

The Measure of our Traveling Feet

PROLOGUE

The continuing war in the Middle East, the refugees on the shores of the Mediterranean Sea, the crowded camps and the terrorist and populist threats have entered European daily life with dazzling speed.

Art follows the news at its own pace. Sometimes it cautiously trails behind current events, at other times it marches towards them or indifferently passes them by. The artist tends to compensate for the distance in time with proximity in thought and feeling. Rather than aiming for a carefully elaborated judgment, he takes the temperature of the situation. Marres' programming regularly tunes in to this intuitive approach to the world. For example, *The Unwritten* (Marres, 2014) presented the intimate, forgotten and disavowed histories that have slipped through the cracks of our consciousness, often in painful detail.

The Measure of Our Traveling Feet takes a similar approach. The exhibition offers no assessment of migration or mobility, nor does it aspire to provide an explanation for refugee flows and a changing world. Instead, the works focus on the personal experiences

of migrants. The curators of the exhibition Laura Mudde and Claire van Els initially started their research about the relation between art and migration by exploring these issues in the context of Hungary and Romania. Halfway into their research, the world caught fire. In focusing on Central Europe the curators had been charting relatively unknown territory. Suddenly the daily reporting about large groups of refugees crossing the Mediterranean waters was overwhelming.

In this exhibition, the curators show the extent to which these new realities echo age-old topics in the lives of migrants. The migrant encounters new people, new languages and new cultural habits to which he must learn to relate, and that sometimes form a threat to his beliefs and way of life. In positioning himself he needs to reflect on what to take along and what to leave behind. The choices he makes to cope form a footprint of modern culture. These travelling feet can be read in many ways. However, it is the artist's task to make them tangible.

Valentijn Byvanck
Director Marres

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THE MEASURE OF OUR TRAVELING FEET

Globalization, the worldwide market and technological developments have stimulated and accelerated international mobility in the past decades. This is the era in which we have grown up. Born in the mid-1980s, we have not consciously experienced Europe's most significant borderline, the Iron Curtain. Raised in the prosperous 1990s, we cannot imagine life without the internet anymore. We are used to living mobile lives and our Dutch passports allow us to freely travel, study, live and work in various places across the world.

The freedom – and privilege – to be cosmopolitan “world citizens” and to temporarily or permanently reside elsewhere seems nearly natural to us. This stands in stark contrast to the current migration streams from conflict areas at the edges of Europe. Large numbers of migrants have fled their countries to escape from war and prosecution, and are risking their lives in order to enter Europe. The Southern European countries frequented for holidays by many West-Europeans are now the settings of hope, fear and inertia. News of (resistance against) new asylum centers in the Netherlands, European asylum and migration policies, and a questioning of migrants' religious, ethnic and cultural backgrounds have dominated the news in the past few years.

Migration seems to expose a growing political and economic divide. In theory each person is free to move across national borders,¹ but in practice not everyone is granted the same rights and hospitality, or they cannot afford to leave and then return. Philosopher and political scientist Seyla Benhabib, an expert on human rights in a globalized society, characterizes this as the main paradox of globalization. In a world in which we become ever more interconnected – never before did we know so much about each other, and never before did the economy surpass the boundaries of the nation-state to such an extent – borders seem to become steadily more fortified.²

¹ Article 13(2) of the Universal Declaration of Human Rights states: “Everyone has the right to leave any country, including his own, and to return to his country.”

² Interview Seyla Benhabib, “Nieuwe burger kent geen grenzen” (New citizen knows no boundaries), Trouw newspaper, 28-12-2013. In her book *The Rights of Others. Aliens, Residents and Citizens* (2004), Benhabib researches to what extent international refugee agreements and the meaning of borders are still applicable to a globalized world.

The exhibition *The Measure of our Traveling Feet* originates from the ambition to examine which stories, feelings, ideas and objects connect us in the search for happiness.³ What happens when you cross the border? Who do you meet *en route*, and what do you leave behind? Migration forces us to constantly re-establish our identity and culture. Artistic and cultural expressions are essential in this – not least because empathy requires imagination. After all, you must be able to imagine what it's like to walk a mile in someone else's shoes.⁴

The artists featured in *The Measure of our Traveling Feet* reflect upon a society that is shaped by migration. The physical activity of movement is central to several works; the body is emphasized as an instrument for the exploration and appropriation of space. Others invite the audience and the local community to share their personal experiences with migration. Sentiments of homesickness and the confusion of arriving in a new place are made tangible, for instance by documenting the stories of individual migrants. Finally, there are artists who focus on the themes that arise from the migration debate. They examine notions such as “territory”, “home” and “identity” in a society that is changing due to increased mobility.

The strategy of *The Measure of our Traveling Feet* is something that we call “poetic activism”. The imaginative, narrative and participatory works in the exhibition are all fragile and personal, and sometimes paradoxical or confronting. We seek to investigate what moving and thinking beyond national borders entails, by drawing attention to the social, cultural and political aspects of migration. To us, art is an essential part of this search for a society that develops and transforms under the influence of migration, while we cannot yet fully comprehend its significance and consequences.

Laura Mudde & Claire van Els

³ The exhibition title derives from the poem “To Ireland in the Coming Times” (1893) by the Irish poet W.B. Yeats (1865-1939), which addresses how the “rhythm” – the pace – of pre-industrial England was altered by the Industrial Revolution.

⁴ Philosopher John Dewey developed an interesting theory about the meaning of art as experience and the societal significance of this experience. Civilization, he writes, “is a matter of communication and participation in values of life by means of the imagination, and works of art are the most intimate and energetic means of aiding individuals to share in the arts of living” (Dewey, *Art as Experience*, 1934).

1 SHILPA GUPTA

24:00:01, 2012
motion flapboard
30 minutes
177 × 25 × 28 cm

Shilpa Gupta is one of the most important contemporary artists in India. She works with widely divergent media, in this case with a split-flap display: a board that is commonly used to announce arrivals and departures at airports and train stations. It therefore invokes the waiting that is typical of traveling. Each few seconds the characters on the board rhythmically change. The changing words result in an intriguing stream of prose statements that seem to be about key themes such as identity, love

and religion. Apart from the meaning of the text, however, it is the empty spaces that draw attention. Irregular spacing and the substitution of characters, creating new words from the previous ones, result in a visual and associative game. Like a language not fully grasped or a text that is wrongly interpreted, Gupta's work can cause miscommunication. With *24:00:01* the artist points to the grey areas of language and how these can lead to confusion, lack of understanding and 'us vs. them' reasoning.



Shilpa Gupta, *24:00:01*, 2012, courtesy of Museum Voorlinden, Wassenaar



Juliana Cerqueira Leite, *V*, 2012,
courtesy of TJ Boulting

2 JULIANA CERQUEIRA LEITE

V, 2012

sculpture (latex, muslin, clay)
600 × 36 × 160 cm

The body of Brazilian-American artist Juliana Cerqueira Leite is both the instrument and the subject of her work. The work *V* is a latex mass in which only the imprints of hands, feet and several odd protrusions remind one of the human instrument. The latex was painted on a large mold, consisting of a staircase covered in layers of clay encapsulated in a wooden tunnel. A cast was made after the artist had walked up and down the staircase through the clay. The inverted cast is presented at Marres. The result is a

sculpture that very clearly incorporates the traces of a body. The work is somewhat paradoxical: movements that are usually ephemeral and intangible are captured in this sculpture. Leite is interested in the effect of her body's physical action on (sculptural) materials. Through her method she always leaves something personal behind, giving the impression that she herself still inhabits the work. In this way the artist not only explores the space with her body, but also plays with the definitions of the self-portrait.

3 SOCIÉTÉ RÉALISTE

Spectral Aerosion, 2010-2011
engraved wood
70 × 70 × 5 cm

*Transitioners, London View:
Strata Map*, 2009
digital prints

*The Future is the extension of the
past by other means*, 2009
mural inscription with Limes New
Roman font

This jumble of carved, meandering lines is only barely recognizable as the map of Europe. In some places they are more densely concentrated than in others. Western Europe especially is filled with so many lines that the area is nearly eradicated, whereas the lines across Eastern Europe, towards Russia, are still relatively comprehensible. *Spectral Aerosion* is the third outcome of a mapping process that the artist collective Société Réaliste began in 2009. This project, *Transitioners – London View*, started with a map of the European continent that simultaneously displays all political borders that existed during each turn of a century from the years 0 to 2000 AD. The borders are separated by means of a color scheme: each border age is set in a different hue, from pure cyan in the year 0 to pure magenta in the year 2000.

In the other map, the artists created a color-metric chart of European regions: a blotchy pattern of blue, purple and



Société Réaliste, MA: *Culture States: Superimposition of political frontiers at the turn of each century between year 0 and year 2000 of the European Peninsula and its surroundings*, 2009

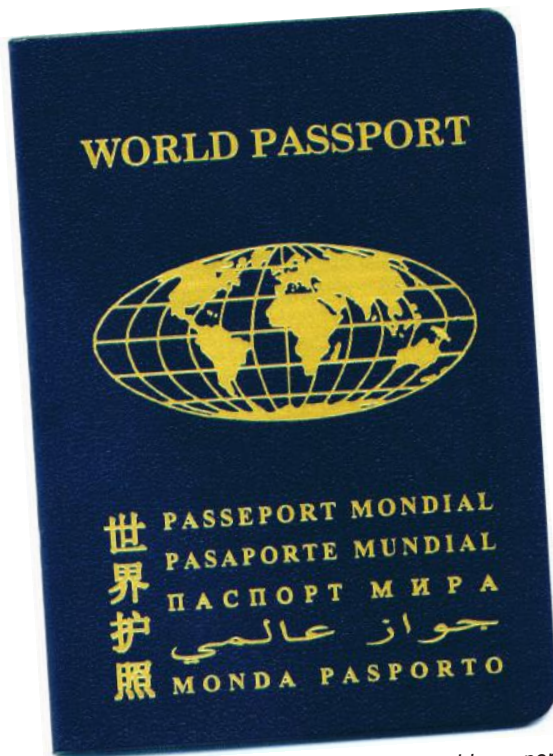
pink hues. This color scheme indicates the distance of a piece of land to a certain border, and can be read as an area's chance of suffering from border conflicts. When Société Réaliste executed this map in black and white, it effected in a melting of time zones and a shattering of the European continent. This effect is clearly visible in the wood relief sculpture *Spectral Aerosion*. The borderlines cause geopolitical gaps, which render the exhaustion of time and the saturation of space visible. This is a representation of the erosion of power structures in Europe.

In addition to maps, Société Réaliste develops typefaces in order to put contemporary political issues into another perspective. 'Limes New Roman' consists of 23 characters, each a calligraphic translation of various borders across the world. Borders that mark military zones, guarded border crossings or walls to deter immigrants have become letters in this alphabet.

*World Government of World
Citizens, 1948*

Garry Davis was a professional Broadway actor when he was drafted as a bomber pilot during World War II. After this period, marked by misery and death, he came to the following conclusion: if there were no nation-states, there would be no wars. In 1948 he renounced his American citizenship and declared himself to be the first world citizen. Several years later he founded the *World Government of World Citizens*. The press was highly divided: was he a visionary utopian idealist, a naïve romantic or a frustrated veteran? The concept of free travel was still uncommon at the time,

until a law was included in the Universal Declaration of Human Rights that grants each person the freedom and the right to leave their country and return to it. To this day, this One World concept allows everyone worldwide to become a world citizen by requesting a world passport. Several nations acknowledge the passport, though it is unknown how many people apart from Davis have managed to successfully cross borders with it. The organization issues world passports to people who have become stateless, for example, via its website www.worldservice.org.



World Service Authority®, *World passport*,
1948-present, www.worldservice.org





Anca Benera & Arnold Estefan, *Untitled*, 2016. photo: Ben Brouillon



Anca Benera & Arnold Estefan, *Untitled*, 2016. photo: Benera & Estefan

5 ANCA BENERA & ARNOLD ESTEFAN

Untitled, 2016

video, 22 min. and 52 sec.,
sawdust
variable dimensions

This work results from the family history of artist Arnold Estefan, who created the installation in collaboration with Anca Benera. At the end of the Second World War Estefan's Hungarian great-grandparents, fleeing from the Red Army, decide to migrate westward, beyond the new Romanian border. As a symbolic gesture, each family member brings a piece of furniture from the living room – in the hopes of a quick reunion with their family and country. But they never return and the family loses contact. Inspired by this story Estefan and Benera trace the remaining

furniture from the scattered family: they find three chairs in various parts of Europe. The projected *docu-performance* shows how they sand down the chairs until they disappear. In remembrance of times of war and migration in 20th-century Europe, they then turn the remains into sawdust bread: a common wartime meal. Since 2011 the artist couple has collaborated on installations, videos, performances and workshops, in which such themes as displacement, migration and identity play a central role.

Sleepers IV, 2011
80 slides in carrousel

For his work *Sleepers IV*, Francis Alÿs photographed people and dogs asleep on streets, on benches and in bus stops in Mexico City. The pictures were shot in daylight, on street level, and are therefore projected from the floor. Just as with the actual people and dogs, you need to look down to see them. Though these photos easily lend themselves to a societal critique, the work resists such an interpretation. In fact the photos embrace the colorful chaos of Mexico City and show the human side of street life. The work blurs the boundaries between private and public space. According to the artist his pictures capture moments of dreaming: “*Sleepers IV* records the way dreaming might have a role in a possible rethinking of our conviviality.” The images testify to a temporary break from the human activity under the bright sun and the loud noise in the Mexican capital. Born in Belgium, Alÿs finds inspiration for his characteristic and gripping work in Mexico City, where he lives. This leads not only to photographs, but also to maps, drawings, performances and a collection of objects found at flea markets.



Francis Alÿs, *Sleepers IV*, 2011, copyright Francis Alÿs, courtesy of Museum of Modern Art in Warsaw



Wouter Osterholt & Ingrid Hapke, *Neighborhood Watch*, 2016

7 WOUTER OSTERHOLT & INGRID HAPKE

Neighborhood Watch, 2016
video

The work by Wouter Osterholt and Ingrid Hapke offers a nuanced perspective on politically sensitive topics and opens them up for discussion through direct interaction with the community. *Neighborhood Watch*, created especially for this exhibition, was directly inspired by the initiation of a temporary asylum center in the former prison Overmaze in the Limmel neighborhood of Maastricht. The advent of this center was a cause of concern for some residents. In order to decrease the chance of direct contact between residents and asylum seekers the building's main entrance, which faces a neighboring residential area, was closed. A smaller entrance was placed on the northeastern side of the building. Intrigued by this decision, the artists research the motivations for this adjustment to the building by means of a temporary intervention. Why were the residents concerned at the time, and what is the current situation?

The video registration shows how the artists traverse the Limmel neighborhood with a video projection of a so-called *Lamassu*: a winged human-bull that once served as the gatekeeper of an ancient palace in Northern Iraq. The sculpture comes from the Jesuit Caves, a former marlstone quarry just outside Maastricht. It was once carved by Jesuits as an expression of their interest in other cultures. The *Lamassu* refers both to the current conflicts in the Middle East, as the palace was destroyed by the IS terrorist organization, and to the time of the Mesopotamian empires, the cradle of our contemporary civilization. This symbolic gatekeeper radiates power and commands awe, but also offers protection from external evil. Through the projected *Lamassu*, Osterholt and Hapke attempt to open up a conversation with the residents of Limmel about the arrival of refugees in the neighborhood and the current manner of cohabitation.



Tudor Bratu, *A Disquieting Suggestion (after Macintyre)*, 2014

8 TUDOR BRATU

The Brutality of Facts, 2016
model, slide projections, text,
photography

Migration plays an important role in Tudor Bratu's work and life. As a nine-year-old boy Bratu migrated from Romania to the Netherlands. Themes such as identity, the state of 'in-betweenness' and transformation inform his corpus of work, which consists of photography, essays, videos and installations. Last summer, during Bratu's residency in Graz, Austria, the artist traveled to Keleti station in Budapest. Here, as for a large number of migrants, his journey towards Germany began. The observations and notes of his encounters during these train travels,

combined with his own migration history, formed the starting point for his presentation at Marres. The scale model presents a route that is demarcated by existing walls, such as the Palestinian-Israeli wall and the American-Mexican wall, as well as the new wall between Turkey and Greece. This landscape of borders indicates how political developments affect movement and inertia – in short, migration. Bratu seems to argue that rather than approaching the Other without reservations, we build walls around ourselves.

Tracking Happiness, 2009
video, 11 minutes

In the video *Tracking Happiness*, Romanian artist Mircea Cantor depicts the search for happiness in a striking manner. Seven women dressed in white walk on white sand in a circle, erasing the footprints of the person in front of them with a broom. It is a simple act, and the atmosphere and gestures are serene. At times the images seem to develop into a climax, only to return to their repetitive form. Behind the simplicity hides a deeper message that applies to each viewer. Where do you

find happiness? Who will let you find the path to happiness? The answer in Cantor's work is ambiguous. You can follow someone else's footsteps, but this offers no guarantee with regard to your own happiness. However, when you erase the footprints you start all over again. Cantor is a versatile artist: his installations, videos, photos, sculptures and performances take today's world as a starting point and interpret it in metaphorical images.



Mircea Cantor, *Tracking Happiness*, 2009

NOTES FROM THE ROAD

On the 27th of June 1940, following secret protocols agreed to by Molotov and Von Ribbentrop alongside the official treaty of 1939, the Soviet Union issues an ultimatum to Romania. In it the U.S.S.R. demands the cession of the provinces Bessarabia and Northern Bukovina. Unable to withstand Soviet military pressure Romania complies the following morning. As Soviet armed forces approach Chisinau, the regional capital, inhabitants of both provinces are given 48 hours to abandon territories and belongings before borders are permanently closed. On the 28th of June of that same year my grandmother becomes the first refugee I would meet.

Three years before the revolution would liberate Romania from the dictatorship of Nicolae Ceaușescu, in 1986, just a few months before my permanent resettlement to the Netherlands and only weeks after my father's flight to Switzerland as seeker of political asylum, my grandmother recalls parts of her journey.

The family lives in the commune of Cimislia, at that time a small rural settlement some 70 kilometers south of Chisinau. Her mother, my great-grandmother, is the daughter of a priest. Her father, an accomplished baritone who sings in the local church on Sunday, serves as lieutenant in the Romanian army. It would still be years before the industrial revolution would reach those parts and the family lives as peasants do, directed by the necessities of the land and the changing of the seasons.

As messengers pour in with news of the imminent Soviet invasion, the family packs what little can be brought along.

A note is sent to the frontline, to the division where her father is stationed. "We are crossing the border tonight," it says, "meet us in Bucharest when you can." The four children and their mother set out in the night and cross the border on foot. Trains brought in by the Bucharest government to transport the nearly 200,000 refugees carry them slowly across the Romanian plains. Water is scarce and these trains are crowded. Arriving in Bucharest one of her suitcases is stolen. Discovering it is the one holding her childhood memories my teenage grandmother is struck by paralysis to the left side of her body. The last of the golden coins are spent on doctors but her recovery takes months. After their arrival, refugee families are allocated private rooms but no allowance. They make do.

At the time of my grandmother's arrival in Bucharest other trains cross Romania, trains filled with Jews and Gypsies. These trains have no real destinations and passengers are not supposed to arrive.

At the height of the European migrant crisis, in the summer of 2015, I board a train myself. I am seated opposite from a veiled woman who has scars on both her hands. On her lap her daughter is sleeping and ruffled bags are stuffed beneath her seat. She is nursing her newborn as an elderly couple boards the train at Regensburg. Tickets in hand they look at her and say "Du gehörst hier nicht."

Tudor Bratu



NEIGHBORHOOD WATCH

Project by Wouter Osterholt and Ingrid Hapke

Introduction

The project *Neighborhood Watch* sheds light on the relationship between local residents in Limmel, a neighborhood of Maastricht, and newly arrived migrants, mostly from Iraq and Syria, housed in a temporary asylum center in a former prison. It aims to visualize the concerns, actions and reactions of the community to the arrival of its new neighbors.

This contribution to the exhibition *The Measure of our Traveling Feet* is based on two Mesopotamian bull man statues from the Jesuit caves of Maastricht, whose history is intertwined with that of Syria and Iraq. The sculptures from the cave will be restored to their original role, serving as city guards as they did in the Assyrian City of Dur-Sharrukin around 700 BC.

The statues were scanned, animated and used for a mobile projection in the streets of Limmel. The sculptures' symbolic protection was offered to the entire neighborhood of Limmel, for the already settled as well as for the newly arrived inhabitants. The 'patrolling' guards and their impact on the community were documented and are shown as a video work in the exhibition.

Context

On the outskirts of Maastricht lies the entrance to an old marlstone quarry, known as the Jesuit Caves. Commercial exploitation of the quarry ended in 1880 and in 1860 Jesuit scholars from a nearby college began to use parts of it for recreational purposes, spending nearly a century carving a large number of objects. These sculptures were mostly reproductions of cultural artifacts they had encountered on their travels. The quarry eventually became a museum for this broad collection of objects, including reproductions of Assyrian winged bulls, the Alhambra and the head of Ramesses II. The eclectic selection represents a cultural diversity that offers a necessary counterweight in times of increasing xenophobia.

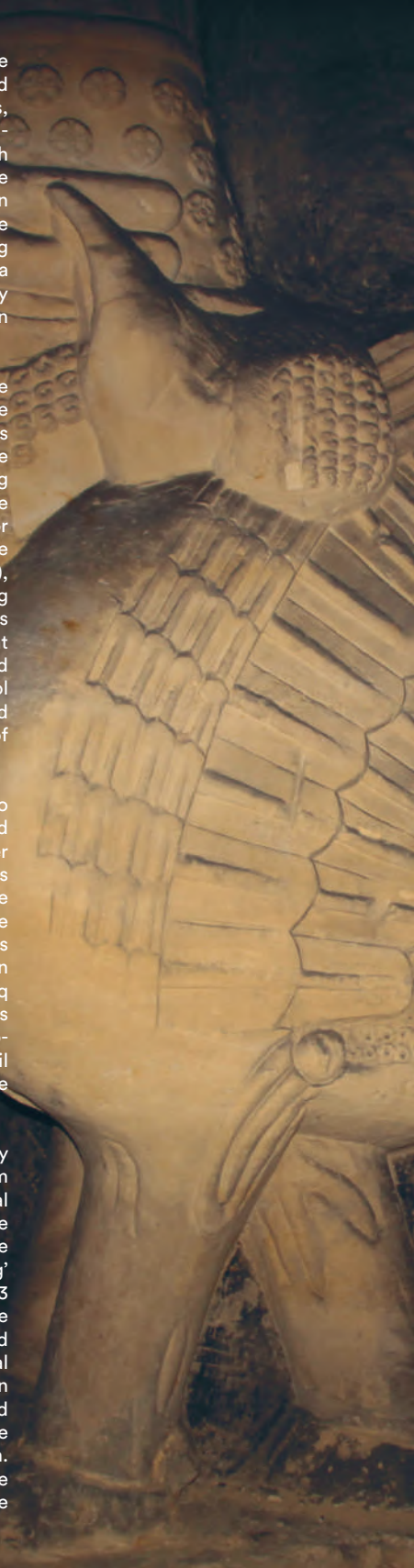
To us, the most interesting and noticeable depictions in the quarry were the two colossal winged, human-headed bulls (Lamassu) flanking the former cave entrance. These creatures were the first

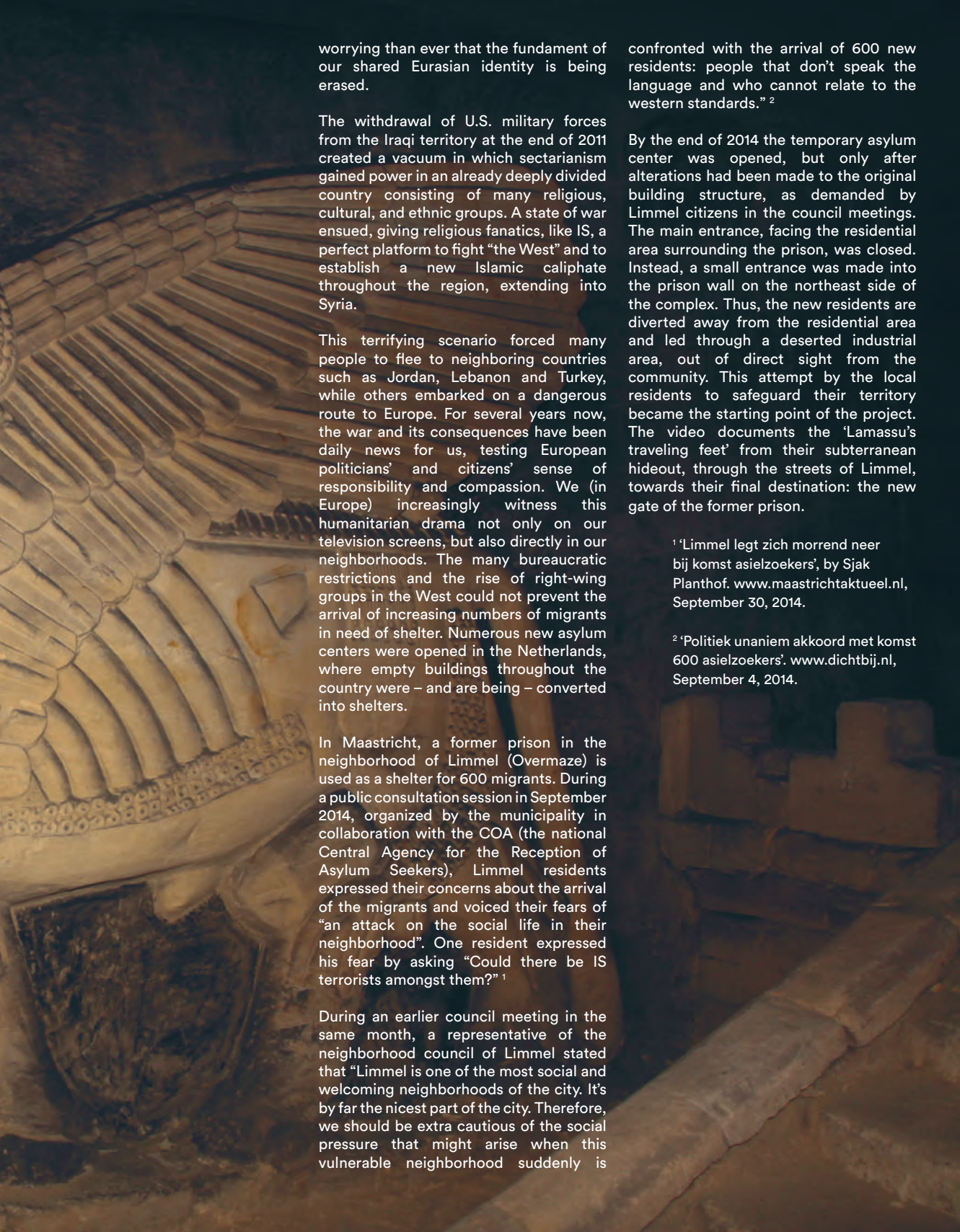
large studies made by the Jesuits and are reproductions of statues the Jesuits had seen in the Louvre museum in Paris, excavated by French archeologist Paul-Émile Botta and brought to the French capital in 1846. The originals were the gatekeepers of one of the seven gates in the wall surrounding the palace (completed 706 BC) of the Assyrian king Sargon II. The palace was located in a citadel called Dur-Sharrukin (present-day Khorsabad), located 15 km from Mosul in Northern Iraq.

The Lamassu were originally placed at the exterior gate of the city as protective deities, to safeguard the kingdom and its inhabitants from evil forces. They were believed to be powerful creatures, serving both as a reminder of the king's ultimate authority and as symbols of protection for all people. The sculptures combine the body of a bull (demonstrating strength), the wings of a bird of prey (symbolizing the king's power as he looks over his subjects) and a human head to represent the ruler and his intelligence. On the head sits a crown featuring horns, as a symbol of divinity. The sculptures looked fearsome and gave an impression of invincibility.

In retrospect, they have come to symbolize the tragedy of a region marked by geopolitical chaos and power struggles. Most of the remains of Sargon's citadel, such as statues and reliefs, were removed during the excavations of the 19th century and ended up in various museums, such as the British Museum in London, the Louvre in Paris and the Iraq Museum in Baghdad. Other ornaments, as well as foundations and walls of this Neo-Assyrian Empire remained in place until Islamic State militants bombed the archeological site in March 2015.

But the historical sites had already suffered long before these attacks – from the archeological lootings by the colonial empires in the 19th century to the more recent military intervention of the so-called 'coalition of the willing' (countries which supported the 2003 invasion of Iraq). They ignored the warnings by organizations concerned with the protection of Iraq's cultural heritage, which resulted in the destruction of thousands of unique and unprotected archeological sites, places that form the cradle of our contemporary civilization. Especially in times of a growing divide between the East and West it is more





worrying than ever that the fundament of our shared Eurasian identity is being erased.

The withdrawal of U.S. military forces from the Iraqi territory at the end of 2011 created a vacuum in which sectarianism gained power in an already deeply divided country consisting of many religious, cultural, and ethnic groups. A state of war ensued, giving religious fanatics, like IS, a perfect platform to fight “the West” and to establish a new Islamic caliphate throughout the region, extending into Syria.

This terrifying scenario forced many people to flee to neighboring countries such as Jordan, Lebanon and Turkey, while others embarked on a dangerous route to Europe. For several years now, the war and its consequences have been daily news for us, testing European politicians’ and citizens’ sense of responsibility and compassion. We (in Europe) increasingly witness this humanitarian drama not only on our television screens, but also directly in our neighborhoods. The many bureaucratic restrictions and the rise of right-wing groups in the West could not prevent the arrival of increasing numbers of migrants in need of shelter. Numerous new asylum centers were opened in the Netherlands, where empty buildings throughout the country were – and are being – converted into shelters.

In Maastricht, a former prison in the neighborhood of Limmel (Overmaze) is used as a shelter for 600 migrants. During a public consultation session in September 2014, organized by the municipality in collaboration with the COA (the national Central Agency for the Reception of Asylum Seekers), Limmel residents expressed their concerns about the arrival of the migrants and voiced their fears of “an attack on the social life in their neighborhood”. One resident expressed his fear by asking “Could there be IS terrorists amongst them?”¹

During an earlier council meeting in the same month, a representative of the neighborhood council of Limmel stated that “Limmel is one of the most social and welcoming neighborhoods of the city. It’s by far the nicest part of the city. Therefore, we should be extra cautious of the social pressure that might arise when this vulnerable neighborhood suddenly is

confronted with the arrival of 600 new residents: people that don’t speak the language and who cannot relate to the western standards.”²

By the end of 2014 the temporary asylum center was opened, but only after alterations had been made to the original building structure, as demanded by Limmel citizens in the council meetings. The main entrance, facing the residential area surrounding the prison, was closed. Instead, a small entrance was made into the prison wall on the northeast side of the complex. Thus, the new residents are diverted away from the residential area and led through a deserted industrial area, out of direct sight from the community. This attempt by the local residents to safeguard their territory became the starting point of the project. The video documents the ‘Lamassu’s traveling feet’ from their subterranean hideout, through the streets of Limmel, towards their final destination: the new gate of the former prison.

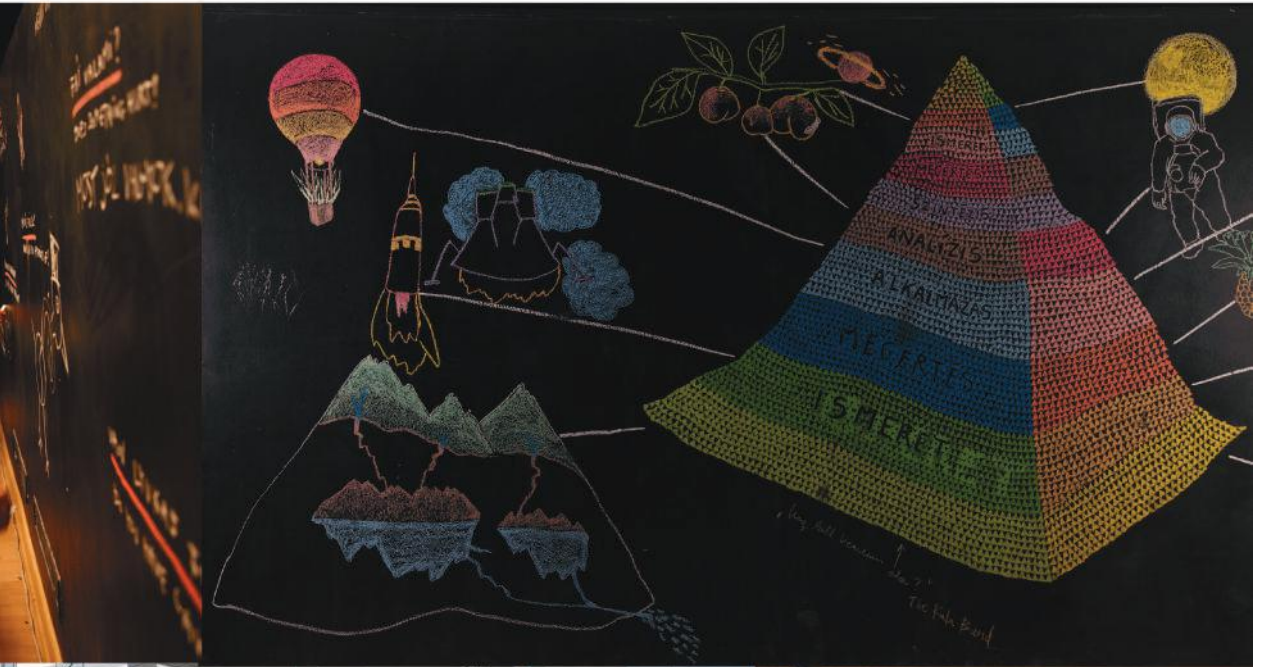
¹ ‘Limmel legt zich morrend neer bij komst asielzoekers’, by Sjak Planthof. www.maastrichtaktueel.nl, September 30, 2014.

² ‘Politiek unaniem akkoord met komst 600 asielzoekers’. www.dichtbij.nl, September 4, 2014.

OBJECTS of home HOME of objects

objects that people miss most when they arrive somewhere or when they are away from home, well known objects, the memory, the ideal of objects, that a person can be able to connect to. you can add words, stories and drawings to "the bubble of what you leave behind"





THE APOSTATE

On a Saturday afternoon, early this year, I was walking around the Waterlooplein area in Amsterdam. Two helicopters were circling the sky, riot police in the streets: something was about to happen. I asked one of the officers blocking the passage to the Stopera building. He told me two groups were going to demonstrate. Simply put, it would be the right-wing Pegida movement, with its 'close all borders' motto, versus anarchists and socialists with their 'refugees welcome'. As I had only seen such demonstrations on the news I was curious how this would play out in reality. The news pictures I knew usually showed shouting crowds, protest signs, angered faces, fights and arrests. I was preparing for something similar.

When I arrived, the Pegida people were standing on the bridge across the Amstel river. The socialists occupied the road in front of the bridge. The zone between the two groups, controlled by riot police, was charged with tension. Both sides were inciting each other with provoking statements, yelling and swearing. Occasionally someone would break through the riot police barrier and elicit a fight. Journalists would then jump into action with their cameras, excited to capture the incident and the swift response by the riot police on horseback.



While most people were focused on what took place in that central zone, I decided to walk around and observe the crowd from a safe distance. Here I was surrounded by curious passersby, or people who had come here on purpose but were – as I was – reluctant to take part in the demonstration. A woman who was walking her dog and taking pictures of the demonstration on her pink iPad, for example. Some students standing on the empty bicycle parking racks, a racing cyclist coincidentally passing by and using the demonstration as an occasion to take a sip of water, tourists with wheeled trolleys trying to reach the Waterloopplein subway entrance.

I spotted a man with a book in his hand. In several places he purposefully approached the riot police in order to catch a glimpse beyond the front line, and then seek refuge again amidst the crowd. The Dutch title of his book, *De Avallige*, seemed a telling word

considering the context in which we found ourselves. It translates as 'the apostate', someone who has left a group to which they formerly belonged. I quickly took some snapshots of him. Then I tried to get him to pose in front of my camera, hoping for a better background view of the demonstration. As I explained my reasons he quickly reversed his book so that the title disappeared out of sight, and asked me not to take any more pictures.

Two months after this incident I went to travel abroad. For my contribution to *The Measure of our Traveling Feet* I had decided to walk an ancient Roman route and travel the area that currently marks the border of Europe, the access to which was blocked for refugees early this year by means of fences and border patrols. What I captured there is on show in the exhibition. And you ought to read that book. You will find that it wasn't a coincidence, the way it crossed my path as a prelude to this journey.

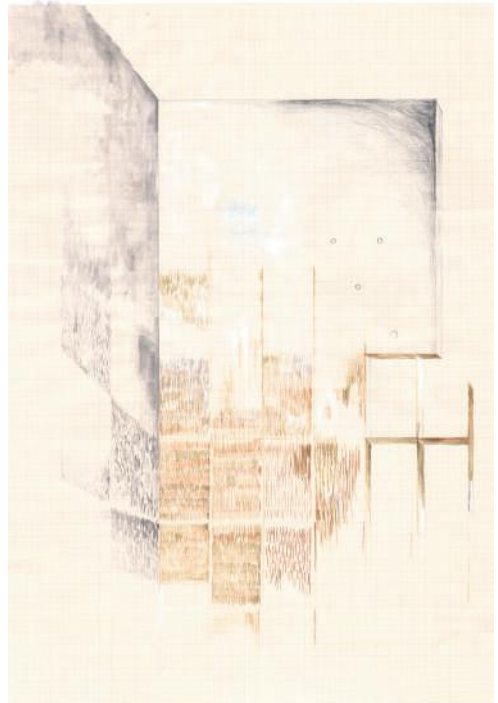
10 RÓZA EL-HASSAN

*Times of Big Change -
#Breeze in Maastricht*, 2016
willow branches, clay, paper

Freedom Statue, 2014
wood (2 elements)
159 x 180 x 15 cm

*Settlement on the Moon -
Homage to Nader Khalili*, 2016
wall painting, collage
paint, wood, paper
136 cm diameter

The work of Syrian-Hungarian artist Róza El-Hassan is characterized by a strong sense of social engagement. To her, artistic and political actions are inseparably connected. The works presented at Marres originate from El-Hassan's extensive research on eco-architecture: a building method that exclusively uses natural, local materials. The artist describes this as "houses that are growing from the Earth." This way of working is not only inexpensive and environmentally friendly, but it also enables people to build houses independently. Eco-architecture differs for each climate. In warm and dry areas, for instance, houses are sometimes made of adobe, a mixture of sand, water, clay and organic materials such as straw and manure. The Maas area allows for the use of plaited willow branches, bricks and clay, as illustrated by the work in the exhibition. El-Hassan not only presents such installations in museum contexts, but also develops them into prototypes for temporary housing. In this way she employs her research and knowledge of eco-architecture as a possible solution or alternative to the problem of refugee accommodation.



Róza El-Hassan, drawings for a *site-specific* installation, 2016

11 ANCA BENERA &
ARNOLD ESTEFAN

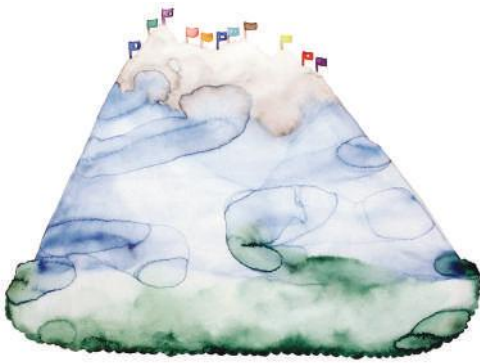
jus soli, 2013

performance recorded on video
48'25", balls, 9 cm in diameter

In the (documented) performance *jus soli*, Anca Benera and Arnold Estefan symbolically undo their national identities. 'Jus soli' is a Latin expression that translates as 'the right of the soil': the principle that an individual's nationality is determined by their place of birth. In a meticulous process spanning several days, the duo unraveled the flags of their homeland Romania as well as those of their ethnic backgrounds: Italy, Ukraine, Hungary and Spain. They reduce the flag, the symbol of a nation, to its source material so that the yarn no longer carries any associations of nationality or ethnicity. Like *Untitled*, the other piece in the exhibition, *jus soli* is a sensitive analysis of current political and cultural issues. Benera and Estefan's work filters reality and presents it in thoughtful, conceptual gestures.



Anca Benera & Arnold Estefan, *jus soli*, 2013



Zsófia Szemző, *Feint* realestate agency, 2011



12 ZSÓFIA SZEMZŐ

The bubble of what you leave behind, 2016
mural/various sculptures

What happens when you are away from home? What do you need in order to feel at home somewhere? In *The bubble of what you leave behind*, Hungarian artist Zsófia Szemző focuses on the notions of home and absence with a mural and a spatial work, created especially for this exhibition. The mural includes the pyramid model by psychologist Abraham Maslow, which indicates the importance of a safe haven and security. In her delicate drawing style Szemző also depicts stories of historical persons who once arrived in Maastricht as outsiders, such as Saint Servatius, the city's

patron saint. She invites viewers to add their own thoughts and drawings to the work. The spatial work originates from a public cooperation as well: during educational workshops, Szemző asks teens from Maastricht and beyond which objects make them feel at home somewhere, or remind them of home, and develops these into small sculptures. The loss is expressed through a growing landscape of objects. Thus, by using multiple stories and forms, Szemző creates a work that is sensitive and personal, but that also probes large themes.

13 PAULIEN OLTHETEN

new installation, 2016
photography and video

Dutch artist Paulien Oltheten travels across the world with her camera, photographing people in public spaces. In her photographs, videos and texts she closely examines human postures, behaviors and habits. For this exhibition, Oltheten traveled from Eastern to Western Europe across land and photographed the persons, environments and chance moments that she encountered. She covered a part of this journey on foot across the ancient walking route of the Via Egnatia, which runs from Durres, Albania to Istanbul, Turkey. This road, which originally started in Rome, has existed since Roman times and has a long history: the road has been used by traders, tourists and recently by refugees crossing the Balkan region in order to reach Western Europe. The current discussion about refugees – intentionally or unintentionally – adds a political dimension to this work. Yet the artist seems to present an altogether different picture of the refugee crisis than the news media do. Oltheten primarily points her camera to the daily activities of the people who cross her path: the routines of local residents, or, in contrast, new habits that are formed on the road.



Paulien Oltheten, *Kapitalism*, 2016



Mounira Al Solh, *I strongly believe in our right to be frivolous*, 2013-ongoing

14 MOUNIRA AL SOLH

I strongly believe in our right to be frivolous, 2013-ongoing
 drawings and collages on paper/
 embroidered fabric

Through this series of intimate portraits, Lebanese artist Mounira Al Solh gives the migration crisis a face. In late 2013, Al Solh began to meet with Syrian refugees who have fled to Lebanon as a consequence of the war. Their meetings took place in Beirut, where she lives. She captured each conversation in a drawn portrait or fragmented scribbles on simple notebook sheets. Some portraits and conversations were embroidered in collaboration with refugees and displaced women, which allowed the

artist to offer them temporary jobs. The drawings are disarming: not only because of Al Solh's personal and somewhat unpolished style of drawing, but also because of the intense social process behind it. *I strongly believe in our right to be frivolous* is a growing work with the ambition of reaching a 1000 portraits. Al Solh continues her work in the Netherlands and follows the routes of the interviewed refugees towards Germany, Austria and Greece. In this manner, the work will eventually depict the scale of this crisis.

1 SHILPA GUPTA

Shilpa Gupta (1976) studied sculpture at the Sir J.J. School of Art in Mumbai. She has had solo exhibitions at the Museum for Modern Art in Arnhem, Contemporary Arts Center in Cincinnati, OK Center for Contemporary Art in Linz and Arnolfini in Bristol, and has participated in the biennials of Berlin, Lyon, Gwangju, Havana, Yokohama and Liverpool, among others. Her work has been shown at Tate Modern, London, Centre Pompidou, Paris, Solomon R. Guggenheim Museum, New York, New Museum, New York, Devi Art Foundation, Gurgaon, Louisiana Museum of Modern Art, Humlebæk, San Francisco Museum of Modern Art, and the Mori Art Museum, Tokyo.

2 JULIANA CERQUEIRA LEITE

Juliana Cerqueira Leite (1981) lives and works in New York. She studied sculpture at Chelsea College of Art and the Slade School of Fine Art, both in London. Her work has been internationally exhibited since 2007, with recent group exhibitions at the Saatchi Gallery, London, the 4th Marrakech Biennale, DUVE Gallery, Berlin, Art Basel Miami Beach and recent solo exhibitions at Galleria Lorcan O'Neill, Rome, Casa Triângulo, São Paulo and A.I.R. Gallery, New York. She received the Kenneth Armitage Sculpture Prize in 2006 and the A.I.R. Gallery Fellowship in New York in 2010-2011. She is also an active curator with recent projects at the Dumbo Arts Center and St. Cecilia's Convent, both in Brooklyn, New York, and at Yinka Shonibare's Guest Projects in London.

3 SOCIÉTÉ RÉALISTE

Société Réaliste is an artist collective from Paris, founded in 2004 by Ferenc Gróf and Jean-Baptiste Naudy. Their work has been shown at multiple exhibitions in France: at the Biennale de Lyon in 2009, at the Jeu de Paume (the solo show *Empire, State, Building*) in 2011, but also at numerous other international exhibitions, such as at the Ludwig Museum, Budapest in 2012, the National Museum of Contemporary Art in Bucharest in 2011, the Wrocław Contemporary Museum in 2012 and the Sheila C. Johnson Design Center in New York in 2012.

4 SOL GARETH "GARRY" DAVIS

Sol Gareth "Garry" Davis (1921-2013) was an international peace activist who created the World Passport and World Citizenship. A former Broadway actor, he served as a B-17 bomber pilot in the American army during the Second World War. In 1986 he ran for mayor of Washington D.C. as a candidate of the World Citizen Party, receiving 585 votes. In 1988 he was also a candidate for the American presidential elections. Davis published several books on world citizenship and held conferences across the world. He continued his international travels and was often banished and arrested. "I am not a man without a country," he stated in *Newsweek* in 1978, "merely a man without nationality." Davis remained nation-less until his death in 2013.

5 & 11 ANCA BENERA & ARNOLD ESTEFAN

Anca Benera (1977) and Arnold Estefan (1978) live in Bucharest, Romania. Their work has been shown in *Sights and Sounds*, The Jewish Museum, New York (2016), *We only went to the NASA together*, MAK Center for Art and Architecture, Los Angeles (2016), *Global Control and Censorship*, ZKM, Karlsruhe (2016), *The School of Kyiv*, Kiev Biennale (2015), *Our Land/ Alien Territory*, 6th Moscow Biennale (2015), *Ideas for Change*, 1st Vienna Biennale, MAK, Wenen (2015), *Check Your Head!*, Off Biennale Budapest (2015), *Der Brancusi-Effekt*, Kunsthalle Wien (2014), *Mum, Am I Barbarian?*, Istanbul Biennale (2013), and *Intense Proximity*, La Triennale, Palais de Tokyo, Paris (2012).

6 FRANCIS ALÿS

Francis Alÿs (1959) studied architecture at the Institut Supérieur d'Architecture Saint-Luc in Tournai, Belgium (1978-1983) and the Instituto Universitario di Architettura in Venice (1983-1986). In 1987 he moved to Mexico in order to work there as an architect. Since 1991 solo exhibitions of his work have been held worldwide, for example at the Museum of Modern Art, New York; Museo d'Arte Contemporanea, Turin; Kunsthalle Zurich; Museo de Arte Reina Sofia, Madrid; Kunst-Werke, Berlin and Witte de With, Rotterdam. Alÿs' work has been featured in many international group exhibitions, such as the *Outlook International Art Exhibition* in Athens and *Moving Pictures* at the Guggenheim Museum in Bilbao.

7 WOUTER OSTERHOLT

Wouter Osterholt (1979) lives and works in Berlin. He was artist in residence at the Townhouse Gallery in Cairo, the MAK Center in Los Angeles, Capacete in Rio de Janeiro, IASKA in Perth, and PIST in Istanbul. He exhibited his work at Studio-X RIO, SKOR, Fries Museum, the 13th Istanbul Biënnale, the Townhouse Gallery, and Schunck, museum in Heerlen, among others. He gave presentations at the Brazilian Embassy in Berlin, Academy of Fine Arts, Helsinki, Mediamatic, Amsterdam, Heinrich Böll Stiftung, Berlin, University of Central Lancashire, Preston, and the Centre for Independent Social Research, Saint Petersburg.

7 INGRID HAPKE

Ingrid Hapke (1978) is an independent author and researcher, and wrote her PhD dissertation on contemporary literary movements in the Brazilian favelas and suburbs at the universities of São Paulo, Rio de Janeiro and Hamburg. She has specialized in social discrepancies and conflicts, their origins and their consequences to specific societies. This work requires long-term field research and various artistic forms to investigate existing structures. She works in several collaborative projects, such as 'Be not a servant of men' (NL/Paraguay, 2013) and 'Paraíso Ocupado' (Rio de Janeiro, 2014-2016). She was a co-organizer of *Polifonias marginais* (2015), a collected volume of interviews, and of the first Marginal Poetry Festival in Germany (2013).

8 TUDOR BRATU

Tudor Bratu (1977) graduated from the Gerrit Rietveld Academie in 2003. He studied art history at the University of Amsterdam and completed a research residency at the Rijksakademie van beeldende kunsten in 2008. Bratu has been director of the artist residency program Bucharest AiR since 2010. From 2013 to 2015 Bratu was artistic director of the artist in residency program in Chongqing, China. Bratu's work is part of various international collections, including the Bibliothèque Kandinsky of the Centre Pompidou, Paris, FOAM photography museum, the collection of the Rijksakademie van beeldende kunsten, and the Allard Jakobs Collection.

9 MIRCEA CANTOR

Mircea Cantor (1977) has exhibited worldwide in solo exhibitions at, amongst others, the Museum of the Moving Image in New York, Salzburger Kunstverein, Musée Rodin in Paris, Kunsthaus Zürich, Modern Art Oxford, Arnolfini in Bristol, Múcsarnok in Budapest, Camden Arts Centre in London, Centre Georges Pompidou in Paris, Philadelphia Museum of Art, and Tel Aviv Museum of Art. He participated in key group exhibitions such as the 56th Venice Biennale in the Azerbaijan Pavilion (2015), *I Decided Not to Save the World* at Tate Modern, London (2011), *The Workers at MASS* at MoCA, Los Angeles (2011) and *Les Promesses du passé* at Centre Georges Pompidou (2010). Next to his artistic work he is co-editor of *VERSION* artists' magazine. In 2011 Cantor received the prestigious Marcel Duchamp Prize.

10 RÓZA EL-HASSAN

Róza El-Hassan (1966) lives and works in Budapest. Her social interventions, objects and drawings have been exhibited worldwide. She has had solo exhibitions at Kunstmuseum Basel (2012), Múcsarnok, Budapest (2006), The Drawing Center, New York (2003), Secession, Vienna (2000), Ludwig Museum Budapest and De Vleeshal, Middelburg (both 1999), and Neue Galerie am Landesmuseum, Graz (1995). She also publishes her research into eco-architecture on the website sryanvoicesmediationandart.wordpress.com.

12 ZSÓFIA SZEMZŐ

Zsófia Szemző (1982) lives and works in Budapest. She studied at the Moholy-Nagy University of Art and Design in Budapest (2003-2008) and ENSCI, Paris Mastère Spécialisé en Création et Technologie Contemporain (2008-2009). Two solo exhibitions followed in 2011: *Something is missing* in Liget gallery and *Feint Real Estate Agency* in Inda Galéria, Budapest. She also works as a curator and initiated *Co-op* with Judit Csatlós in Daniela Krajcova in 2014. In addition, Szemző has exhibited at *Not free*, Off Biennale in Budapest, at the WhiteBox gallery in New York, and in *Rain come down!* at Z2O Sara Zanin gallery in Rome.

13 PAULIEN OLTHETEN

Paulien Oltheten (1982) studied at the Academie voor Kunst en Vormgeving 's-Hertogenbosch (2000-2004) and the Rijksakademie van beeldende kunsten in Amsterdam (2005-2006). Her work has been shown in group and solo exhibitions at the Stedelijk Museum Amsterdam, Galerie Fons Welters in Amsterdam, the Stedelijk Museum Schiedam, the Nederlands Fotomuseum in Rotterdam, the Braunschweig Museum for Photography, MANIFESTA in St. Petersburg and the ACCA Australian Centre for Contemporary Art. She also held performances at De Buren, Brussels (2016), Fondazione Ratti, Como (2015), Kunst-Werke, Berlin (2015), NCCA, Moscow (2015), Helmhaus Zürich (2015) and IDFA Documentary Film Festival Amsterdam (2014). In 2017 she will work at the Cité des Arts in Paris.

14 MOUNIRA AL SOLH

Mounira Al Solh (1978) studied painting at the Lebanese University in Beirut and visual arts at the Gerrit Rietveld Academie in Amsterdam. In 2007-2008 she was a research resident at the Rijksakademie van beeldende kunsten in Amsterdam. Since 2008 Al Solh publishes *NOA (Not Only Arabic) magazine*, in collaboration with editors, writers and artists. NOA can only be read by appointment. Al Solh's work has been shown in solo exhibitions at Alt Istanbul, Sfeir-Semler Gallery, Beirut, Kunsthalle Lissabon, and Art in General, New York, as well as in group exhibitions at Homeworks, Beirut, the Venice Biennale, Kunst-Werke, Berlin, The New Museum, New York, Manifesta 8, Murcia, SMBA, Amsterdam, Al Riwaq, Bahrain, and the Istanbul Biennial.

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Go to www.marres.org for more information about the education- and public programme of *The Measure of our Traveling Feet*.

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.

Colophon:
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