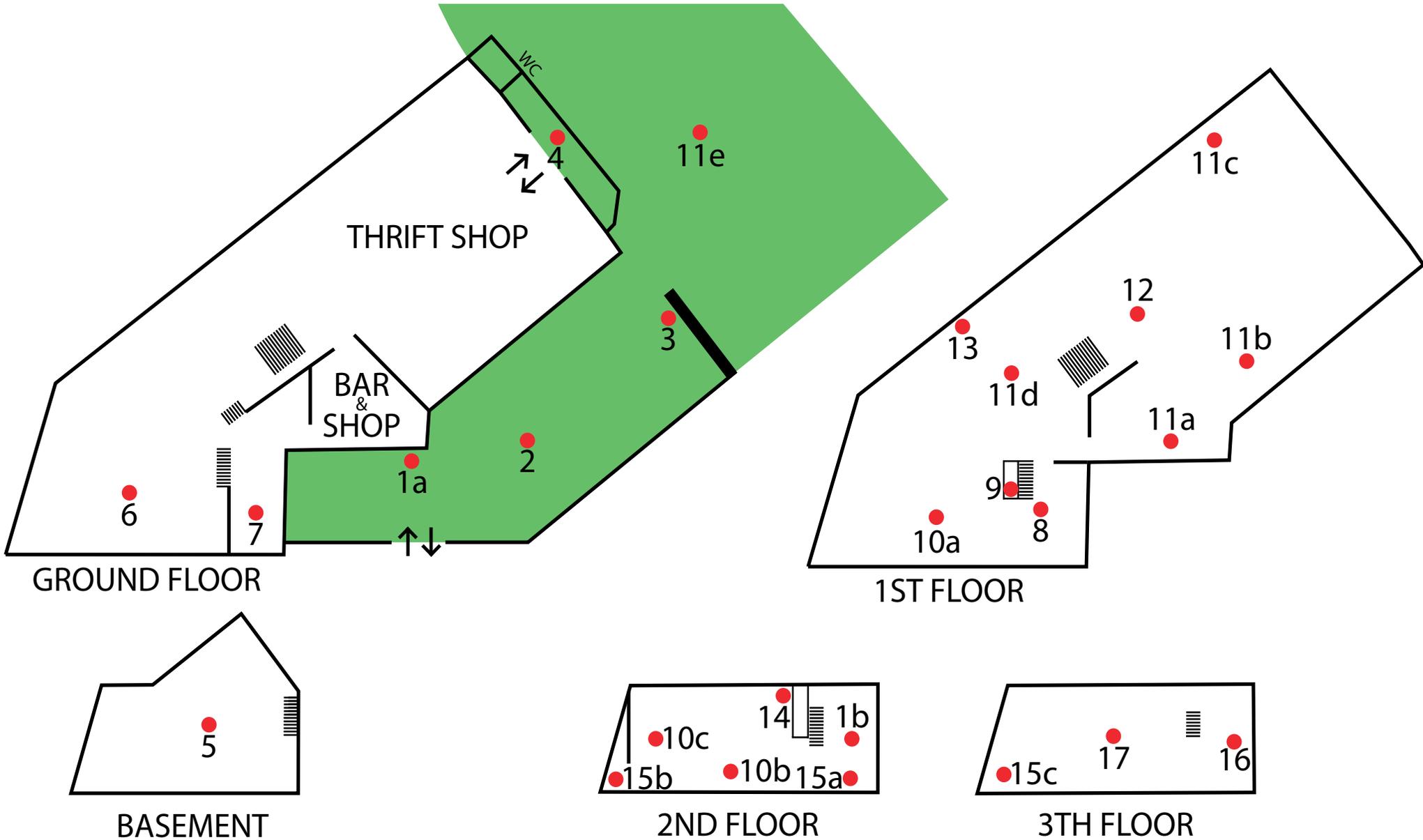


DU2021 MAP



1. Gezocht: Tentoonstelling bezoekers

Arthur Cordier

The city sprouts with interim agencies.

Through one of them I hired three exhibition visitors. The employment offer states the nature of the job: Looking for Exhibition visitors. The job is a paid position.

The visitors hired are invited to visit the exhibition at their convenience on the given day, and are free to engage as they pleased. Yet there are two conditions attached: firstly, not to disclose the nature of the visit, the visitor has to remain anonymous, and secondly, to give equal attention to each of the exhibited works.

There is no previous experience with art required and therefore no particular qualifications one should possess. The selection is left to the agency's appreciation, and the artist doesn't know the visitors either.

Prior to the exhibition an announcement was published to advertise the position in the local newspaper, and a banner was displayed on the building's facade.

1a PVC banner, 140x140cm;

1b interim agency, A4 documents; three flex workers, Trucking PVC, 150x200cm; ad in the local newspaper, 64x95mm; PVC banner, 140x140cm;

2. Free Minigolf Tegelen

Joep Caenen

Free Minigolf Tegelen is a series of midgetgolf tracks built with spare materials found at the former cigar factory of Vossen-Breuers.

This temporary intervention welcomes bypassers and visitors at the main gate. The invitation is to simply join in, play or build and meet others.

Intended as a platform for social interaction, connection and bringing positive energy to the location.

3. Habitat

Kim Gromoll

An historic picture of the cigar factory was printed on posters, then soaked in a natural glue and placed on a wall. Being exposed to the outside environment causes a process of decay and consummation as natural beings such as insects and mold feast on the images. Different stages of consumption may be observed on each print.

Habitat combines the past & future of the Vossen-Breuers building by reflecting upon the continuous present moment in relation to the process of decay.

newsprint paper 90g/m, sugar, wheat, water

4. Future Fossils

Kim Gromoll

shows a recording of the plants that are present within the environment of the old cigar factory. These inhabitants will soon have to make way in favour of housing development. By imprinting them within glass panels their presence is captured and may be remembered.

The act of giving attention to the weeds and wild plants is a playful yet critical gesture on our interaction with the natural world.

wild plants, glass, metal frame

5. EXALTATION EXISTING BREATHING ANNIHILATION

Anna Gerrits

Sound composition inspired by recordings made in the factory.

6. Harpies' empty nest

Jesse Strikwerda

Jesse Strikwerda (1991) creates installations and sculptures in which the manipulability of reality is central. Unraveling the layers of a constructed reality is the starting point for an investigation into the framework of an image. Elements from reality (building materials, found objects) are interspersed with images (drawings, comic-like elements), creating an exciting game in which it becomes painfully clear in a playful way that everything can be made and dismantled.

The installation at the old cigar factory, titled "Harpies empty nest" can be seen as a reconstruction of a story told too many times. The installation combines site specific interventions, sculptures, (sand) drawings and film.

7. 'Om te bewaren'

Koen Kievits

Knowing that the factory of Vossen-Breuers would soon partly disappear and be rebuilt, I wanted to preserve the story of the building. Tegelen is known for its rich ceramics history. In collaboration with de Tiendschuur in Tegelen the old cigar boxes of Vossen-Breuers were recreated using the most modern techniques available. The new residents of the factory building will receive one of those boxes for safekeeping.

A slide projector shows multiple photographs taken at the quarry in Tegelen, one of the last

working cigar factories in the Netherlands and the Vossen-Breuers factory building.

8. AND THEN WE SPOKE, IN A ROOM THAT SPOKE

Anna Gerrits

Sound composition inspired by recordings made in the factory

9. DROPS

Anna Gerrits

Synthetic drop sounds, melted glass drops, arduino, stepper motors, speakers, threads

10. LIQUID FOSSIL, SOLID DUST

Julia Strömmland

10a. the quarry

Six holes have been cut into the concrete slab. Out of the rubble emerges a site for material collection; a source from which new composites, interactions, and imaginaries can form. Ten stones offer an invitation to come closer.

10b. the vessels

Four cast objects, storing matter collected from within and around the building. Rubble and sand are mixed, poured, and solidified, seeking a hyperlocal concrete. As points of grounding, the objects form archives of material both physical and absent, familiar and imaginary.

10c. the traces

Traces found within the building, petrified. Moving from fluid to solid, the flat casts create an intimate gesture. Both fragile and unbreakable, they reveal what may have gone unnoticed, perhaps asking: where do we go from here?

11. Difference across Distance

Nele Brökelmann

Upon moving from A to B, you enter a state of being in-between, guided by a map through parallel regions. Wandering under diffused light, it is unclear what passes through, and when the map fails you markers appear around you. What do you see, where do you go, which of them to follow? Every now and then you pause, taken in by odd details breaking through the order of things - being lost feels different.

11a. book

11b. found object

11c. marker

11d. marker

11e. marker

12. PEDESTAL

Anna Gerrits

Space, contained in a relic of bygone times. What it was, is unknown to me. The end of an era, nonetheless. Futile, perhaps, but placed on a pedestal.

objet trouvé, 3D scanned and printed feet

13. shiver (inside)

Sanne Kabalt

Between the real and the imaginary, between here and there, between self and other, it is often assumed that distinctions exist. Edges, lines, boundaries. With this work I attempt to blur these distinctions and merge with the surroundings. The tools I use are another space, the color turquoise, a gentle, flickering light, a poem and a popsong. There is no such thing as an ending – where I end and the chair begins, where I end and the air begins.

video, projection, poem, voice
duration 5 minutes (loop)

14. Cocoon

Kim Gromoll

As an addition to the existing series of works called Cocoon, which intends to shift our perspective on nature by illuminating the world of insects & tiny inhabitants that we may encounter on a daily basis, I was inspired to create a site-specific and unique version for DU2021. This piece houses a collection of insects found on a single windowsill. The shape of the cocoon reminds us of the composition in which the dead insects were encountered.

glass, deceased insects

15. A birds universe

Kim Gromoll

A birds universe is inspired by the discovery of three deceased birds and offers a curious perspective on their natural cycle of life.

Within this playful research I explore the transformation of a physical body. Once their life has passed all that physically remains is in fact minerals. The new physical manifestations contain their minerals and are shaped as subjects for thought. Through interaction and movement new energy is created in the name of each bird. Investigating and examining the physical world, bodies, transformation and time.

Sidenote: Locations A, B and C. Visitors may interact with the works on location B & C themselves by creating movement with the objects.

site specific glass & wood, crystal glass, bird ashes, water

16. 'Up near the roof all my thoughts are clear'

Koen Kievits

Fascinated by the strong geometry of the attic, I felt the need to create a scale model of one of the rafters. Using leftover wooden beams which I found in the factory I built the structure from scratch. The wood was sanded and treated with oil. Afterwards, the model was used to make a blueprint, showing the structure in a different form.

17. Opgegraven Herinneringen, Stapels van Steen/Unearthed Memories, Piles of Stone

Jeanine Vloemans

In my art practice I research painting and how it can become more spatial. I am inspired by ancient cultures and their stories. Using these stories as a starting point, I build my own visual language.

The temporary state of the old cigar factory gave me inspiration to work with sand and pigments, creating floorpaintings that will dissolve over time.

Also, the process of building up and tearing a building down again, made me think of building itself as a human act. As a child you play around with building blocks. The attic can stack memories or can be a playful space.

Installation with pigment and sand floor paintings and sculptures in polystyrene, acrylic paint and PlayDoh.