

And Me, Streams of You (#8)
from 17.12.2020 to 31.01.2021
Currents

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And Me, Streams of You
by Helena Julian and Tim Hollander

The exhibition *And Me, Streams of You* forms a network of stories, experiences, and positions. Emerging from highly personal perspectives, the selected artworks embody the various streams between the artists' subjectivities and the contexts surrounding them. These artworks primarily focus on the artists' own experiences while remaining open to interpretations by the *other*. The artists seem to pursue a movement from an 'I' to an 'us'. In doing so, they seek what could be 'our' universal, shared narrative, rather than expressing themselves collectively. The artists are guided by an awareness of the connecting social and cultural factors of identity, heritage, and language. Some of them reflect on their own lived experience and different identities. They start from the performative experience of their own bodies, ideas about gender and sexuality, and move towards larger socio-cultural structures. For others, the expression of their personal experience takes on a more linguistic form, employing physical metaphors, scripts or other language systems. Throughout the various disciplines present – ranging from installation, text, and textiles to video and performance – parallels and connections between the distinct experiences of the fourteen participating artists are constructed. It is precisely in bringing together different streams, influences, and backgrounds that their kinship with each other is revealed. Some artworks seem to speak in tune, while others complement each other, swelling and overflowing into the neighboring artwork.

And Me, Streams of You presents artworks previously shown at various graduation exhibitions, as well as newly developed work in direct response to the specific space and context of Marres. For the exhibition, several of the artists were asked to further elaborate on the performative elements of their work as (temporary) interventions. Manon Clement (Belgium), Günbike Erdemir (Turkey), Puck Kroon (The Netherlands), María Morales Arango (Colombia), Anthony Ngoya (France), Hilde Onis (The Netherlands), Marios Pavlou (Cyprus), Hannah Sakai (Japan) & Maria

Smit (Australia), Nilz Källgren (Sweden) & Wilf Speller (United Kingdom), Daniel Vorthuys (The Netherlands), Eugen Wist (Russia), and Karen Zimmermann (Germany) were selected through the processes of both visiting graduation exhibitions and an open call directed at selected art academies. This is the first time that an open call has been used for the Currents trajectory, in order to involve as many graduating artists as possible despite the often – in response to the various measures around Covid-19 – cancelled or delayed graduation exhibitions.

All of the participating artists received their most-recent education in a region with a range of only 350 km: in Belgium at La Cambre (Brussels), LUCA (Brussels), KASK (Ghent), and LUCA (Ghent); western Germany - at Städelschule (Frankfurt) and Kunsthochschule für Medien (Cologne); and the southeast of the Netherlands - at ArtEZ (Arnhem), Dutch Art Institute (Arnhem), Werkplaats Typografie (Arnhem), and St Joost (Breda). Nevertheless, their ideas and personal geographies reach far beyond this Euregion. For many of the artists this was their second or even third educational program – often taking place in a different country than their earlier studies – demonstrating a desire to flow from their initial education into unknown, yet related contexts.

Throughout their practice, several artists pursue narratives that offer a broader perspective, yet still relate to their own individual circumstances. In doing so, they focus on translating and recalling lived experiences. Karen Zimmermann, for instance, relives memories from when she was sixteen through a process of auto-fiction and performative re-enactment. Anthony Ngoya contemplates the influence of memories and cultural origins and allows the landscapes that his Congolese parents once left behind to flow through his works. The materials Eugen Wist chooses for his installation works refer to a recent past of the treatment, utilization, and context of both cultural and personal nature.

Other participating artists consider a multitude of identities that they experience through constructions of culture, background,

gender, and sexuality. Through improvisation techniques, literature, and performance Daniel Vorthuys connects the concepts of failure and disturbance with a personal narrative and ideas about gender (re-)presentation. Marios Pavlou creates hybrid environments in which textile, performance, and video function as a platform for the gender fluid online avatar Cieval Momo. Here they bring together associations connecting philosophical essays, historical figures, and various cultural myths.

Historical manifestations of cultural significance and their kinship with mythological structures can also be found in the work of María Morales Arango. In her videos she speculates on the religious and archetypal representation of the female body in the guise of a nymph. In her drawings and paintings Günbike Erdemir depicts a broader experience of sensuality and inwardness through mythological and religious forms derived from both Christian and Islamic culture. Nilz Källgren and Wilf Speller represent the body in different contexts of both physical and architectural nature. They investigate the skin of both as a stretchable, pliable, and fragile boundary between inside and outside.

In a number of works, one can find the presence of forms and systems of language, scripts, and literature. The title of the exhibition can also be read as a fragment of a stage direction in a script: the suggestion of a state of being of a character and this character's movement towards *another*. In Puck Kroon's textual contributions, visible and invisible lines between the participating artists are proposed and articulated. Manon Clement attempts to weave expressions addressed at an ever fluctuating 'you' in the materiality of textiles. Here, the addressing of the *other* takes on a concrete linguistic form. Much like autonomous systems of language and spatial metaphors, the multiple sculptures of Hilde Onis spiral through the rooms of Marres. In their graphic identity for the exhibition, graphic designers Hannah Sakai and Maria Smit are in search of the intersection between image and language, and multiple translations of images into typographic forms.

Throughout the rooms of Marres, institutional spaces originally of a residential nature, the selected works flow into one another. The various participants are connected with and, above all, through each other. Each new work invites a renewed reading of the previous one. Drops, waves, rapids, and floods temporarily manifest themselves in *And Me, Streams of You*, before guiding the artists towards trajectories beyond their education.

And Me, Streams of You is curated by Helena Julian and Tim Hollander. Helena Julian (Belgium) is a writer and curator. Tim Hollander (The Netherlands) is an artist, curator and designer.

The textile works of Manon Clement convey an interest in language and the ambiguous meaning of specific words. In *And Me, Streams of You* her artworks revolve around the different appearances of the word 'you' and both the viewer's and the artist's relation to this concept. The 'you' as the metaphorical *other*, to which one relates, appears in various forms: from the physical presence of a visitor in the (art) space, to a work of art or a (fellow) artist. It may also imply various interpersonal relationships beyond this: our environment, loved ones, or a history to which we relate.

Clement literally weaves her words and interrelationships into the materiality of textile. Her linguistic and tactile suggestions evoke, question, name, and acknowledge the other. But can you fixate the relationship to the other in a highly tactile object? Is it possible to capture and preserve a person in a personal pronoun? Clement seeks a tension between words and matter, where one seems to be the carrier of the other, and vice versa.

Manon Clement, *If I could look through you and Maybe I finally believe you're not here*, 2020. Photography: Manon Clement



Manon Clement () 1997 () BE ()

Manon Clement (1997, Belgium), graduated in 2020 from the master Textile Design at LUCA School of Arts, Ghent.



Günbike Erdemir, *At the horizon of the evening of no return*, 2020. Photography: Pieter-Jan Verheyen

In the works of Günbike Erdemir, female and mystical figures, fertility, queerness and sensuality all appear as suggestive elements. She derives these from her experience of inwardness in the strongly contrasting contexts of Turkey and Belgium. Her depiction does not shy away from a confrontation with the other side of this experience, such as the presence of power structures, vulnerability, and the limitations imposed on both her and other's experiences.

After receiving her education in design, she developed a more sensory and intuitive approach throughout her studies at KASK. She exhibited at her recent graduation a tent-like installation made of processed textiles, offering an intimate space to her paintings and drawings on paper and in custom-made, earthenware frames. Her preference for natural materials such as wood and clay proceed into organic fragments of Gothic stylistics and Islamic languages. Erdemir's figurative and suggestive drawings flow towards the stairwell of Marres, where she has painted a mural.

Nilz Källgren (
Wilf Speller (

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Nilz Källgren and Wilf Speller, *still life*, 2020

Nilz Källgren's and Wilf Speller's collaboration is one of, in their own words, 'mutual contamination and disinfection.' While studying together at the Dutch Art Institute they started various collaborations and began working as a duo. Their collaboration merges their interests in the boundaries between subject and environment, and their effect on one another.

Nilz Källgren's work operates through generated dialogues between objects and contexts. Their work establishes collaborations between products and producers through processes of mediation, translation and animation. Wilf Speller's work is rooted in a writing practice that reflects on future imaginaries and their representation. Wilf's work primarily focuses on the ideological and aesthetic dogmas that shape spatial politics.

The duo's video-installation *still life* voices various characters and entities, exploring a multitude of bodies and their respective skins, complexifying notions of 'inside' and 'outside'. In some cases, this body concerns a literal human body and at other times the scale shifts from microscopic to planetary. What begins as a dissection, eventually develops into a blurring of the boundaries of the self. From the beating heart of the installation their work grows and flows through the veins of Marres into other rooms and in-between spaces.

Nilz Källgren (1989, Sweden) received a master Curating Contemporary Art at the Royal College of Art London in 2018 and is currently on a leave of absence from the Dutch Art Institute in Arnhem.

Wilf Speller (1991, United Kingdom) graduated from the Dutch Art Institute this summer. They previously obtained a master in Photographic Studies from the University of Westminster.

Words and their relation to each other and the artist, often play an important role in the work of Puck Kroon. Unsurprisingly, many words have been used to describe her artistic practice: artist, philosopher, researcher, archivist, reporter. Is she all of them? Or none of them entirely? Or do the various threads traced in the space between these words reveal what Kroon is really after?

Her work is often of a temporal nature and subject to change: like when she translated the traces the weather and the visitors of an exhibition left in a sheet of plexiglass into classical etchings. At other times, archiving and production seem to happen simultaneously, such as in an audio work where she peels back the historical layers of the grapefruit while we hear the sound of her peeling and eating the same fruit. For *And Me, Streams of You*, the curators invited Kroon to develop a textual contribution that articulates visible and invisible lines and narratives in the space between the other artists.

Puck Kroon, *What I.S. told us*, 2020

The image shows a page of handwritten text with numerous annotations and corrections. The text is written in black ink on a light-colored background. The annotations include underlines, circles, and arrows, and some words are written in a different color or style. The text is organized into sections, with some sections starting with 'INT.' or 'LANGUAGE SQUARE'. The overall appearance is that of a working draft or a piece of text that has been heavily edited and annotated.

Puck Kroon (

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Puck Kroon (1996, The Netherlands) received her bachelor Fine Arts at AKV St Joost Breda in 2020. Currently she studies at the master F For Fact at the Sandberg Institute in Amsterdam.



María Morales Arango. *The Nymph's Accident*, 2020

With a background in theatre, María Morales Arango relates ideas about physical presence to different contexts: the increasing digitalization, the speculative space of fiction and mythology, and the concrete environment of nature. An awareness of both physical and psychological sensations and processes that constantly interact on a micro and macro level, is central to relating these contexts to each other. Through photography, digital environments, video and text, Morales Arango explores the space between inner reality and outer interpretation.

In her video, *The Nymph's Accident*, she speculates about an artist who accidentally catches a nymph with her camera while filming a mountain stream in northern Italy. While she experienced the lockdown in Belgium, this nymph remained trapped in her computer. The film shows the different guises this mystical character takes on in a digital space, accompanied by the original images of the mountain stream and a soundtrack created by Antonio Espinosa Holguín. The work combines an interest in mythology and the religious connotations and archetypal representation of the female body, captured in the ambiguous figure of the nymph.

María Morales Arango (1993, Colombia) obtained a master's degree in Photography from LUCA Brussels in 2020. Previously, she obtained her bachelor's degree in Fine Arts from the National University of Colombia.

Past, present, and future flow past each other in the work of Anthony Ngoya. He considers the value of memories and sees how they, much like physical objects, can deteriorate, before being reappropriated in his work. One of these memories is the journey his Congolese parents made to France; the landscape and culture they left behind and the place where they finally settled. In some of his artworks these storylines can be seen explicitly, like when he incorporates photos of the Congolese rainforest into his paintings through transfers. They bring together fragmented memories of a place he never saw through his own eyes.

Various traces can also be found in his series *Etandards*. His playfully draped and colorfully treated textile works contemplate the idea of what a flag can be. What does a flag represent as a symbol? To whom does this flag relate and when can something actually be called a flag? Ngoya's flags appear to be smeared, hanging from steel chains or from poles lit by fluorescent beams. By often working with found objects, he chooses materials that already carry an explicit history. It is not always clear what exactly is caused by the test of time or by the artist's hand – just as the boundary between where we as individuals begin and our parents or ancestors end is often blurred.

Anthony Ngoya (1995, France) obtained both his bachelor's and master's degrees at the Ecole Nationale Supérieure des Arts Visuels La Cambre in Brussels.

Anthony Ngoya, *Installation*, 2020. Photography: Delphine Schockert



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Anthony Ngoya /

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Throughout the various chambers of Marres you will find parts of Hilde Onis' installation *The neighbours fence is not made out of biscuits either*. In her work, various systems of language, recognizable objects, and physical metaphors play a refined game for one's attention. The various works find themselves in-between installation, sculpture, and drawing. They can be read as an accumulation of typos and auto-correct suggestions forming a seemingly coherent whole, yet at the same time they remain somewhat elusive. Every element seems to directly relate to surrounding objects, making it impossible to see any of them as individual works.

Large, flowing metal loops seem to suggest a spatial writing exercise, whilst simultaneously providing a platform to sculptures that appear to be containers of various other ideas. All objects involved have their own logical function within the whole body of work. However, through enlargement, distortion, and amalgamation they remain elusive until an unforeseen circumstance activates them. They encourage highly personal interpretations that connect the various elements.

Hilde Onis, *The neighbours fence is not made out of biscuits either*, 2020. Photography: Hilde Onis



Hilde Onis ✓

✓ 1994 (

✓ NL ✓

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Hilde Onis (1994, The Netherlands) graduated in 2015 at ArtEZ and successfully finished her master Fine Arts at KASK in Gent last summer.



Marios Pavlou, *Last night I dreamt that water loved me*, 2020. Photography: Nikolai Meierjohann

In their artistic practice Marios Pavlou takes on the role of the gender fluid online avatar Cieval Momo. Nurtured by personal encounters and relationships, they present constructed narratives that reflect on the relationship between the physical and the social body. This results in hybrid environments with strong visual and tactile impulses, which form both installations and platforms for performances.

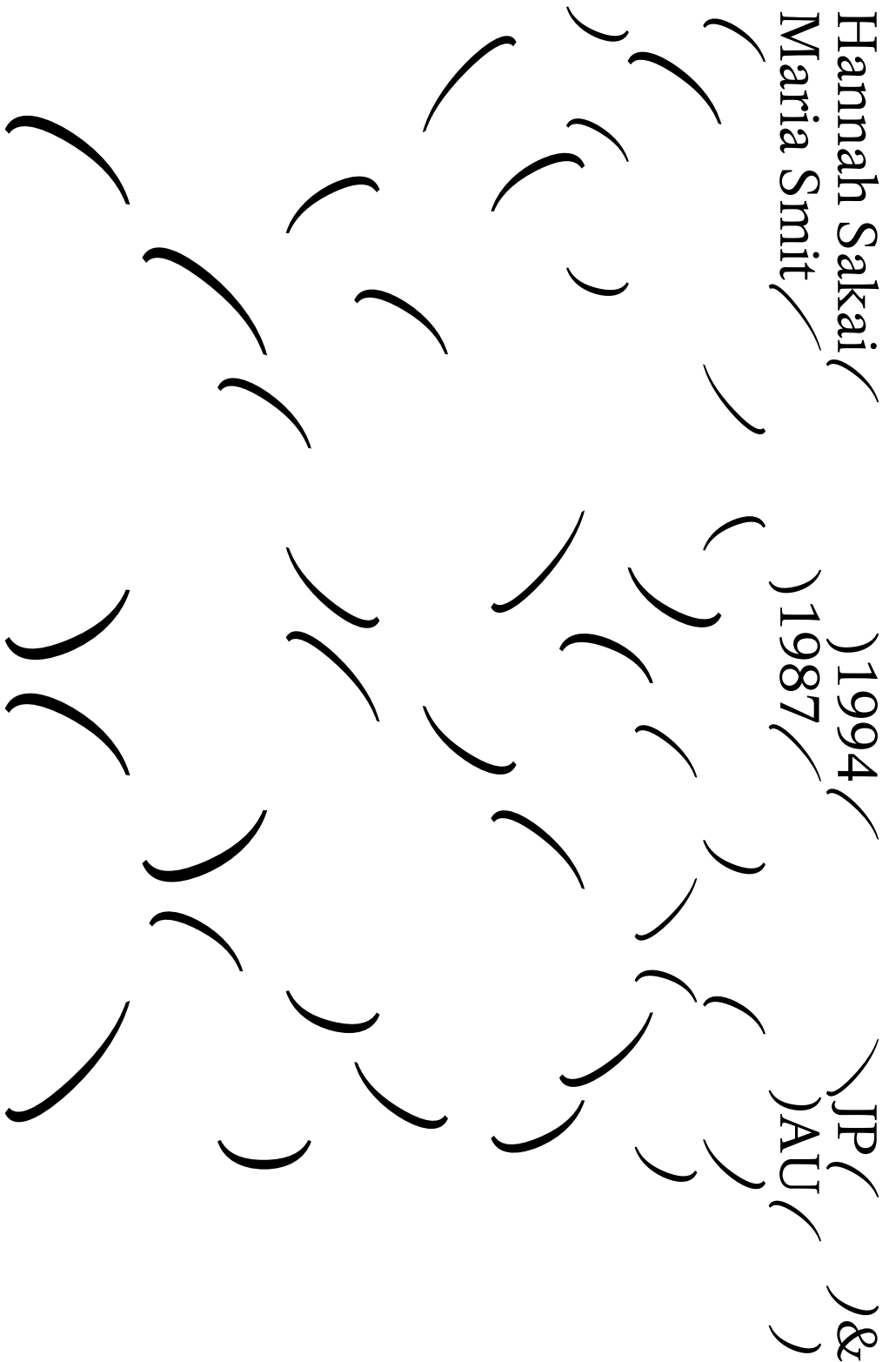
In *Last night I dreamt that water loved me*, Cieval Momo purposely looks at reality through the lens of fiction. Here fluid associations arise between philosophical essays, the feminine aspect of water as a natural element, as well as various cultural myths and historical figures. By illuminating life-sized digital prints Cieval Momo creates an intimate setting. As if the artist would take you by the hand and join you for a walk into the sea in the middle of the night.

Mario Pavlou (1989, Cyprus) studied at the Athens School of Fine Arts and graduated from the Kunsthochschule für Medien Köln in 2020.

In their first collaboration after meeting each other during their studies at Werkplaats Typografie in Arnhem, graphic designers Hannah Sakai and Maria Smit developed the graphic identity of *And Me, Streams of You*. Together they designed the various campaign images around the exhibition, the graphic signage throughout the various rooms of Marres and this cahier.

Their collaboration shaped itself around the numerous intersections between their individual practices, such as a shared interest in the various graphic and linguistic tropes in exhibitions and their announcements. They focus on the translation of images into typographical form and vice versa, exploiting the ambiguous distinctions between image and language. They both take an interest in the conceptual spaces in-between collaboration, education, the institutional, and the personal. Their design for *Currents #8* has a strong independent identity, whilst simultaneously functioning as a carrier of the group exhibition's curatorial concept.

Hannah Sakai (1994, Japan) and Maria Smit (1987, Australia) graduated in 2020 at Werkplaats Typografie in Arnhem.



With a background in literature, Daniel Vorthuys recently graduated from the relatively new master's programme Theatre Practices at ArtEZ. In his graduation film and project *MALFUCTION* he investigates different forms of the concepts of 'failure' and 'disturbance' – the opposite of functioning. One of these is the notion of 'wardrobe malfunction', referring to clothing that seems to oppose the person wearing it. He also consciously incorporates spelling errors in the script and mistakes in the subtitles. The five figures in the film are portrayed by befriended artists. Elements taken from Greek mythology, world literature and poetry are connected to a rather more personal narrative and ideas about gender (re-)presentation.

The script contains fragments from intimate conversations, a self-composed soundtrack, quotes from literature, and results of improvisational exercises between Vorthuys and his performers. A garment printed with fragments of these scripts can be found at Marres, alluding to the backstage of the performance. For *And Me, Streams of You*, Vorthuys developed a series of performances in which the performers shape their relationship to each other through improvisation. For this they will use the atmosphere of the dressing room and backstage of a theatre production as a starting point.

Daniel Vorthuys, *MALFUCTION*, 2020



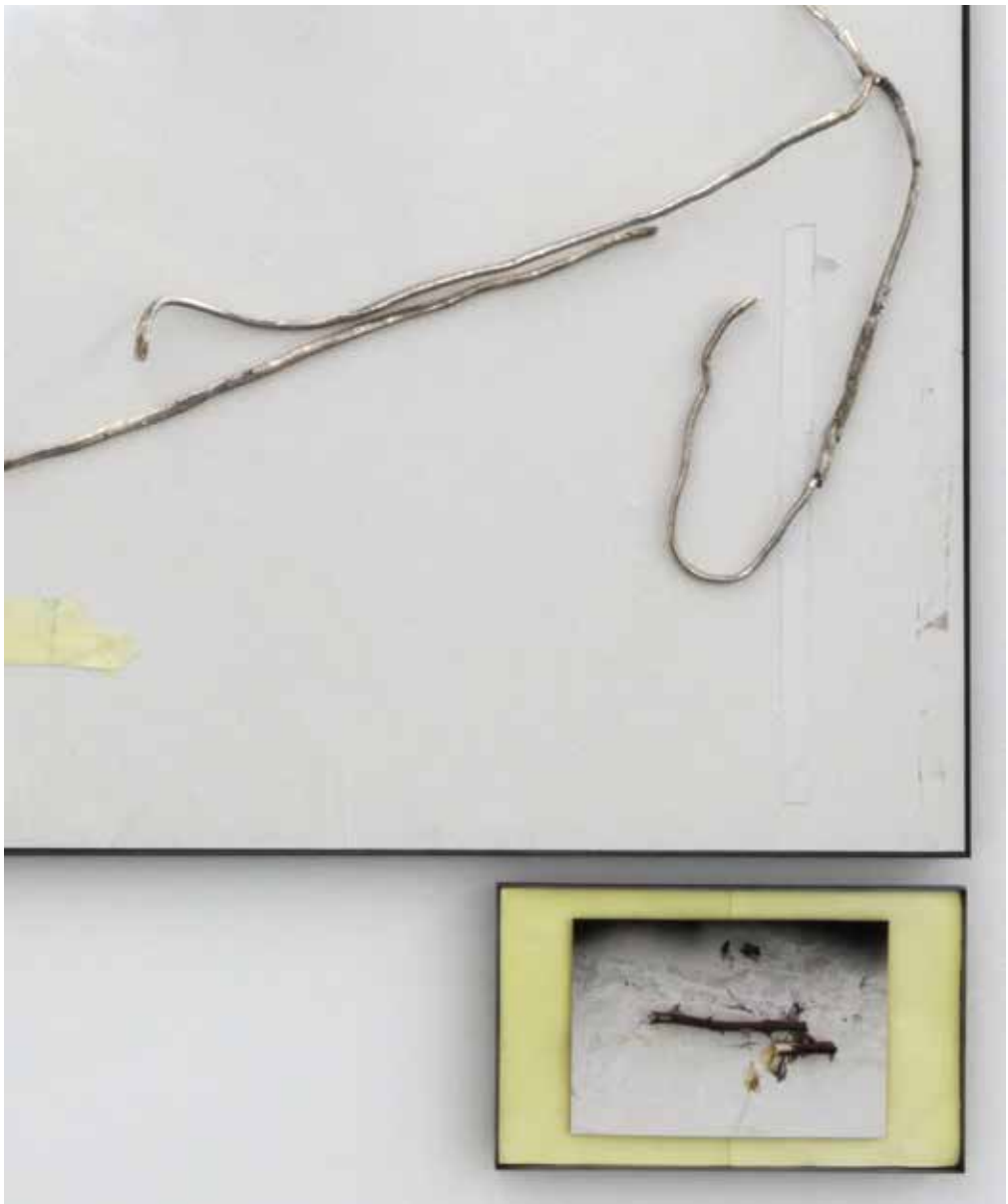
Daniel Vorthuys /

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Daniel Vorthuys (1990, The Netherlands) graduated in 2020 from the master Theatre Practice at ArtEZ, Arnhem. Earlier he obtained a bachelor's in Literature at the University of Amsterdam.



Eugen Wist, *Empty Apologies Rehearsal and Mascara*, 2020. Photography: Eugen Wist

Just like we all carry our own personal histories as well as a larger, further-reaching objective history, objects and materials too carry such memories, stories, and traces. At a young age Eugen Wist moved from Russia to Germany: a transformative experience of melancholy and longing that abstractly finds its way in his sculptural installations. The materials he chooses to work with undergo an explicit transformation, while clear traces of their origin remain.

The traces of paint and scraps of painter's tape that can be seen on the panels he uses for the work *Empty Apologies Rehearsal* are remnants of the construction period of an exhibition, where the panels functioned as a temporary floor. Wist added his own traces, processing the panels and providing subtle, sculptural line drawings made of tin which are seemingly loosely but deliberately mounted.

Without being explicitly a painting in themselves, the panels also enter into a relationship with the history of abstract painting. Eugen Wist's artworks are detailed and refined, whilst simultaneously referring to the intimate and theatrical.



Karen Zimmermann, *The Mother With One Arm*, 2020

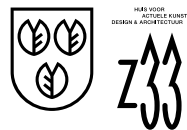
Throughout Karen Zimmermann's practice, art forms including installation, video, and performance continuously influence each other. An installation might provide a sketch for a video that is a rehearsal for a performance which in turn is then shown in an installation. Therefore, her work implies a network of both a physical and formal nature. The multi-channel video installation, *The Mother With One Arm*, simultaneously shows these cross-pollinations in action.

When she was sixteen, Zimmermann spent a year in a private school for children with lung diseases in Berchtesgaden in the German Alps. In *The Mother With One Arm* she relives this childhood experience, translating her memories through auto-fiction. Various sources are brought together and suggest a narrative: letters from her mother, photographs from this period, and research into 'Krampuslauf' – an Alpine folklore tradition involving men wrapped from head to toe in straw chasing down villagers.

A scenographic installation in a studio setting subsequently provides a framework, in which a group of performers apply improvisation techniques of repetition, reproduction, and re-enactment. Zimmermann collaborates with the performance collective You Are Group, of which she is also a part.

Currents is an annual group exhibition displaying the works of young artists who recently graduated from fine arts programmes in Belgium, South-West-Germany and the south of the Netherlands. The exhibition is embedded in a coaching trajectory in which training, network and professionalization are key.

Marres, House for Contemporary Culture, and Z33, House for Contemporary Art, Design and Architecture in Hasselt, work together on this project and alternate as exhibition venues.



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

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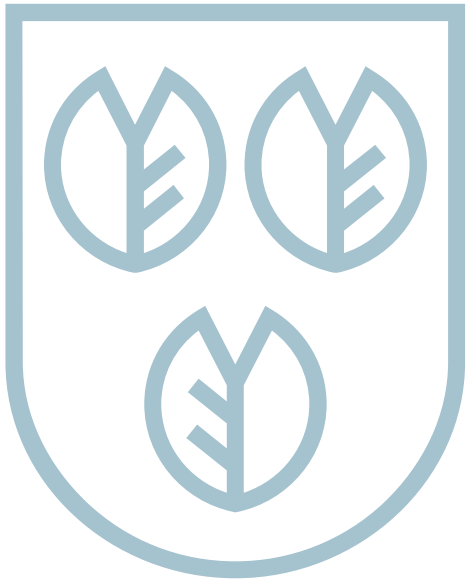
All participating artists and academies that contributed to *Currents #8: And Me, Streams of You*.

Silvia Franceschini

Curators: Helena Julian & Tim Hollander
Artists: Manon Clement, Günbike Erdemir, Nilz Källgren & Wilf Speller, Puck Kroon, María Morales Arango, Anthony Ngoya, Hilde Onis, Marios Pavlou, Hannah Sakai & Maria Smit, Daniel Vorthuys, Eugen Wist, Karen Zimmermann

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