonist.

NICHOLAS HOFFMAN
(B. 1985, CANTON)
LIVES AND WORKS
IN VIENNA

*Word of Daucus,
World of Doubt, 2017*
PERFORMANCE 45'00"

Curland, 2017

DRAWING (COLORED PENCILS, GRAPHITE)

WWW.NICHOLASHOFFMAN.AT



Je\$uus

Je\$uus' installation combines wrapped and packed living room furniture, murals, videos and a sculpture of a corpse in the back room. Using colorful and almost childlike visual imagery, Je\$uus questions global indifference to the injustices in the Israeli-Palestinian conflict, and the media's role in shaping public opinion regarding the matter. She appropriates the act of «price-tagging», a phenomenon in which Israeli settlers «tag» a Palestinian home to claim it as their own. The created environment evokes a sensation of constantly being on the lookout, ready for immediate departure. The artist also hints at how the oppression of Palestine even continues in the global market, by incorporating vegetarian burgers and hummus that were produced in Israel, reclaimed by Je\$uus herself from several Albert Heijn shops (an action which took place earlier in 2013).



LalaLaLa captures how we tend to avoid what we don't want to be aware of, and how this is made possible by the endless streams of information that are deliberately kept in the dark. The work includes interventions by other artists, found objects and appropriations.

Je\$uus
(b.1984, JAFFA)
LIVING AND WORKING IN E.U.

LalaLaLa, 2017
INSTALLATION WITH MIXED MATERIALS
FROM AROUND THE WORLD

*Handala Will Not Grow Up Until He
Can Go Home*, VIDEO 8'00"
Untitled, VIDEO 17'00"

WWW.LALA.COOL

REMKO VAN DER AUWERA

Between two steep walls of basalt conveys a disorienting environment, infused with historical and futuristic references which lead us to reflect upon the construction of myths and worldviews.

Two milled-through panels depict images from Theodoor De Bry's

Grand Voyages, a 16th century reference work for imagining the new world. De Bry had never actually visited the «new world», though his exotic fantasy contributed to the dominant discourse of the indigenous as primitive.

REMKO VAN DER AUWERA
(b. 1992, MECHELEN)

LIVES AND WORKS
IN BERLIN

They form part of a larger architectural structure, made up of metal studs which are usually applied to build fake or temporary walls or spaces.

In addition, *Relic* is a remnant of a long-lost history, referring back to an age when whales had legs and strolled the surface of the planet.

Between two steep walls of basalt, 2015-2016

SD ANIMATED VIDEO, VOICE-OVER,

METAL STUDS, PAINTED MDF, UNFIRED CLAY

WITH BLACK MAT COATING

HD VIDEO, 8'43"

WWW.CARGOCOLLECTIVE.COM/

REMKOVANDERAUWERA

In this set-up, the sculpture functions as a disquieting symbol of time passing.

A third component is the 3D animated video which depicts an endless search through a dark and desolate rendered landscape.

Remko Van der Auwera mells these elements with a voiceover that describes the exploration of an undefined space.

Akin to the physical installation, the story is told sporadically and in fragments, breaking up linear structure and omitting beginning and end to arrive at an endless narration.



During a summer spent in Germany, Henry Andersen initiated his still ongoing practice of list writing. This list is voiced as he intermittently invites pairs of friends to read sections of the expanding work.

Stanzas or the Law of the Good Neighbour was recorded in October 2016; what we hear are the excess takes from a private reading session, originally held to capture two tracks for a vinyl release. In this installation, the audio is paired with two folding screens (*Paravents*, 2017) which stand in for the absent bodies of the performers. These paravents are «cover versions» or «bootlegs» of a 1953 cork screen by iconic Modernist architect Eileen Gray, here rendered in cheap wood and sound foam. Henry Andersen's work draws on conditioned ways of (public) speaking, the power of language, and declamatory speech.



HENRY ANDERSEN

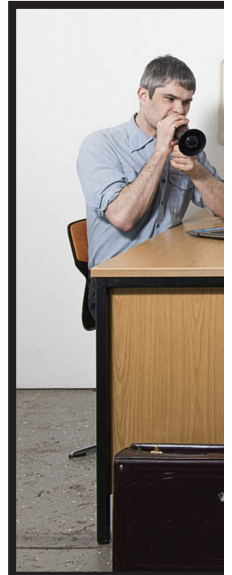
HENRY ANDERSEN
(B.1992, SYDNEY)
LIVES AND WORKS
IN BRUSSELS

Paravents, 2017

PLYWOOD, MELAMINE FOAM

*Stanzas or the Law of the
Good Neighbour*, 2015

?-CHANNEL SOUND, 2'40''00'', LOOP



OFFICE FOR JOINT ADMINISTRATIVE INTELLIGENCE

The Office for Joint Administrative Intelligence (OJAI) was inaugurated in 2015 by Chris Dreier and Gary Farrelly and is headquartered in Berlin and Brussels. OJAI has the stated objective of exploring bureaucracy, administration and self-institutionalisation as forms of cultural production. Original research is conducted in a variety of fields including: economic modelling, architecture, industrial heritage and self-measurement. Their research is manifested in the form of correspondence, photography, surveys, field trips, documents and publications. OJAI sound performances inspired by industry and governance processes are administered under the name Dexia Defunct.

OFFICE
FOR JOINT
ADMINISTRATIVE
INTELLIGENCE

GARY FARRELLY
(B.1988, DUBLIN)

LIVES AND WORKS
IN BRUSSELS

CHRIS DREIER
(B.1961, WUPPERTAL)

LIVES AND WORKS
IN BERLIN

Office Installation,
2016-2017

MIXED MEDIA INSTALLATION



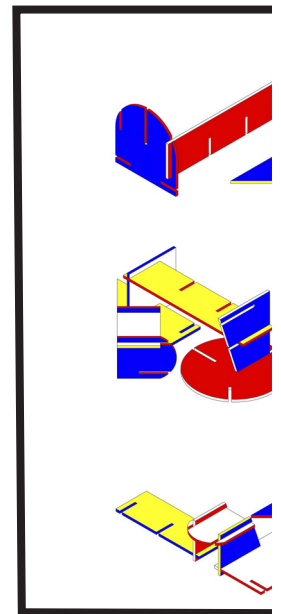
PARASITE 2.0

To further involve visitors in a more conscious form of citizenship and participation, the Italian collective Parasite 2.0 has created a scenographic intervention. The art center as a platform for knowledge sharing is reconsidered by offering physical instruments to implement dialogue and creativity amongst visitors.

Parasite 2.0 are therefore using Marres as a testing ground for future endeavours in the common city. They question how and with which design tools and modalities we can shape the city, a habitat consisting of elements and theories inherited from the hegemony of modernist architecture.

As pinpointed by Giancarlo De Carlo in his *Architecture of the Participation* (1972): «*Firstly, we can say that to label and classify human behaviours we must have recourse to 'typification'. We must, in other words, create a model-man who produces action which can be considered typical. Let us observe that the model-man has neither society nor history, that his perimeters do not extend beyond the rotation of his members. His behaviours are no more than abstract descriptions, having a little to do with reality: they embody neither contradictions nor conflicts because the circle within which the behaviours of the model-man occurs is empty.*»

De-Standardize Marres decomposes and recomposes this design paradigm through play. The standards of Le Corbusier's *Modulor*, with its top-down approach of homogenizing behaviour and typification of the human body, are subverted here. Parasite 2.0 aims to imagine potential common habitats of the future by providing simple geometrical shapes that the user can decompose and rebuild through simple joints and combinations, almost like playing as a child.



PARASITE 2.0
STEFANO COLOMBO (B. 1989, MONZA)
EUGENIO COSENTINO (B. 1989, LUINO)
LUCA MARULLO (B. 1989, CATANIA)

LIVE AND WORK IN MILAN

De-Standardize Marres, 2017 WOOD, PAINT
WWW.PARASITEPARASITE.COM

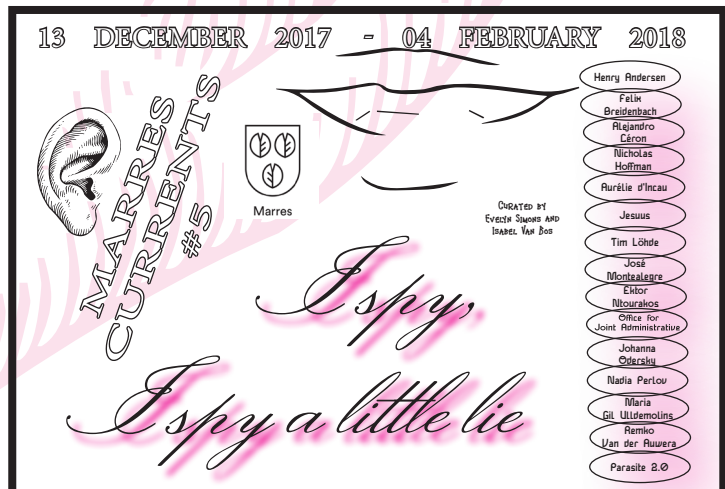
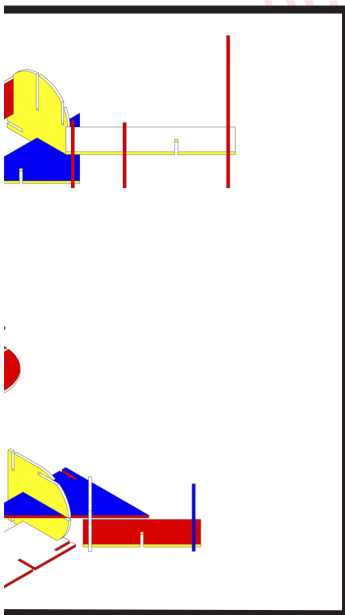
Roxanne Maillet

Roxanne Maillet's graphic identity for *Spy, Spy a little lie* conceptualises and performs issues that are addressed in the exhibition. In her practice, she explores notions related to oral traditions, oral transmission of knowledge—all the while refraining from an activist, radical or aggressive approach. Rather than that, she proposes a graphic concept that implies tools for knowledge sharing. The ears, mouths and the writing hand reoccur throughout the graphic design to symbolise human instruments for communicating. In extent, both the online and the offline invitations and posters include options for inviting other people,

either through forwarding, or to physically cut up the invitation and spread it around. Maillet equally addresses conditioned reading behavior, by subverting the traditional page-per-page lay-out of this booklet and extending blocks of texts over different pages. Finally, each of the employed fonts—*Gulzar*, *Monsieur La Doulaise*, *Nova Funk* and *Minion Pro* are open source typefaces, a way for Roxanne to defy the privatisation of information.

ROXANNE MAILLET
(B.1991, PARIS)
LIVES AND WORKS
IN BRUSSELS
GRAPHIC DESIGN
AND PERFORMANCE
ARTIST

WWW.
ROXANNEMAILLET.
TUMBLR.COM
WWW.CAVECLUB.CC



Curators:

Evelyn Simons
Isabel Van Bos

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- © Ivan Murzin, *Lost Goddess - Maybe Paradise*,
Video installation by Nadia Perlov,
Sun Dog - Light installation by Johanna Odersl
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Participating artists:

Henry Andersen, Felix
Breidenbach, Alejandro Cerón,
Nicholas Hoffman, Aurélie d'Incau,
Je\$uus, Tim Löhde, Roxanne
Maillet, José Montealegre, Ektor
Ntourakos, Johanna Odersky, Office
for Joint Administrative Intelligence
(Gary Farrelly & Chris Dreier),
Parasite 2.0, Nadia Perlov, Maria Gil
ULLdemolins and Remko Van der Auwera.

Participating academies:

AKV | St. Joost Den Bosch, DAL Arnhem,
ERG Brussels, KASK Ghent, Kunstakademie
Düsseldorf, MAFAD Maastricht, PXL MAD
School of Arts Hasselt, Sint-Lukas Brussels
and Staatliche Hochschule für Bildende Künste
Städelschule, Frankfurt am Main

Scenography:

Parasite 2.0

Graphic design:

Roxanne Maillet

Marres is a House for
located in the heart of
Maastricht. With art
chefs and perfumer
new vocabulary for
offering a lively
presentations and
also invites you to
beautiful garden



Gemeente Maastricht



Ministerie van Onderwijs, Cultuur en Wetenschap provincie limburg



Marres
House for Contemporary Culture

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as I, detail, 2017.

it is easy to get lost, 2017

*ay and Nadia Perlov,
dersky, 2017*

adise, film still, 2017

of Doubt, 2017

2 (working title), 2016-2017

eniards mouths who are thirsting

ne 4

4

Intelligence

ier), 2016

Standardize Marres, 2017

Contemporary Culture
of the old town of
ists, musicians, designers,
s, Marres develops a
or the senses. While
| program of exhibitions,
and performances, Marres
visitors to discover its
den and restaurant.

Colophon:

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