

Artists

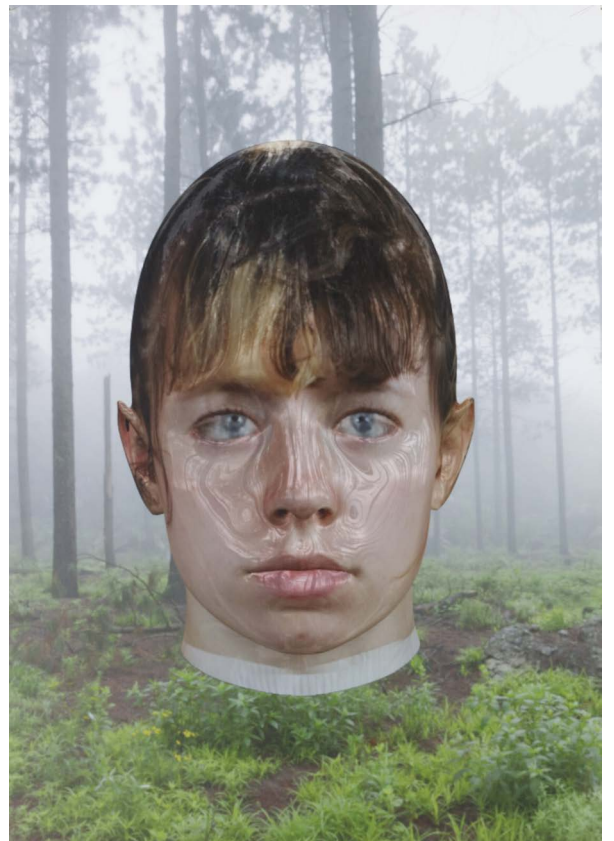
in Residence at The Grand

*Hans Aarsman
Seb Agresti
Anika Ahmed
Joost Alferink
Silvina Rodriguez Amelotti
Gijs Assmann
Theo Baart
Pieke Bergmans
Judith Bloedjes
Diana Blok
Leoniek Bontje
Simone Bordignon Różycki
Leonie Bos
Ruben la Rive Box
Casper Braat
Jasper Udink ten Cate
Eva Crebolder
Ivan Cremer
Renske de Greef
Frankey
Bos Eshuis
Osiris Hertman
Ewerdt Hilgemann
Carmen Kemmink
Johan Kleinjan
Fritz Kok
Sjaak Kooij
Laser 3.14
Didi Lehnhausen
Gabriel Lester
Boris Lyppens
Rob Malasch
Chequita Nahar
Rosa Peters
Adriaan Rees
Sarah Reinbold
Joris Ringers
Arie Schippers
Mae Smith
Berend Strik
Babah Tarawally
Djaro Taribuka
Ruth van Beek
Bas van Beek
Juul van den Heuvel
Sophie van der Stap
Jurriaan van Hall
Rinus van Hall
Sarah van Sonsbeeck
Chris van Walsum
Babeth M VanLoo
Harald Vlugt
Frank Willems*

AIR

03/10/22

20/10/22



Exhibition

Sponsors

Sofitel Legend The Grand Amsterdam

Christie's

Prins Bernhard Cultuurfonds

Studio CXM, *graphic design*

Herman van Heusden, *photography artists*

Kwast Wijnkopers

Proceeds of the project – Prins Bernhard Cultuurfonds

The proceeds of the Artists in Residence project are donated to the Prins Bernhard Cultuurfonds. The Prins Bernhard Cultuurfonds aims to encourage inspiration, purpose, and social interconnection for everyone in the Netherlands by investing in cultural projects together with its partners. The Cultuurfonds supports and helps realize projects of cultural organizations and artists by raising funds and handing out awards for outstanding work.

A selection of the artworks are being auctioned by Christie's Auction House via this link.

The other pieces can be purchased at The Grand during this period. These artworks have a set price (excluding 9% TAX), have no ANBI status and are available on a first-come, first served basis. The payment needs to be done directly at The Grand. Once the payment is done, the purchaser will receive the invoice which is needed to pick up the artwork.

The artworks can be picked up at The Grand from the 21st of November until the 20th of December 2022. A reservation to pick up the artwork is mandatory. Please note that the artwork is sold as-is and is not wrapped.

Artworks can be reserved by email for 48 hours. If the payment has not been done within this time frame, the reservation will expire.

For questions or inquiries, please contact Maxime van Zanten via Maxime.vanzanten@sofitel.com.

Further information and sale details for each of the artworks offered at Christie's Auction House can be found on the dedicated sale page at www.christies.com from the 3rd of November.

Sofitel Legend The Grand Amsterdam is the perfect place for art lovers with its rich history and the presence of original artworks by various famous painters and sculptors. A good reason for The Grand to join forces with the art world to initiate the unique Artists in Residence at The Grand project.

The monumental building that houses the five-star luxury hotel has a long history when it comes to art. Famous artists have contributed to both the exterior of the building – the imposing façade – and the interior.

To illustrate, artists Hildo Krop, Chris Lebeau, Willem Penaat, Joseph Mendes de Costa, John Raedecker, Karel Appel and Johan Thorn Prikker created beautiful art pieces that are showcased at The Grand. Due to the rich art history of the Grand, writer and journalist Ivo Weyel, the initiator of the Artists in Residence project, decided to approach The Grand in the summer of 2020 to realize the project. To support the art world, that was facing difficulties due to COVID-19, The Grand welcomed a variety of artists for 52 weeks to stay for a week in the specially designed Artists in Residence Suite.

With the selection of artists for the project, the starting point was to include as many art disciplines as possible. From painters, sculptors and writers, to designers, architects, jewellery designers, choreographers and musicians. Both emerging, as well as well-known artists, were invited, including Ewerdt Hilgemann, Sarah van Sonsbeeck, Hans Aarsman, Theo Baart, Berend Strik, Renske de Greef, Babah Tarawally, Bob Eshuis, Jurriaan van Hall and his son Rinus van Hall, Frankey and Riveroshan.

In exchange for a stay at the Artists in Residence Suite, the artists donated the items they worked on during their stay. Many artists used The Grand and its history as inspiration. These artworks will be exhibited at The Grand from the 3rd until the 20th of November 2022. A selection of the artworks are being auctioned by Christie's Auction House and the other pieces can be purchased at The Grand during this period.

The proceeds of this project are donated to the Prins Bernhard Cultuurfonds. The Prins Bernhard Cultuurfonds aims to encourage inspiration, purpose, and social interconnection for everyone in the Netherlands by investing in cultural projects together with its partners. The Cultuurfonds supports and helps realize projects of cultural organizations and artists by raising funds and handing out awards for outstanding work.

The unique Artists in Residence at The Grand exhibition showcases a diverse picture of what is currently happening in the world of art! The exhibition can be visited daily at Sofitel Legend The Grand Amsterdam from the 3rd until the 20th of November.

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History of Sofitel Legend The Grand Amsterdam

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Welcome to Sofitel Legend The Grand Amsterdam. You are at a historical site here. In quite a unique manner, the history of Amsterdam is reflected in the past and present of this building. There were originally two convents here, St. Cecily's Convent at the northern part of the property and St. Katherine's Convent on the south. The Grand was built in three sections, as is still evident from the two courtyards and central elements, and in its design we can detect the basic structure of the two convents. The tiny tower perched so pertly on the north side of the rooftop is reminiscent of St. Cecily's Convent founded here in 1411.

Amsterdam was a city filled with monasteries and convents. On old maps of the city, you can pick them out by their courtyards and walled gardens, always marked by a chapel. Even in the twentieth century, their remains are still in evidence in the floor plan of The Grand, in patterns of several other parts of the city, and in any number of street names in this vicinity.

Historically Speaking

The Reformation and the introduction of the Protestantism as the official religion in 1578 was a turning point in the history of Amsterdam. Catholic churches were now the realm of Protestant vicars, and convents were turned over to the city. St. Cecily's Convent was transformed into a hotel for 'Princen en Groote Heeren' (Princes and Gentlemen of Standing), the elegant guests of the city authorities. It was renamed Princenhof (Court of Princes), to which Prinsenhofssteeg (Court of Princes Alley) on the north side of the building still alludes.

Renowned guests at Princenhof included the Princes of Orange William the Silent (in 1581) and his sons and successors Prince Maurits and Prince Frederik Hendrik. French Queen Maria de Medici stayed here in 1632.

Part of the St. Katherine's Convent was transferred to the Admiralty of Amsterdam, a board that managed the marine administration and the taxes to fund the safeguarding of the coast. As of 1597, the Admiralty of Amsterdam was one of the five Admiralty Boards in the country.



The Princenhof building with the tiny tower, dating back to 1411

When the city built a new hostel in 1647, the Oudezijds Herenlogement (Old Side Hostel for Gentlemen), Princenhof was vacated. The Admiralty wanted to rent it, but before arrangements were completed, Princenhof was to serve as City Hall for several years. The old City Hall at Dam Square burned down in 1652, and no new premises were available yet. The construction of the new City Hall designed by Jacob van Campen, the present-day Royal Palace on Dam Square, was soon launched and it was completed by 1655. In the interim, from 1652 to 1655, the seat of the city government was at Princenhof. Then the Admiralty took over the entire complex. It had a new main building constructed at the exact dividing line between St. Cecily's Convent and St. Katherine's Convent. The Admiralty Building was completed in 1662. Its magnificent façade, designed by master mason Willem van de Gaffel, faces the north courtyard. Nowadays, this is where the entrance to The Grand is situated.

The façade is a wonderful example of Dutch classicism, with garlands between the windows and ionic pilasters. The pilasters, continuous façade ornaments in the form of Greek columns, do not mark each storey separately, as was the case at the City Hall on Dam Square, which is ten years older. Instead they continue across the entire height of the façade. This façade layout was used for the first time by Italian architect Andrea Palladio in the sixteenth century.



Details of the impressive façade,
designed by master mason
Willem van de Gaffel



In 1795, Holland was occupied by the French. In 1806, the French Emperor Napoleon appointed his brother Louis King of Holland. In 1808, Louis demanded the City Hall of Amsterdam as his Royal Palace. Once again the city authorities had to move from Dam to Princenhof. After independence was regained and the House of Orange returned, Amsterdam was recognized as the capital of the Netherlands and the City Hall on Dam Square remained in use as Royal Palace. For the next 180 years, Princenhof was to serve as the Amsterdam City Hall.

In the course of the centuries, the two original convents underwent quite a few architectural changes and additions. Nothing has remained of the chapel of St. Cecily's Convent. The little tower on the roof dates back to the seventeenth century, and the chapel itself was completely renovated in 1758.

New architecture

The most extensive City Hall expansion was the New Wing, which was opened in 1926. It is in the building with the high, slightly arched façade on Oudezijds Voorburgwal (Old Side Front Rampart) between the main entrance of the hotel and the Agnietenstraat. The New Wing was designed by architect N. Lansdorp, who worked with city architect A.R. Hulshoff. Ever since 1919, Nicholaas Lansdorp (1885–1968) had been employed at the Public Works Department. He built a large number of schools, which there was a clear need for after the urban expansion of the twenties. Vossius Gymnasium (a secondary school where the curriculum includes Ancient Greek and Latin) in Amsterdam South, which opened in 1933, was his last project in the city. In 1932 he was appointed professor in Delft, where he lectured on “designing large buildings.” City Hall's New Wing is viewed as one of the finest examples of Amsterdam School architecture.

For years, Hildo Krop (1884–1970) had a virtual monopoly on the sculptor work adorning the streets of Amsterdam. As a child of his times, whether he was making slim angels, hair waving in the wind and hands beseeching, or rugged workers with sturdy tools in their hands, he worked in a style that varied from Jugendstil idealism to socialist realism. No matter how different the depictions, they were always unmistakably Krop.

In 1938, Hildo Krop was once showing his French/Russian colleague Zadkine around town past all his works. “Mon Die, vous devez être millionnaire” (My God, you must be a millionaire), Zadkine remarked, obviously impressed by the number of pieces Krop had produces for the city.

Council chamber

As the New Wing was being constructed, the Admiralty Building was restored on the outside and totally renovated on the inside. The walls were torn down of the old Council Chamber on the first storey, an uncomfortable room where Council members would shiver from the cold all winter. Instead, a new Council Chamber was built based on a design by W. Penaat. It was here in this Council Chamber that Mayor Gijs van Hall performed the wedding ceremony for Princess Beatrix and Claus von Amsberg on 12 March, 1966.

Willem Penaat (1875–1957) was a furniture designer who later gained acclaim as an organizer. He chaired the Association for Craftsmanship and Applied Art, which was founded in 1904. The trends in applied art that were inspired by the English Arts and Crafts movement of Walter Ruskin, William Morris and Walter Crane found their common denominator in this Association. Within the Association, there was a wide variety of fashions and styles. In Morris’ footsteps, the artists wanted to escape from the reviled imitation or neostyles. They sought their inspiration in nature and in Egyptian, Persian, Indonesian and Japanese motifs, in medieval mysticism and in the reflections, emotions and images of theosophy.

Penaat saw the Council Chamber as one joint work of art, all this parts based upon one and the same idea and directed by one person to form a whole. From the tapestry via the mural carpentry to the ceiling, with the parapets and chandeliers, to the furniture and the raised platform with the table for the Mayor and Alderman, each component, down to the very last door knob, bore witness to one dominant spirit of the times. The furniture, still on display here and there at the hotel, was made by Penaat himself, but the further implementation of his design was left to J. Mendes da Costa, Hildo Krop, John Raedecker and A. Fortuin for the sculpture works and decorative wood carvings, Frits Lensvelt for the lamps and G. Lantman for the door knobs. The paintings behind the table of the Mayor and Aldermen are by J. Thorn Prikker, but due to his untimely death they were never completed.

So much symbolism has been embodied in the Council Chamber! There is not a single detail without some deeper meaning, be it virtually always referring to extremely conventional and respectable virtues and ideals. Thorn Prikker’s six figures stand for the virtues benefitting a municipal official: truth, justice, authority, harmony, hope and belief in love. No references were made to the qualities we might expect from modern day administrators or managers, such as the ability to look to the future or a talent for improvisation.

Raedecker’s statue at the rear wall of the Council Chamber shows three women. The one in the middle symbolizes Amsterdam. The other two carry little boats in their hands, and depict the most important water ways of the capital, the Amstel and the IJ.

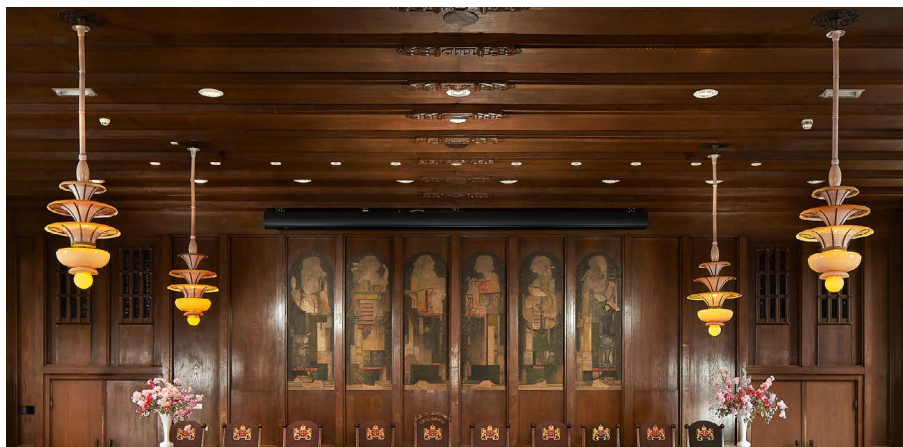


The wedding ceremony of
Princess Beatrix and Claus
von Amsberg in the Council
Chamber in 1966

Marriage Chamber

The spacious stairwell, a typical Lansdorp element, serves a link between the Admiralty Building and the New Wing. It boasts stained glass windows by R.N. Roland Holst. There is a very special small hall in the New Wing, the First-Class Marriage Chamber, decorated by Chris Lebeau. Lebeau (1878-1945) was born as the child of poor parents in a drafty basement on Brouwersgracht (Brewers' Canal). After completing his training as a drawing teacher, he spent a year studying at the theosophical Vâhana School founded in 1897 by architect K.P.C. de Bazel and decorative artist J.L.M. Lauweriks. Here students were taught designing based upon geometric figures, the square, the triangle and the circle. The theosophical discipline exerted an indelible influence on his life and work.

Lebeau was an anarchist, a teetotaller, and a vegetarian. As anarchist, he refused to design a postage stamp with the portrait of the Queen. He was impassioned by the care-oriented social idealism of his day. For Lebeau, art had a message to communicate, a task to fulfil. Despite his great fame, he was on the list of destitute artists that Alderman F.M. Wibaut had drawn up in 1923. Since the mural at the school proved too expensive, the city commissioned Lebeau to do the murals for the new First-Class Marriage Chamber.



The murals were completed in 1926. They were Lebeau's first murals. He designed the walls, the ceiling and the stained glass windows on the garden side. Once again the chamber was viewed as a joint work of art. The tapestry by A. Grimmon, the wood carvings on the doors by Bernard Richters and the lamps by J. Eisenloeffel were in keeping with the style and spirit of Lebeau's murals.

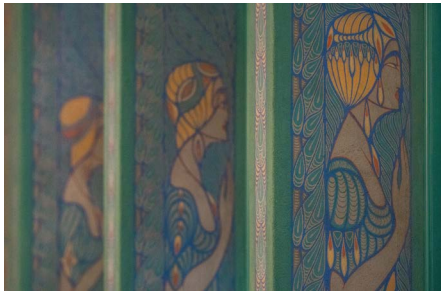
To a light green background, he added his contours in olive green, turquoise and purple with touches of orange and gold. The flat human figures, without the depth of perspective, follow a rhythmic pattern in which the lines all curve toward the oval. The bodies are elongated, the eyes, mouths and, on the nudes viewed from the front, the genitals as well are stylized and mask-like. The secondary figures are in knickerbockers and short skirts. The space between the main figures is filled with angels in long robes, singing blowing long trumpets, or playing the harp with bizarre, claw-like hands. What little space is left is filled with flower motifs and series of small angels. Symbolism? Indeed there is not a single line that does not have some symbolic connotation. The story that is told here is a simple one. A girl and boy meet and a burning heart reveals the outcome: they fall in love. The pure virgin is carrying a lily, and is not seduced by gifts like a mirror (vanity!) or the luxury of jewels, money and liquor. The pure young man to the left of the door is carrying an owl that covers his entire torso. How wise he is with his owl, and how free he is of impure desires.

A wedding is taking place on the stained glass window, quite respectably in contemporary attire. The procession of guests coming to give the bridal couple their gifts was inspired by a widening ceremony Chris Lebeau once attended at the Court of the Sultan of Yogyakarta. As we "read" on, we come to the southern wall, where family life, maternal care and paternal admonitions set the tone. Was this the work of an anarchist, a long-haired bohemian with an unkempt beard and bare feet in sandals? Yes, but he was an anarchist imbued with the ethos of the late nineteenth century Arts and Crafts movement. conventionality.

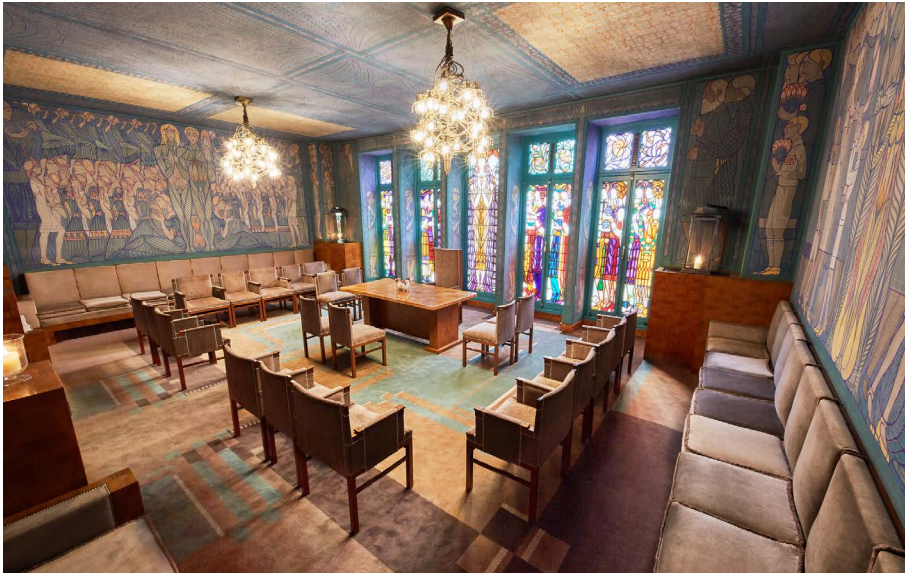
Depression, War and Liberation

The changes that took place after 1930 also affected Lebeau's Marriage Chamber. As befits a Depression, the spirit of the time became sober and strait-laced. That is why, during World War II, when Holland was occupied by the Germans, the last democratically elected City Council wanted to hide the murals from view. The decision was made without any pressure on

the part of the occupation authorities. On 24 February, 1941, the Alderman of Public Workers sent a letter to this effect to the Director of Public Works. The next day the February Strike broke out to protest the Jewish deportations, and as a result the Mayor and the Aldermen were removed from office by the Germans and the City Council was abolished. Several weeks later the Director of Public Works, who saw no reason to leave, calmly wrote the new Alderman appointed by the German authorities that this question had yet to be settled. The Alderman replied in turn that he agreed with his predecessor because the murals “were not in keeping with the dignity that should characterize a representative chamber of this kind.”



The mural paintings in the marriage Chamber from Chris Lebeau tell the story of life



The Marriage Chamber, dating back to 1926

Chris Lebeau read about it in the morning paper on 1 April. He wrote a furious letter of protest, which did not however lead to the result he had in mind. Laths were nailed to the walls and wallpaper was put up. The murals were now totally hidden from the view. In the war, Lebeau used his skills as graphic artist to forge identity papers. He was arrested on 3 November, 1942. Via the prison of Scheveningen and the concentration camp in Vught, in May 1944 he was deported to Dachau. He was extremely weak by then, due in part to the fact that he refused to eat any food that could contain meat, even the soup that was the daily fare at the camp. He died on 2 April 1945, three weeks before the American troops arrived to liberate the camp.

Children asking

A few years later after the war, the building was once again to play a role in the evolution of art in Amsterdam. Willem Sandberg, the renowned director of the Stedelijk Museum (Municipal Museum) in Amsterdam who believed in a close link between the processes in society and in art, later wrote that for years he had been “impatiently waiting for the moment when the war time and occupation experiences and their repercussions in society would become visible in art.” That moment came in 1949, when a new international art movement emerged involving artists from Copenhagen, Brussels and Amsterdam: COBRA. Even before Sandberg opened the Stedelijk Museum to COBRA in November 1949, the city had commissioned COBRA painter Karel Appel to paint a mural for the City Hall canteen.

Karel Appel, born in a working-class district in Amsterdam called the Dapperbuurt (the neighbourhood around Dapper Street), attended the National Academy of Art. When he first saw Picasso’s work after the war, it gave him just the jolt he needed to go off in pursuit of his own visual language. Late in 1947 he wrote to his childhood friend Corneille: “(...) I suddenly found it (in the dead of the night) and now I am making a forceful primitive work more forceful than black art and Picasso. Why? Because I am going on from the twentieth century, emerging from a Picasso. Brightly coloured I have bashed through the wall of Abstract, Surrealism etc. My work implies everything (...)”

Less than half a year later on 14 March 1949, the mural at City Hall was finished. On the relatively small wall of the oblong room, Karel Appel had made a sober composition of several large matte fields of colour, with strong black lines outlining the contours of hungry children. The children are simplified into the primitive figures of children’s drawings. The faces merely consist of two black dots showing the eyes. This is the mural called *Children Asking*.

On a train trip to Copenhagen, Appel had seen the hungry children post-war Germany begging at the train stations and asking for food. The faces of these children had inspired the mural at City Hall. The mural was accepted, but the city authorities had not taken the civil servants who worked at City Hall into consideration. They felt the mural was “ugly, ridiculous and upsetting.” How could anyone sit down and enjoy his lunch with the eyes of those children focused on him? The press took the side of the disgruntled civil servants and turned against that weird art. The Mayor and Aldermen, who did not patronize the canteen themselves, had little choice but to comply with the wishes of the people who did. At the end of 1949, *Children Asking* was covered by a partition.

In the course of time, the works were made accessible to the public again. The Marriage Chamber was the first in line. In 1953, Mayor Arnold J. D’Ailly put an end to all the hesitation by taking a knife and cutting away the wallpaper nailed to the laths. Peter Alma performed the necessary restoration of Lebeau’s work. After City Hall moved, Wil Werkhoven did

another thorough restoration job on the mural using the original Keimian mineral paint. All that time, the figures on the walls and windows were witness to any number of marriage vows. Even today, with the building in use as a hotel, marriage ceremonies can still be held on certain days. So it is not only the adornment of this very special chamber that has been restored, but its function as well.

In 1959 the partition covering Children Asking was removed. In her 1973 dissertation on COBRA, Willemijn Stokvis felt it was “incomprehensible that this rather tranquil composition, which is absolutely not overly dominant in the room it was made for but has totally blended into it and livens it up in quite a pleasant way, gave rise to so much indignation, repugnance and derision. “ More than twenty years later, we can conclude that Karel Appel's mural is quite a bit more forceful than she suggested and still has an appeal that is once again very relevant today. The artist was ahead of his times. His visual language has since been accepted, but our reaction to it is still as emotional as ever.



The painting from Karel Appel at the entrance of restaurant Bridges

Despite all the adornments, Princenhof was not an administrative centre equipped to serve a representative function in a large mercantile city. An odd conglomerate had developed of facades and chambers, staircases and corridors, light shafts, doorways, windows, rooftops and eaves. Today's guest at The Grand is confronted with quite a different sight. When it was converted into a hotel, sizable improvements were made on the whole interior.

In the spring of 1979, Viennese architect Wilhelm Holzbauer, who had won the design contest for the City Hall a decade earlier, wrote to Mayor Wim Polak and suggested combining two buildings that Amsterdam sorely needed – a City Hall and a Music Theatre – into one plan.

The new City Hall/Music Theatre was opened in 1987 and 1988. For some time the fate of Princenhof was uncertain. Concerned citizens were apprehensive that the cultural treasures it housed would be lost if the building was sold or used for some new purpose. In the end, the building became the site of five-star hotel The Grand in 1992. The new owner did an excellent job of restoring the building. No expense was spared to replace or repair even the missing or damaged hinges and locks in the old style. The old Council Chamber, the beautifully carved wooden doors, the stairwells and stained glass windows have all been preserved. Karel Appel's *Children Asking* was restored by Elizabeth Bracht. The former canteen for civil servants was converted in Art Deco style into today's restaurant Bridges. We have already seen how Chris Lebeau's Marriage Chamber was restored. This building has been renovated and redecorated in a simple but regal style with heavy cotton damask fabrics with bold stripes or chenille-like velvet. The predominant colour of the carpets and drapes is a rich ancient red, with beige walls to make the room brighter. The walls are enhanced by reproductions of Dutch and French coats of arms, as well as by portraits of Holland's nobility through the ages and reproductions of old maps of the Netherlands and Flanders. In an interview, a City Planning official said, "They are obsessed by Princenhof... nothing is too crazy for them. And nice crazy people like that are just what Amsterdam needs."



The Grand by night

Artists in Residence artworks

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Hans Aarsman

Photographer

*This artwork will be auctioned on the website from
Christie's Auction House' from the 3rd of November.*

→

You must be the most divers artist that I have met,
what is it that makes you so versatile?

I have a long CV, I cannot say that I write or photograph, it is more extensive than that. I studied bio-chemistry but did not graduate as laboratories quickly bored me. I then changed to studying Dutch which I also did not finish. I am someone who grasps things quickly. The idea that others dictate what a subject entails opposed me a lot. I thought this is something that I could do myself. This way I jump from one thing to another. With photography I thought that it was too much about the aesthetics whilst I do really appreciate to show what things really look like.

This is what you also like to convey to people, you
teach others to observe?

This is the first time that I think: “now it all comes together”, curiosity, discovering things. I recently moved and I found a book that belonged to my parents, Reader's Digest, the best book for young people. It had articles about voyages of discovery, but there was also a story about Sherlock Holmes and a story about Pasteur.

The idea to discover really appealed to me. That is when I started to study biochemistry. It is amazing to see what a book can do to a child! I always carried that book with me.

A01



Photo series
24 x 52 x 1 cm

Price from
€500,- per piece



After studying Dutch you became a photographer?
Each time you photograph you enter a different world. You discover one thing after another. This is a feast I thought! The disadvantage was the aesthetics. In the end this was more important than that what was photographed. Great moments in history excluded! Hoisting the flag at Iwo Jima is a prime example.



Why did that become so iconic?

In '95 I finished photography and started to write. I wrote many novels. Once upon a time I read the stories of Sherlock Holmes, that is when I started to explore the text about the images and this is how photojournalism came about. This is how I became a photo detective. It no longer matters if it is beautiful or ugly, it is all about what is on the image. Studying Dutch, and later moving toward journalism but also writing has an investigative connection. It all comes together.

You also perform on stage I understand?

Yes, I have my own show, a one-man-show about discovery.

What do you find interesting about discovering? .

The notion that you can understand the world can be treacherous. When I pay close attention and focus on connections, then I understand what is going on. Meanwhile I have come to realize that you can never understand the world. It is so complex and so many factors play a part. The idea that you can grasp the world is very romantic. Even though you know the idea is built on quicksand you still try to do so.

If you could label an artist how would you call yourself?

Photo detective. It looks like science, you build theories and check if they are correct but it is much more relaxed as you don't have to deal with the bureaucratic side of it. You have the freedom of art but in effect I apply science. I have a number of facts before me, I scan a picture like "I have seen this and that" and then the search for connections starts between the things I discover. That is the hypothesis, the assumption of what is happening.

Drafting the hypothesis is the fantasy-like, imaginative element that all scientists also have to have. All of a sudden I think to myself, Oh, this is what is going on. That you start to test if that indeed is correct and whether there are other elements that confirm the hypotheses. That flashing moment that you think, "hey, this is what is happening" that is it! This is what I experience every week when I write my column in *the Volkskrant* whilst a scientist only experiences it 3, 4 times in his life. After that a scientist has to proof it, test it and for that funding is needed which I don't have to do as the following week I continue with another hypothesis.

To what extent does this influence the art-work you are making for Artist in Residence?

I noticed that during the corona crisis there was no longer advertising on the advertising columns (pepper pots called in Dutch because of their shape) in the city. There were no longer festivals where people had to be lured to. The shops were closed. There was no spirit for poster advertising which resulted in the “pepper pots” to be wrapped in plain blue paper. When you walked along the canals and through the city-centre these past few months it was very quiet. No tourists, no advertising, finally you saw the houses, the streets, the trees and the canals. The work will be a set of six images in the city-centre with a blue “pepper pot” on it. Each blue “pepper pot” is an appearance of the holy corona. She was the patron saint of the free advertising in the city. The blue is rather heavenly. Maria also wore blue!

What does the AiR experience do to you?

It is rather shocking to learn that I started photography again, it has really been a long time ago since I did it. I often take photos but without bothering people with it. Just the subject in the middle and no whining! With the “pepper pots” it is like “embroidering” with the camera again. A little more to the left, to the right, stepping back, no a little too far. Returning the next day, different light. I really enjoyed doing it again but after this project it is enough again for the next decade!

Seb Agresti

Graphic artist

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If I am correctly informed this is your second
Artist in Residence experience this year?

Indeed: I spend nearly 5 months in Itoshima in Japan as an “Artist in residence”. For years I have had a great interest in Japan. I saw their surroundings and thought that that is where I wanted to go. I also wanted to get away from all the hustle and bustle. Over there I worked on my own projects for the first time in years. Normally I only work commissioned projects but now I had the time and space to try things without it having to lead to something, or that it was for a product or a client. This allowed me to discover what I find interesting myself.

What is the difference for you between being an
Artist in Residence in Japan versus The Grand?

The first difference is that over there, I was one of many artists and it was very busy. I had to get used to being on my own here in The Grand and it opened my eyes again in a different way: the building and the architecture. Most impressive and very historical: I am still walking around and taking pictures everywhere!

Are you working here for yourself or on commissioned work?

I try to combine things as I am also working on a few commissions at the moment. I do have the luxury of being selective in the type of commission I decide to take on. At the moment I am only accepting commissions whereby I really get the feeling that it gives me energy or what I really like to do, but my own work is something that I want to do more of moving forward,

Is your own work very different from your commissioned work?

The commissions that I do, sometimes have deadlines of only 1 or 2 days. You almost must have the end result ready in your head before you start in order to finish in time. With my own work there is sufficient time to discover what my own interests are. The orders generally have to tell a story from the start and are often characters that make a certain gesture and has to communicate very clearly with the reader. The free work is more like landscape painting. For instance: I am a fan of the Italian painter Morando who paints cups and bottles. This is something that I am currently working on, shapes, looks and feel, colors and it is satisfying not having to tell an instant story.

Where do you draw your inspiration from?

In the olden days I painted a lot and spent most of my time on the art of painting. I have a wide range of interests. I think that the common threat is that I am very interested in artists that create very personal works of art. A work by Gerard Westermann I recognize straight away. One's recognisability sometimes starts once you start making series. With the drawings that I made in Japan recognition started once I had made 3 or 4 and then people started to understand it.

What are you creating for Artists in Residence?

This actually is a kind of continuation from the Japan project. My style of drawing is often described in interviews as "rather graphic". This is drawn in a rather flat manner. I worked for many years as the assistant of Joost Swarte, he originates from the "clear line", so everything is in lines, the color boxes, there is no shadow.

To take away all the unnecessary details makes it so that my work is rather graphic, sometimes is even called flat! I use little perspective. For the project here it is different. The architecture of the building is amazing. Sometimes I also look at how something looks graphically and try not to see the depth in it but more so how everything relates towards each other as in a graphic plane. There are many graphic planes in this building and of that I am trying to create a kind of composition.

How do you work? Do you paint or draw and do you use paint, pencils or pens?

I work digitally! I come from a very traditional background and until 2 years ago I did all my commissions by hand and with ink. At a certain moment in the

current times it is difficult with commissions to work by hand as alterations have to be made quickly and this is much easier when you work digitally. I really love working the romantic analog way, doing it all by hand, so overtime I have found a way of working on the computer that is very similar to the traditional way. My pencils and pens are all scanned which I used to draw the linens which I uploaded in to the computer. I have also scanned various types of paper all with different textures.

Another reason, to slowly discover what the digital possibilities are, is that I want to travel a lot and want to be very mobile. This way all I only need is a small suitcase to go anywhere and be able to create whatever I want.

A02



Mixed media
40 x 50 x 0,1 cm

Price €250,-

Anika Ahmed

Painter

→

What is it that you will be creating this week?

It's a figure in water. I often paint nature as well as young people, I try to combine both. I find water very fascinating and this painting is in the longer line of my work.

I was impatient to start right after my arrival. I work fast, so I actually finished the work on the first day already. The day after I looked at it again in the morning light and made a few- well maybe just one brush stroke- adjustments. It's good to leave it as it is. Now I am relaxing and enjoying the time to reflect and make some little drawings. This is good for my creativity.

Do you really want to focus on a certain topic?

Certain topics keep recurring in my work. I take a lot of inspiration from my surroundings, from where I grew up, my childhood memories but also the landscapes around me here. This all comes together, so certain topics return like childhood, nature, simplicity and beauty.

A03



Oil on canvas
75 x 65 x 2,5 cm

Infinity
Price €1.200,-

Does it often relate to your childhood in Bangladesh?

I keep thinking about it, it's not very clear for me. I grew up in a city actually, a big, concrete city and when I paint water, it is based on the landscape here in The Netherlands but also from my childhood. One side of my family is from the south of the country, where we would go for holidays, which is like the Netherlands but with subtropical vegetation, and lots of water.

At what age did you come to Holland?

I was 26, in 2014. I was looking for a Master's programme in Painting. A lot of the programs today are on fine arts in general but I wanted to follow a program focused on painting. I found it in Groningen and got a scholarship.

Where does your passion for painting come from?

I have always been drawing, even when I was very young. That was my way of communicating. I was always drawing and reading.

Talking about communication, I think it is one of the key topics you aim to express in your paintings, isn't it?

Yes, to communicate a feeling, a kind of philosophy even.

The painting "dinner for dogs", that one has a strong message, doesn't it?

Yes, it is an earlier painting, from 2018. My work has changed quite a bit since then, I'd have to say. When I was painting "Dinner with Dogs", I was focused on social scenes, dynamics around the table and power structures. I'm still interested in that, but approach it in a more subtle way. Then I was more reactive, I was younger and felt more anger, annoyance at the dynamics that happen around the table. Someone is dominant, someone is quiet. Somebody is macho and aggressive.

I have changed a bit since. I am still interested in human dynamics. In fact, I often think that my work is about human beings even if I paint nature. But back then, I was reacting more and currently I try to create the kind of world that I want to see. It is a more peaceful approach. Dreamier, full of wonder and more nuanced. At some point I thought that it did not make sense to challenge aggression with aggression.

So, it's more your personal way of seeing things that you now reflect in a different way in paintings than you did before?

My paintings have always been a reflection of my way of looking at the world. But what I choose to see and how I look has changed with age and time. The previous focus in my work on social dynamics is still there but I have found an outlet for it in a workshop I teach at the university in Groningen where I studied, which is on dialogue and cultural exchange. My painting practice itself maintains that humanistic and social approach at its core.

What are your future goals?

I am happy that I can live my dream, being able to paint every day. I just hope I can continue to do that. This is the ultimate freedom.

Who inspires you?

Lots of writers, especially writers of children's books. Peter Pan is my favourite. Rabindranath Tagore, a Bengali writer, has been influential to me as well. Also my parents inspire me a lot. They are very caring, hardworking doctors. Initially it was hard to convince them to let me pursue a career in the arts. But they themselves instilled the interest in arts and culture in me very early on. My mother would always bring me these art books from her medical trips abroad when I was young- books of van Gogh, Gauguin, Modigliani- which weren't available in Dhaka when I was growing up. Learning about those artists inspired me to become an artist. I could relate to them. I wanted to live this life where you are free and have time to think for yourself.

You are very active, not only as a painter but also by setting up exhibitions, winning awards, you really stand out with what you do. For your age, you've won really prestigious prizes- Mondriaan Young Talent, Prins Bernard Cultuur fonds, and Niemeijer fonds. You are very talented, aren't you?

I'm blessed. Sometimes I forget it, because in everyday life you have your everyday thoughts and worries that also come with being an artist or a freelancer. My husband reminds me sometimes by saying, 'Look at all the things you've done!' and that's true, I can't complain.

Joost Alferink

Industrial Designer and Artist



A04



Aquarel on paper
56 x 48 x 0,2 cm



Price €400,- for both pieces

Are you currently a renowned industrial designer or artist?

By trade I am a product designer but I believe more and more that I am becoming the Italian designer who is an architect but also an artist and who cares less about which borders he fits into!

I still get very enthusiastic by large numbers and production techniques, so in that respect I am still an industrial designer. I enjoy designing something with care that ends up being used either 100.000 or 5 million times. That is what I achieved with the design for the Senseo coffee machine and the “Friesche vlag” milkcup.

Your remark: “inspiration by irritation” stuck with me. Please explain what you mean by that?

That remark was writing (written) in 1995 by Meghan Ferrill, an American conceptual textwriter, who lived in Amsterdam for 20 years. She is a creative writer who takes her time, writes about anything, but who writes very few sentences. She wrote a small article about me following an interview in my studio that was very striking.

Tell us about your journey from industrial designer to free medium watercolors, from rationalist to artist?

I always already used to paint in the evenings. As a designer and engineer the question is always: where am I? Are you an artist or a designer? When I was stressed I started to paint watercolors and discovered soon that I find watercolors such a liberating medium. Watercolors are light and vulnerable. When corona started I also ended up painting during the day! As a product designer you have to really think about the design of a product but with watercolors you can go anyway, even there where you don't want to go! With watercolors I paint approximately 1.5 to 2 hours, and sometimes I don't know where I have been. It gives me a kind of thoughtless, liberating feeling. In watercolors there is a type of coincidence that leads to things, I noticed that I feel myself surrendering to that and that it makes me feel very relaxed and free. That is why I think I do it as I am curious to discover my own creative being.

What are your future plans as a painter?

At the moment nothing! I want to get rid of some of the pressure, I had the same after the selling of the 3D and I would like to make myself somewhat less important in the coming 5 years. I want to be smaller, somewhat invisible. My target is to let go so more! For me my context is often related to the order or the contractor and as a designer you understand the context of the question. At the moment I have less to do with the orders so I am able to create more from my own context and this does not require a lot of creating as it is already inside me! Perception I find most interesting, which also links to another of my favorite books, by Schopenhauer.

His philosophy touches me: He says that human kind spends 70 of his time on what he is, 20% on what he owns and 10% on who he is.

Whilst happiness in his definition especially derives from who you are, followed for a small part of what you have and only for a minimal piece from what you are.

What are you creating as part of the Artists in Residence Project?

In the base I have a still life, I find birds and fruit a pleasant start. If for a moment I am lost for inspiration I paint a banana. Always a banana but here in The Grand I thought that I also wanted a theme for myself. In the end I build a still life with grapes and plums and I paint in 360° so I now had 4 positions around the table, hence my request for a round table, That is my base, my 360°!

Furthermore I will create my last two artworks for The Grand. This will be two watercolors based on paint that I will make from the ashes of a number of burned watercolors that I will burn on the courtyard of the hotel. I will mix the ashes with Arabian gum and honey and create two paintings on special paper by Arches. There are always watercolors, like oil painting, that turn out to be a failed attempt and those you can easily burn. The beauty of a watercolor is that once you burn it a new residual material appears and in the end, by using other pigments, you can create a new paint. Therefore you could continue endlessly as a type of phoenix, a mythological story, you paint, you burn, you paint, you burn!

A04

Aquarel on paper
36 x 48 x 0,2 cm



Price €1000,- for all five pieces

Silvina Rodriguez Amelotti

Artist

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How are you enjoying being our artist in residence here?

Super original because I have never been in such a beautiful hotel where I have the opportunity to perform art in the room. The staff is incredible too and makes me feel touched. It is very interesting that the idea I had before has already changed its direction due to the rich history of the hotel. The original idea was a continuation of my previous work and now I have merged it with all the experiences here.

What inspires you here at The Grand?

The most mesmerizing of all is the marriage room. The painting is beautiful and very nature inspired. During the lockdown I started investigating different species and ever since COVID-19 I make portraits with lots of animals. I continue with my animal investigation and now that I am here in the Netherlands, I feel I have to do something with this country in a way. I was thinking of the Dutch fauna and the connection with the marriage room. I already saw the bird in Oriole as part of the Dutch fauna and this hotel and to combine this with the beautiful art nouveau palette of the animals inside the marriage room is interesting.

My painting style is expressionistic, and I admire Karel Appel too. Now I am finding a way between two different styles; the expressionism of Karel Appel and the art nouveau style that I have seen in the marriage chamber.

How did you become an artist? Did you do any education?

That's a good question. I think I definitely developed into it. I did not know much about art and in Uruguay the cultural world is just growing for visual arts. As a child I was always drawing so I knew that it was a real passion. After high school I studied four years of fashion design and in that period, I went to a gallery of a Uruguayan artist for the first time which really opened my eyes. Because of that experience I realized that I was always more concerned with painting my clothes and making the pattern. From then on, no matter what, I wanted to paint the rest of my life. Luckily, I saved money and I went to New York in 2012 where I found a great art school. It was an old art school which used to be the first Whitney Museum. There I discovered how it really is to fall in love with the studio.

A05



Acryl on paper
50 x 64,5 x 0,5 cm

Price €1.000,-

You do a lot more than painting only right? Do you also use materials like porcelain?

Yes, my work is very diverse. Without even thinking about it. My artistic name is Selvanara and selva in Spanish means jungle. I like to think of my work as diverse as the jungle. I give myself permission to try it all. It depends on where I happen to be or what materials I can use. This kind of nomadic lifestyle makes me very adaptive to different situations. I am shifting all the time and I am used to working with different materials, and I like to grab things from the moment.

Do you have a favorite material to work with?

Nice question, I am really obsessed with ceramics because for me it englobes volume, color and texture. It involves a lot of sacrifice too since it is difficult to build with ceramics. Oil paint is also amazing.

Did COVID-19 have an impact on your creativity?

Luckily not in my production motor, that went on and on. However, I did shift within my work. Just before COVID-19 I was doing a huge series of people that I saw on the street. Trying to portrait the tiredness of the system and their sorrowful faces. It included a more political and critical view of the world. However, this shifted in 2020 which I call my paper year. In the first months we were locked in, and I did not have a big space for working with canvas or oil paint. I started drawing and then the animals popped in. COVID-19 also affected my exhibiting which was terrible in 2020.

Why did you come to the Netherlands?

I met Ivan at an artist in residence in 2018 in Leipzig and he is Dutch. Since then, I have been here on and off because we had projects in Amsterdam. However, it was always temporary. Every time I am in Amsterdam, I feel it more and more. Before I went to Leipzig, I was in Brazil, but I am actually from Uruguay. My environment shifts a lot and therefore my work is shifting too, it is almost like a visual diary.

You and Ivan also have a studio in Italy, right?

Yes, it is so amazing. That is where we work as a team a lot. Ivan is working on the ground level with his huge and heavy sculptures, and I am upstairs in a beautiful room where I can paint really large pieces. I like to paint big. We cannot wait to go there soon.

And is there something you really wish to do in the future?

For this year I am planning an exhibition in Amsterdam and Berlin showcasing my latest work. It reflects the journey of my self-knowledge. I depict it with animals and brands, and it is like ego versus essence. The ego would be the brands, the superficial things and my character and the animals are the essence. I am already working on some huge paintings for this exhibition.

Gijs Assmann

Painter and Sculptor

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Did Covid-19 effect you?

Yes and no. Isolation is my natural habitat, being alone and working alone. Nothing really changed there. But obviously I do not create art to just make something, I also want to share it with the outside world. On the one hand you could say that there was a lack of places to exhibit art but on the other hand the urge of art as a consolation, as a medicine and as a way to confront yourself with other opinions and insights was stronger than ever. Art is a way to relate yourself to being human, that is my perspective. COVID-19 makes people think again about certain values and what makes life valuable. It sounds pathetic and in some way it is, but that is what art does, It is some sort of magnification of what is beautiful, relevant, exceptional and worthwhile.

Did that change the way you work and your use of colour?

It is funny that you mention that. I have the impression that it has become more barren and quiet in form.

The context of my work is mainly the world, which means that you have to pull out all the stops in order to do something distinctive against the bombardment of everything that is already out there. It seems as if a little less is now also enough.

I have seen that you are a very versatile artist. How do you combine all those disciplines?

I never really think about it that way but my profession is often linked to freedom. So I have resolved to look for the boundaries of that freedom. This also has to do with the fact that I grew up at the end of modernism in which great truths were preached. That kind of confusion but on the other hand the awareness that there are also conflicting truths makes life so complicated. Ambiguity is a definition on how life works and that is what I want to catch in my work. You can achieve that by telling a story, or by bringing art pieces together that contradict each other. This is my way of thinking when making an exhibition. It should not look like a group exhibition but it has to show all parts of your interests side by side. Technically that is the best thing there is. With every assignment I try to do something I did not do before, both content wise as well as technically. I use my work to experience adventures.

A06



Ceramics & Textiles
24 x 41 x 22 cm

Vervuiling (a.p.)
Price €500,-

Do you find it important that the viewer interprets for himself?

Yes, and there is also the belief that when I do not experience anything while creating my work there will not be much to experience for the viewer either. My experience should be captured in my work. I also think that when you enter my studio, and you have not been initiated into my ways of working, you can if you focus closely see if I made something on autopilot or not. I do believe that the adventure I experience when creating art opens up in the viewing experience. I am also not very strict in what the viewer has to see. The most important part is that the viewer dares to surrender to the viewing. I find the idea beautiful that an art piece has different layers and that each layer is equal to each other. Everyone can read it in a different way and that is fine.

Do you see a common thread in your work?

The first twenty five years of my career I tried very hard to convince of the Apocalypse. So the idea that humans are actually bunglers, like the perspective of the late Middle Ages. In an amusing way I tried to convey this in order to make that message bearable. Seven years ago I was very ill and while being hospitalized I thought that it would be rather perverse if I kept on telling that the world is a mess if I would make it out alive. It would be appropriate to also tell that it is really worthwhile to live. My work consists of symbols that tell a story. But these symbols are also made in a certain way. With the use of strange colours and shapes you can direct the what and how in a different direction. I have the ability to create something that symbolically is very unpleasant but I can show it in a pleasant way. Those ceramics and colours help to visualize complicated or heavy thoughts in a way that people can surrender to it more easily.

What are you creating for the Artist in Residence Project?

I am making a number of works in textile. At the end of the second world war there was a phenomenon called the liberation skirt. In my fascination for handcraft I saw this and I started to look into this. I mainly get my inspiration from folk arts and not from contemporary art. It appeared that this liberation skirt was not folk at all, it was conceived by the Dutch Government. They thought of a format for woman what woman could wear during the liberation parades when the country was freed. So what I have covered with some many romantic thoughts turns out to be just a construction. I started making skirts in my own size that deal with personal liberation, violence and gender. With that I am asking myself the question if these topics are inevitably connected to each other.

Theo Baart

Photographer and writer

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.



A07



Photo
42 x 59,5 cm

Price from €1000,-

What fascinates you about photography?

A couple of things. One of them is that photography is an excuse to be somewhere without being a participant. It's a combination of excuse, curiosity and the challenge to make an image with visual tools.

And then specifically landscape photography, right?

Yes, but widely defined because I also did a project in The Netherlands, around 1990, where I photographed one hundred houses. Nowadays you have Funda to feed your curiosity but back in the nineties there was nothing like that. At that time, I did several projects about the outside of The Netherlands and how we structure the environment. That is why I wanted to photograph the complementary side of it, what do people do with the space of which they are Lord and master and what do these choices say about their identity? I photographed the interiors of one hundred people, from rich to poor. I was not concerned about the aesthetics but wanted to create a time frame. The main focus of my work however is the changing Dutch landscape.

And what do you see happening in The Netherlands?

The speed at which our environment is changing is gigantic. The past forty years the Dutch landscape has overgrown. It's mainly the story of upscaling, we need more and more space to live and to facilitate our consumer behavior. The surface of The Netherlands has not grown but we are using it more intense. Eventually that process will stop at certain points. This is most noticeable already. Currently, I try to create a broader context with my work in the hope to I can hold up a mirror to designers, researchers and policy makers.

At the Rietveld Academy you made a switch from art direction to the more political direction, right?

Yes, my work went more in the direction of journalism but it still ends up in collections. I give a certain meaning and context to my work that dates it too, but if you leave out the meaning and context, there are still images there that appeal or charm. What I am concerned with is creating a contemporary meaning with the work through the context in which I present it. A book is a good way to present this. That is one of the reasons I decided to start writing myself twenty years ago, always in combination with images. Especially because I noticed I did not have any control over the interpretation of the images that I made. However over time the meaning can change which is an important part of photography. What is the exact meaning of the image and how does this change? How often does the image get away from the original meaning of the photographer? That really interest me!

What are you making for the Artist in Residence project?

I am constantly thinking about the meaning of places and I thought about my connection with this building and what could be the cause of making my images. My parents got married here in 1956 but I felt this was a thin line. It occurred to me that I visited this building when it was still the town hall. On a yearly basis the municipality of Amsterdam handed out a number of documentary assignments. I still recall that I had to hand in my portfolio to the department of art. Behind the desk there was a woman called Hanny Michaelis, the poetess. I knew her work because I was interested in poetry. Later I found out that during the war Hanny was hiding on a farm on the outskirts of Hoofddorp, the place I grew up. After high school I started to photograph what life in the country side and in the villages still looked like those days. Without knowing I photographed the view Hanny had from her hiding place. She could see the polder but she could not go there herself. I did not know she was hiding in the area I used to play as a boy. I read that in her war diary a few years ago. All coincidence, but that place has now changed its meaning. The farm was taken down, an office was built at that place, which eventually was replaced by a residential dwelling. The empty polder landscape has been filled, only the stories remain. What I created for this project is a reconstruction of the small box which I handed in to Hanny Michaelis. The box contained pictures of the view from the hiding place. My story that comes with the box explains the context.

Do you have any role models in your profession?

Yes, my role models are the topographic photographers from the 19th century who went on expeditions and mapped out the world for the people back home. They really struggled with the photographic techniques. If you compare that with the way we work at present you admire them even more. The west side of the USA has been photographed by the likes of Eadweard Muybridge. Around 1860 in France photographers were sent out to photograph railways (a new phenomenon) and monuments. Edouard Baldus photographed the railway from the French coast to Paris, fantastic work.

Where do you want to be in five years?

I want to take a trip back in time through my archives of over more than forty years of city and land photography. I want to go back to the places I photographed to see how they are doing nowadays and how I look back at that, reflection. This will probably end up being another book.

Pieke Bergmans

Artist

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How do you like it here at The Grand?

I really love it and can completely immerse myself in my work. The only thing I had planned was that I wanted to make something that does not have to be in a very large box. I have a quite large storage area because I create a lot of three-dimensional work that often goes in large boxes. So my mission is to create two-dimensional work. I've been super productive and trying out everything.

You're known for your work made of glass.

I like to set materials in motion and glass is perfect for that. It's fluid and flexible. I find it interesting to study production processes and ultimately to design that process. So I'm actually the conductor. I conduct the glassblowers and the glass. I look very carefully at what is happening in the moment and respond to it. In the end, surprises and things that spontaneously arise in the moment, including mistakes, are often much more beautiful than what you originally envisioned. So to a large extent, I go with the flow. At a certain point, I know when the glass and the glassblowers have reached their limit.

I always go for the extreme because that limit is where you achieve the most impact and beauty. As in nature, no object is the same. There are millions of olive trees but they're all different. That's also reflected in my work. I make series that are created in the same way yet are all unique. This can also apply to ceramics or steel, but what I like about glass is that everything has to happen in the moment. I don't want to make a mould in which you blow glass and the outcome is predictable. With glass blowing, I want to let the bell go its own way and then I freeze it, as it were, at its strongest moment. I'm always looking for those kinds of methods. How do you make something and how does a material remain natural, as if its ultimate form is perfectly logical. As if it arose naturally. That's usually the hardest thing to achieve. I look at what kind of strength is in that material and the process itself. I've been working with a team for a long time now, so we're already very much attuned to each other. We discuss in advance what we are going to make, but we never know exactly how it will turn out.

And where do you do that?

I started in Leerdam but it can be done in all kinds of places. I also worked a lot on Murano, an island near Venice with the best glass-blowing maestros in the world. Each craftsman has his own strength and speciality. Another project, called PHENOMENEON, is also made of glass but contains gas bubbles. That is a totally different process and I bought a 4 x 2 metre oven especially for it. I'm looking for a completely different type of glassblower for this, which means that you end up in all kinds of other countries. These craftsmen are very important to me because they are, as it were, my hands. It is often quite a quest to find the right people because it really has to click and you have to raise each other's game.

Why are you so strong in what you do?

I think because I'm an autonomous person. I really try to create my own pieces and my own world instead of following trends. A nice springboard for this was my studio in Milan. I graduated from the Royal College of Arts in London. My senior lecturer at the time was Ron Arad, a major designer. As a graduate student I was part of his show in Milan during the Salone del Mobile in Milan. This is an event that attracts people from around the world and where the industry presents new interior products every year. It was fantastic and I wanted to exhibit there myself. I succeeded in this a year later but I was a bit of the odd one out because I was not a well-known company. Apparently people liked that and it turned out to be a success. Then I decided to rent a studio in Milan and, from that moment on, I could show my work independently and in my own way. As a result, I quickly got a lot of customers. And because the event has such a global attraction, I got a lot of international recognition.



A08



Gouache collage
42 x 29,5 x 0,2 cm

Price €150,- per piece



That took me to all kinds of crazy places in the world and made my life pretty adventurous.

How should I see the combination of designer and artist?

I'm kind of in a niche that probably resulted in me standing out and getting noticed. I don't create standard designs. For example, sometimes you can use my designs to provide light. My work more often ends up in galleries, exhibitions or museums and is not sold in shops. In principle, all my designs are unique because of the way they are produced.

Did you know from childhood that you were going to be an artist?

No, not that I would become an artist, but definitely something in the creative field. I come from a very creative family. My father is a shoe designer and so was my grandfather. My mother is an artist but her priority was the family. She doesn't feel the need to be in the spotlight but creates fantastic work. I grew up in a large old shoe factory in the countryside of Brabant, where people lived and worked at all times. My father always took me on his work trips and I saw so much in all those places, all that real craftsmanship. My father would do drawings because samples had to be made. I thought that whole dynamic was fantastic and it's what I'm actually doing myself now. Only I consciously chose not to go into that industry. My father has always designed for practical purposes and millions of his designs were produced. I wanted to make un-commissioned pieces. It was really a surprise that people wanted what I made and that I could make a living from the things I created.

Who or what are your major inspirations?

Nature, obviously. I always look to nature and find it truly incredible. There are often certain rules in nature and I also look for that in my work. I make a kind of frame of rules within which certain shapes can arise. I play with the elements. I should also mention Simeon ten Holt as an inspiration. He is a composer who suggests that his music can be played in many different ways. For example, he writes notes and rhythms that are played by four pianists on four grand pianos at the same time and which they all interpret in their own way. He provides space for things to arise organically. You never know how long a concert will last because it depends on the 'flow' and I really like that. It's about being in the moment and really feeling.

Anything else you'd like to share?

While I was working here, I thought that you might think that making things all has to be done with a lot of effort, but it's much more about letting go. Being open to what is happening. It's nice that this is what's occurring here now. It just flows.

Judith Bloedjes

Artist

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Do you have prior Artist in Residence experiences?

I enjoy working at my own studio as I am not a big traveller myself. A trip to Venice helped me to get out there, after a friend of me insisted on it. During the biennial, I visited the Prada Foundation in Venice. There I saw some beautiful reliefs that I also use during my work just like the depth and the shadow effects. That made me realise that travelling actually does contribute to my work. In October 2019, I visited Jingdezhen in China, which is a real porcelain city. When I received this invitation, I thought that it would be a good time to, since it was very quiet in Amsterdam during the corona-period. I just had a really tough period and therefore, it was nice to have recharge again.

How do you like being the Artist in Residence at The Grand?

My first thought after receiving this invitation was that I wanted to read the book from Joke Hermsen called “Ogenblik en eeuwigheid”, for inspiration and this would be the perfect moment to reflect on it.

I always outline my work before I really start working and the outlining part can be done here and it is very pleasant to have some time to do that. Moreover, the chapter of Hilma af Klint is exceptionally appealing to me. Joke Hermsen, the writer of the book, is a philosopher, and philosophers and artists have much in common because they live life in a contemplative way. I see myself like that as well. For a very long time, Kandinsky was the example of the abstract art world, but I had never heard of Hilma af Klint before. Joke Hermsen is right: we can see her as the mother of the abstract art. However, in that time, she was not welcome as a woman at the art society.

How did this influence you personally?

We live in beautiful and pleasing times. I have worked towards this moment for almost thirty years, but I am not a person that will shout from the rooftops to get attention. That is deeply rooted in me. Hilma af Klint and I share an abstract visual language. It is about up and down, a classic wisdom. It is also about temporary and eternity. Those are the topics that I work with. Ceramics is eternal, so my work will last forever. That is a big honour.

Where did the idea to create jewellery from porcelain originate from?

I wanted to create something with urgency, the power of the abstract, minimalistic, the quiet and peaceful. I wanted to create something that I would wear myself or decorate my own wall with. I create jewellery from porcelain and silver, but also wall and ceiling sets. My work is layered. Several months ago, I had an art exhibition of my work in the Coda museum in Apeldoorn. They bought 70 pieces of my work, also for their fixed collection. Of course, that is a big honour. They did that because there is no other artist that works with that much porcelain and silver as I do.

Jewellery made from porcelain is exceptional, can you tell us why that is?

My jewellery is art and craftwork combined. I make porcelain in my own studio, and I also solder the silver that is in the porcelain. I love the beauty, calmness and harmony but the artisanal aspect is also truly fantastic. The jewellery is made of Limoges porcelain, a French porcelain material. I like it because of the creamy white colour, which looks a little bit warmer. Moreover, that is also the reason why I like it in jewellery but also inside of a house.

Do you have specific sources of inspiration that represent this?

The circle and source where I usually work from is an ancient symbol that represents the moon, sun, but also Ying and Yang, the Buddhism. This specific circle comes back in almost every spiritual movement. It is about infinity.

Collier and drawing
22,5 x 16 x 1 cm



Price €2.500,-

What kind of work are you creating here at The Grand?

If you wander around in the hotel, you will constantly see reliefs. In the columns, the doors and the roof edges. A relief like that really lifts the roof and door. In the stairwell, there is a beautiful spiral in the banister. The columns are also fantastic. I would compare it Greek ancient history. In fact, my work is very universal. The ancient Greek already knew how to understand the spiritual aspect by creating sculptures where the world is being lifted and where you can find your inner peace. Right now, I am engaged with watercolours, inspired by the book of Hilma af Klint. I started with circles reliefs and shadows effects. Whilst I was reading this book, I started taking this more freely. I distort the circles to a kind of vase-like object. The watercolour works are a kind of vase-like objects with the reliefs and curves. What I am doing now is a reflection inspired by The Grand.

Where do you want to be in 5 years?

I am very satisfied as long as I can practice my occupation. I am independent and that is a big gift to me. I only have to answer to myself. If you make something and surround yourself with love and attention, then I think that you are going to feel that way yourself. I love my job and have passion for it. I personally think this also translates into the joy that people have when buying and collecting my work.

Did you always wanted to become an artist?

I was always an observer, who was very attracted to shapes, sculptures and natures. Moreover, I was also very good with clay. I am from an emancipated family that taught me that you are responsible for yourself and you have to earn your own money. That is a difficult process if you are an artist. That was the main reason why I did not want to do the art academy. Firstly, I started my study for creative therapist but eventually, via various different routes listened to my calling to become an artist. I love people, but love creating visual art even more.

Diana Blok

Artist

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Do you feel like your closest bond is with South America?

Yes, it's the home of my native language – Spanish. As a baby I went to daycare and then to an international school with an American system. Those schools were always bilingual, so I learned two languages from an early age, Spanish and English. I read and write best in these languages. In 1974, I came to live in the Netherlands and I had to learn Dutch. My father was Dutch but my mother always spoke Spanish at home. She could understand and speak Dutch but Argentinians like my mother are very attached to their native language.

Is your Latin American background reflected in your work?

Yes, I think so. When looking at it from a socio-cultural perspective, you can see the influences of all the taboos around violence and clear social differences such as poverty. I learned from a very young age that the maids at home were quickly fired because they were stealing or unreliable. The reasons for this were also the differences. I grew up in a diplomatic family but with clear differences between rich and poor in my immediate environment.

When I started university in Mexico, I chose to study sociology. Those themes are also very much present there. We went on a lot of research trips with the university to remote villages to learn about the cultural backgrounds and hopes for the future. I think that shaped me and led to me becoming quite open. Current major topics such as differences and diversity were not issues for me.

A10



Photo
48 x 36 x 0,1 cm

Pieta Botanica (edition from 7)
Price €950,-

How did the transition to artist happen?

That was quite interesting. I was 22 when I decided to come to the Netherlands. I really wanted to leave Latin America because I felt really restricted in my freedom as a woman. There were four of us sisters at home, along with my mother and father. My mother kept a close eye on us, which made sense but was stifling for me and my sisters. We talked a lot with my father about what we could do and he advised us to go to the Netherlands. It's where we could study and live on our own. My sisters and I then went to

the Netherlands together. Unfortunately, I could not continue my sociology studies in the Netherlands because the course was full. There was a place available in art history, so that's what I chose. I also studied Dutch there at the same time. In the evening, I'd cycle back to my room through the wind and rain and then I was very much alone. I'm only now realizing how lonely I felt. At that time, I started drawing copies of what I needed to study about fine art and the visual arts. I also realized that there was not a single female artist included in our book. The art history teachers were all male and the women were not recognized in this world, which really stood out to me. I quickly made my own images from those drawings and decided to use photography to make my own creations. I was at a point where I really wanted to express myself, but figurative painting took too long. I was really searching for my ideal tools. Photography enabled me to create, stage and then document something. I gave it another dimension, my own creation. After that I studied at the Rietveld Academy for a while, but I didn't belong there. There were only men who were much older than me, which made me feel uncomfortable and vulnerable. Eventually I looked for a job as an assistant photographer where I could learn all the techniques. I found an internship with Anna Beeke, and, through her, I met many celebrities and suddenly found myself in a very interesting world. From there I went to a fashion photographer who did a lot of shoots for C&A and de Bijenkorf. I learned a lot of techniques there, but I knew I didn't want to be a fashion photographer because I thought that world was too intense. After that, I just started creating and staging things myself. In 1980, I published my first book and had an exhibition in Paris. My work was picked up by a journalist who is still one of the top writers in Paris. Then my work really gained momentum. I was following my own intuition. I am a visual explorer and love breaking through the boundaries of binary thinking.

People play a central role in your work, don't they?

Yes, and I've also developed a lot of still life in recent years. That started in 2018, prior to COVID-19. I was doing a residence at the Sacatar Foundation on Itaparica Island in Brazil. I'd been there as a child because that's where the boat from Uruguay stopped first. We spent three days there visiting all kinds of monasteries, something that must have really stayed with me all this time. I haven't done many residencies, just 3 in total. It's not something I'm looking for unless I have a very strong feeling that I want to work there. I started with my still lifes in Itaparica. Nature there was really overwhelming and beautiful. I had just had surgery and rehabilitated there for a month. Because of the landscape and the tranquility, I started a whole new line of development. I find I'm working more and more abstractly because that's what you grow towards according to a friend of mine, Dora Dols.

Leoniek Bontje

Artist



All



Wine on paper
27 x 55 cm

Price €750,-

You started at the Gerrit Rietveld Academie a bit later in life. How did that come about?

That's right. I first studied Communication Sciences at the University of Amsterdam. Then I had two daughters quite close together and, after a while, my creative itch was rekindled. As an adolescent, I thought quite rationally that Communication Sciences would provide more financial opportunities than an art education. I don't do anything with that study anymore, which is why I ended up at the Rietveld Academy at the age of 35. I realized that I had to follow my heart. I was always drawing, painting and working with my hands. And with nature. I'm still attracted to the nature side of things. In addition to art, I also do a lot with medicinal plants and now hold workshops about foraging. I've ended up only doing things that I really enjoy.

What kind of art do you make?

I'm currently always busy with threadwork, with textiles and the tactile, so how things feel. I often return to that, even though I regularly think: 'now I'm going to do photography or work with ink'. But I always come back to drawing with the sewing machine. I like to hold and feel the fabrics.

You draw those fabrics but you don't literally incorporate them into the work, right?

No, the fabric is a kind of medium for me to draw on. I often find that too straightforward, so I try to leave out the medium and that's why I end up with only threads. I think I want to get ever closer to the essence; for me, those threads also represent a commitment or a connection. I'm also always working on connections between people. I think that aspect is really important, so maybe it symbolizes that. There's also the dichotomy of threads being used to fastening or attach something or being cut to release or loosen something. I like the symbolism of that.

Your work often includes women with children, doesn't it?

Indeed, that also comes from my own life. I have three daughters of my own, two of whom are already adults. There are also connections with my mother, grandmother, sister and friends. I really enjoy portraying very powerful connections and women.

Even if I didn't know who the artist was, I would still be able to say it was made by a woman.

Yes, I certainly thought a lot about that when at the Rietveld. When it comes to textiles, people often think they are made by women. There are also male artists, such as Berend Strik and Michael Raedecker, who work with fabrics and threads. But it is indeed interesting to see that this is often linked to the feminine.

Maybe it's also because of the soft lines and the omission of colour?

Many people think that artists are always sensitive to colours but, while there's certainly a case for that, this is not reflected in my work. As an artist, it's precisely because you are more sensitive to those colours and all those impressions being received, that I try to keep it basic around me. I do like colour very much, so it is also quite contradictory.

What are you making now?

I am making several works here at the hotel. I'm making a threadwork and creating something with three muses, three daughters. I think the Three Graces from Botticelli's *Primavera* are quite beautiful, so I want to do something with that. But I also walk around the city to observe nature. Nature is very present here, and I've taken photographs of it, had them printed and I'm now sewing them.

I read about foraging when I researched you. Why is this so special to you in combination with your other work?

It is indeed very different, but if your heart is in it... it's also something I can completely lose myself in. I absolutely love nature. As a child I was very creative and always making things. I grew up surrounded by nature in Bergen. I had a large garden and the forest and the beach were close by. My mother was also very creative, with music and cabaret-like lyrics. She also drew and we had a lot of artist friends in Bergen. Bergen is also known for that. We were always taken to all the museums. This was an integral part of my childhood. I have often tried to use natural elements in my art, but I often find nature so beautiful as it is that I have nothing else to add.

Do you have any major role models?

I notice that other art disciplines inspire me, such as films or beautiful modern ballets. I'm also inspired by artists like Marlene Dumas, Frida Kahlo, Pipilotti Rist, Cindy Sherman and Tracy Emin.

Simone Bordignon Różycki

Artist

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You are hard to find on the internet! Why is that?

I was doing a lot of art in Italy as well but wasn't really using the internet or had a website. Now that I am in the Netherlands my career proceeds very rapidly and I started with exhibitions. I exposed in Go Gallery, an amazing gallery, I like it very much there. They are the first gallery in Amsterdam to expose street art. Why do you only expose in collective exhibitions? Because I am also working in the meantime, and I do not have enough paintings yet to do a solo exhibition. As a solo artist you should have at least fifteen paintings which is hard to combine with a fulltime job. I work as a sculptor for a well known Dutch artist. My own art is mostly painting but I am also sculpting which takes a lot of time to finish. Therefore I would like to focus more on painting since the process is a little bit faster. Once I have reached a point that I can run a studio by myself I would like to continue to commit to sculpting. The end goal is to have my own studio here in the Netherlands.

What do you like the most, painting or making sculptures?

Right now, painting. But I notice that my mind is already getting more sculpting ideas. For example, I am working on an alabaster sculpture that is influenced by my paintings. It is still a work in progress, but I am already very happy with it.

Do you have a theme for your work or is it changing all the time?

Yes, there is a main style, but the subjects can change based on the knowledge that I gather and on the idea I get. I am really interested in anatomy and faces. Basically, I like classic art, but most of the time classic art tends to be realistic. I like to use realism and twist it.

Who are your biggest examples?

I have been influenced by different people. Hans Ruedi Giger is a Swiss artist who designed the creature for Alien, the movie. His paintings were the inspiration for the design. He also makes surrealistic creatures from another world. The organic part and that sort of darkness somehow influenced me.

A12



Acryl on paper
50 x 21 cm

To me!
Price €1.500,-

The early Italian street art movement had also its part, as well the classical art of Caravaggio and Michelangelo influenced me. It is insane how good they are. That is more like romantic realism than the Dutch realism which has been influencing me lately. However, I do not want to recreate any of those styles, because it already exists. For example, now photography is a thing but I do not find this a reason to recreate something that mimics reality as good as a camera does. For a camera it takes one second to capture, which for me can take one month painting. I also do not think there is anything about the artist in there anymore, because you are just recreating reality. I like to see the soul of the person who made it.

How old were you when you came from Italy to the Netherlands?

I was 25 when I came here and started working as a bartender in the Student Hotel. My anxiety influenced me in a way. Instead of finishing art academy after high school, I always chose something in which I was not interested in. There was this idea in my head that being an artist was not possible. I was insecure and not sure about myself. I was only putting myself down. Instead of pursuing something that would elevate me, I was pursuing something that confirmed the fact that I was not good enough. Luckily, I had two mentors in Italy who saw the fire in me. They started giving me books and made me think about who I was. During high school reading books was difficult but after my exams, I read over 200 books in two years' time. After reading so many books I was like, I can be one of these characters. I just need to live, so I started hitchhiking throughout Europe. My confidence was growing, I did amazing things and met lovely people. That is also how I came to the Netherlands. After throwing a dice my journey brought me here.

What is inspiring you in The Grand?

First, I was stressing because I want to create something that is amazing, and I did not have clear ideas yet. Then I went to the sauna, stayed in till until the heat was almost unbearable and it took all the stress out of me. I was more relaxed and finally the ideas came. Before I was stressing about work because I was staying in my room, working, and working. Then I realized I also had to relax and enjoy the place as your guests do. Now I have two ideas that I really like. I will make both and then decide which one I want to use.

Leonie Bos

Artist

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As an Artist in Residence what are you creating?

I have been inspired by my surroundings. This can be something very small like the incidence of light or a staircase. My direct surroundings and ordinary objects always inspire me the most. This hotel is of course not very ordinary but I can get inspired by things easily. Especially now that I am working a lot with reflections and shadows and the way I can combine the two in an image. Light and reflection are intangible in space but I use them as a substantial element in the composition. I find this a very interesting search.

Is it correct that you focused more on shadows in the past?

Yes, you are correct! This is really something new indeed. I suddenly changed my way of working because I always worked with shadows. In a room I always looked at the way shadows fell in and I now turned that around. You have a room and I let the light fall in. That is a completely different approach.

I have seen a few of your drawings in which you also placed people. Is this also something recent?

That is actually something I consciously renounced years ago. I even told my clients when I got a new assignment. For a year I have the feeling that I am more confident with my own style and material that I am starting to bring them back into my work. The idea to take out people started when I realized that as soon as you place a person into a drawing it gets all the attention, although for me this is the less interesting part to draw. I was much more concerned with the surroundings and the setting. The architectural direction I took is so well developed that I can now start to introduce people again but always as an extra.

Your main work are the architectural drawings, how come?

I am not architecturally trained but graduated in fine arts. Actually, I got into the business of illustration due to circumstances. I never had the ambition to become an illustrator but I think it is a fantastic profession. The architecture slowly came in and you can say that my father has played a role in this. I would not want to be an architect however I do have that approach in my work. I am very precise. Everything in my work is deliberate and has to be in proportion.

A02



Acryl on paper
24 x 18 x 0,5 cm

Price €250,-

Can you tell me a bit more about your specific color use?

I have my own strong palette of colors which I try to limit as much as I can. I try to create a certain feeling with as few resources as possible. That is a very difficult thing but you immediately create a certain individuality. Every artist has a certain preference for colors and that varies in each phase I am in. For a number of years I am drawing with Molotow pens which I really like because this limits me in a certain way. When working on assignments I mainly work digitally which gives me unlimited possibilities. Because I started working with the Molotow pens I had to get used to the fact that I had less possibilities. From the same colors I made my own palette which I now also use in my digital work.

You are also very busy with your assignments as illustrator, right?

Yes I am actually doing very well. Last year when Covid started it got a bit difficult because all large assignments were cancelled. That was a very unpleasant period. I recently worked for Microsoft, Elle Decorations USA, Wallpaper Magazine and my work was published in the latest book week gift from Hanna Bervoets. Furthermore my work is often published on the cover of VPRO and the Volkskrant. For about five years now I have an agency in London and a lot of my assignments come through them.

Do you ever use symbolics in your drawings?

I do not use symbolics but I often refer secretly to my love. This is something I never told anyone before. For example I drew a street view in the past in which I put his initials in the graffiti. I have been doing that for a long time but never told anyone.

Can you tell me something about your partner?

My partner is Joseph Jessen and he is a painter. His style completely differs from mine. He is very free and works with coloristic, large and explosive paintings. Completely different from how I work, modest and small. We admire each other very much and he is a great motivation for me. He supports and inspires me.

Where do you want to be in five years?

I have been with my agency for five years now which has changed a lot for me. I mainly work in the UK and the USA where the pressure is much higher. You have the feeling you continuously have to perform. Moreover I am getting older and the next generation is coming. In concrete terms I want to do more expositions in five years from now. I mainly work by assignment which means I have little time left for my own free work. I want to do more of that because I find it very interesting. Not only applied work but also more free art.

Ruben de la Rive Box

Artist

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Why do you participate in this project?

To start with, why it makes sense for us, apart from it being very nice to stay here off course, with us we believe that we can add a level of meaning to a living space in a home. A hotel is sort of an extension of a home we realized. We were preparing for an exhibition in Milan which got cancelled due to Covid 19 and then we were all stuck in our homes. Fast forwarded to now, we are in our own “lockdown” in The Grand. We wanted to explore this idea of a home as our sanctuary, even if you are in a hotel. This is what a hotel wants to do, make people feel at home, but also give them the feeling they are somewhere special.

What is the essence of your work?

What we always try to look for is how people feel when they see something, often in nature, as basically your senses are constantly feeding you with information, but there are certain things that give you feeling of stress, wonder or joy. We are looking for the latter and very often we get that from nature. We do not try to mimic nature, but we try to mimic how nature makes people feel.

Light is something we pay a lot of attention to when we create something. One of the things we are always looking for is the way materials interact with light, the way colors interact with light or how materials interact with colors.

I think that artists right now play a really important role, the role of the artist is to reflect the times that they live in. As an artist, you are really looking to communicate, you are trying to make an edition to culture and the way culture develops. You can do this in wildly different ways, we are a bit more reflective and a bit more abstract.

What you are creating as Artists in Residence?

We work a lot with glass, and one of the very first impressions when we arrived in the room was this old glass of the windows, which is not perfect. We find that really beautiful, really impactful, and also the way you see the colors of the sky from the 4th floor, not just buildings. As a starting point this is something we have taken on and this connects with the work we often do.

It is about changing someone perception, something that very clearly challenges your perception of what you are looking at. We are very interested in the unknown and creating objects that when you look at it you really have to think and analyze what is happening and what you are looking at. That is why water for us is very interesting, because it creates a reflection, which creates a new space that does not actually exist but it does in the way you perceive it.

My working title is "a window to look inside". We have been talking about windows a lot because we see this really as a big part of the lockdown, we ignore what is happening around the world and of course we are very lucky to have this opportunity to be in such a luxury place, so we are aware that the window is what really connects us with everyone else.

Windows are always to look outside, in a hotel like this I can imagine somewhere a window, something layered, that when you look through it, the light bounces back at you, it travels through colors and arrives back at you in a different way.

A14



Price €4.500

Adapted wood
102 x 77 cm

Where will you go to in 5 years' time, what is your big dream?

Our dream is to have Australia be a bigger part of who we are again. Golnar is from Australia, so her family still lives in Sydney. We have actually been working on having a dual location for a studio. But in 5 years' time we are really hoping to live and work between here and there. We now have a gallery actively representing us in Sydney, which is really great. I really believe we can live this dual life between continents at some point. There are so many people meeting their partners and building their companies across oceans. I think our biggest dream is to live purely our creative lives and live with a progressive vision where what we create can influence the mindset of people. We want to make a change in society, in little steps, but through positive experience.

Casper Braat

Sculptor

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How do you experience your time here in The Grand?

I certainly like it. It's funny because I actually live very close by on the Brouwersgracht and my Studio is located on the Piet Heinkade. It is only a five minute bicycle ride away but still it is completely different to be here. I also noticed that I hardly leave the hotel because the area is so different than home. It is also nice sometimes to work in a different and quiet area where you can work without distraction. That makes this location so ideal, because in my studio I have several different projects running and here you can make a fresh start and focus on one thing. I also think it is good to be somewhere else sometimes. Recently I was in Italy, in Carrara, for six weeks to do sculpting. You are then in a different scenery which immediately affects your way of thinking. I now experience the same and I really enjoy the service and hospitality from beginning to end. That is the most important besides the materials like the little soaps. You get a brand experience. It is just a little soap but the brand experience, the entourage and the French heritage gives an extra dimension. I try to discover what such a brand experience does to you.

You create your own experience and it feels as if you receive more than you actually get.

You know everything about marble. Was your visit to Carrara like being a child in a candy store?

Yes, it certainly was! You learn new things about sculpting, like a certain marble that comes from a certain quarry. The people over there can recognize many different types of marble like a sommelier can recognize many different wines. That in-depth knowledge is amazing. I like white marble the most, because it is typical for the classic Italian art we know. I really like to continue in that style. White marble is also technically easier to work with, the shapes stand out better and scratches are less visible than on black marble.

The topics of your sculptures are related to daily objects, why?

In our consumer society daily objects are subject to fashion and at the same time there is a culture of copying which leads to less new designs. Things are copied that already exist. As a result of that almost all toasters look the same. In my work I use the most common and therefore iconic appliances. Besides this many objects are not made to last very long. When objects last a life time you don't sell anymore. In the current consumer society I have questioned this cause of action. By creating objects in marble they will last a life time. In a certain way I document today's problems for the future.

You sometimes combine marble with gold. What is the background of this combination?

I work with a very sustainable and expensive material to create a beautiful art piece out of something ordinary. By taking out the context or materiality people start looking at the shape again. The way it's presented in an art gallery, in a positive context, makes one suddenly look at how beautiful the everyday object actually is.

You are a sculptor, but you also make paintings, right?

Yes indeed, I also use paintings to make art out of everyday objects. I use an oil painting as a medium of the object, just like marble it is a translation to make art out of something ordinary. It is all about what people label as art, so what is art as a concept.

How do you get into this direction?

I enjoy taking everyday objects out of their context to show how crazy these objects actually are. This way you look at an object and it makes you think: "This is actually very strange, why do we do it this way? Why don't we find this a work of art?" There are many unwritten rules and people are so used to certain things that they no longer recognise them as culture or art. I create my art in a way that is accessible for everyone, even when you are not an art lover. I get a lot of

pleasure from that and I have a kind of a drive to make things like that.

What or who inspires you?

Apart from artists I really enjoy walking through ordinary places like the IKEA or wholesalers. It goes without saying that images from Michelangelo inspire me however for my own art I look at utility items. In Italy I enjoyed watching the way they took the rocks out of the mountains next to the museums I visited. The handmade, the real skill is very important to me. This gives a certain value and it adds something to the craft. I find that as interesting as looking at a marble statue in a museum.

In your profession you are pretty unique, right?

I am most probably not the only one, but I think my power comes from the fact that I create series. Quantity creates power. This also counts in a different way for my work “1000 Hula Girls”. I have placed one thousand objects in long rows on a very large surface. The objects are transformed to a new and abstract unity. People start looking at that in a completely different way. On the one hand I show the beauty of mass-production and on the other hand I lend uniqueness to mass produced goods by setting them up manually. The installation not only criticises, but also reveals a certain beauty. It has something democratic, because in this way the objects are available for anyone.

A15



Marmer print
5,6 x 5,6 x 0,9 cm

Hermès soap
Price €750,-

Jasper

Udink ten Cate

Artist

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How did the development into creative chef happen?

It was actually quite simple. When I was little, I wanted to be an artist or a drummer. My father was a professor at Wageningen University, so I felt a kind of unspoken pressure to go to university. I studied law, which was not for me at all, but during my studies I discovered an outlet for my creative side by cooking for my student friends. I also played in bands and continued to paint. After a while I switched from law to art history but eventually cooking became my real passion. I was able to express my creativity with it. At the end of my student days, I told my father that I wanted to be a chef, to which he responded: 'Couldn't you have said that earlier?' I then worked in catering, a cooking school and restaurants for 10 years. I discovered that what I enjoyed the most is the phenomenon of the experience and stories around food. It's a great way to reach and affect people. Food is so powerful because you can create a stronger memory with it than with something like a painting. When I had a catering company, I couldn't fully express my passion in the jobs I received, so that had to change. That's why I stopped 6 years ago and started using cooking as a language on the artistic stage.

What are you going to do for the Artists in Residence project at The Grand?

I am very much inspired by the wedding hall with its mural and the theme of connecting. I would love to recreate that wedding hall in my own way. I am working on a number of paintings. They're large

A16



Photo

Price €150,-

canvases that are 40 metres long in total, which we're going to hang in a room here in The Grand. In the same room, I want to work with The Grand's kitchen to serve a menu for 12 guests with the theme of connecting. I plan to take a photograph of the entire work – the paintings and the dinner – and that will become my work of art. I think the great thing about this artwork is getting to work with Raoul to see what we can create together to incorporate that theme of connecting into the menu.

Aren't you also involved in the footprint theme?

Yes, I am. I think it's really interesting. Among other things, I am co-founder of the Smaakmuseum (Taste Museum) together with horticulturist Henk van Berkel. I've also launched a project at Soestdijk Palace in which we try to get biodiversity back into our food supply. We cultivate old crops in the museum garden. I don't mean forgotten vegetables, but crops that come from the central gene bank in Wageningen. I'm working with the horticulturists to try to bring back those old crops and use tastings to bring that knowledge back to the people.

How has COVID affected you?

Other than the economic aspect, a lot of good has come from it. I was much less concerned with all the noise and business stuff, which was quite positive. For the first time in my life, I was able to throw myself 100% into what I love to do: painting, making music and cooking. The outcome has been great because I ended up getting a record deal out of it. I started making music that will be released soon, which is yet another path. My big dream is to bring everything together.

How would you like to bring that together?

On 22 October next year, I will serve 4 courses during a concert in The Hague. That's where my visual work, storytelling and music will all come together in one major show. It is a big task so I am already working on the preparations. That's really the ultimate for me; everything that makes me happy and what I like most in life coming together on a stage.

Who are your role models?

My biggest role model is Frank Zappa, the famous American musician, composer, painter and filmmaker, because I think he also brought everything together. Frank Zappa is a story in himself – his life and what he has created. He just had a vision and a style all his own. I have now really gone in my own direction and I think I got a little bit of that from Frank. There are many painters but there are few who also serve food with it.

Anything else we need to cover?

What lies behind all my work is that I don't believe in a single truth. People believe something and form an opinion about it, for example that something tastes good. I find it fascinating how you can change that truth using art, the story or the location. One way to explain it is to think about why we don't like an unripe peach. If you display that peach in the store in a different way, for example between the tomatoes, and give it a different name with a story, then a new truth arises around that object. How do you create an environment for a truth so that you can change it?

Eva Crebolder

Artist



A17



Ceramics
45 x 45 x 2 cm

Arrangement of tiles
Price €1.250,-

How do you like being an Artist in Residence at The Grand?

The peace I experience is really something special. I look out over the Zuiderkerk with those beautiful sounds. When you enter a hotel room, a load sort of lifts from you, in the sense that it's easy to become very distracted at home. It's great to be able to concentrate whilst simultaneously being pampered. This week I am inspired by elements in the building. I often work with modules of sorts, which I use to create rhythms and stacks. This is something often encountered in the architecture and design of The Grand. I removed the lines from the metal fence at the entrance gate.

How did you come up with the idea to use the fence at the hotel's entrance gate as inspiration for your artwork?

I use the angularity of the pattern, as well as the abstract cross motif and the concept of being open and closed as a point of reference.

You spent a number of years in Tanzania during your youth. Did that experience influence your work?

I regularly make comb structures and pots. We used to have African combs and snuff boxes in our home. This rhythm always appealed to me. The dark clay I now use in The Grand somehow reminds me of Africa. I rarely work with dark clay, usually it's stark white porcelain. I experience a certain heaviness in the robust architecture of this hotel and I think the dark clay really suits that.

This is not your first Artist in Residence experience. I read that you have also been to the European Ceramic Work Centre.

Indeed, I spent a few months there. That centre is located in Oisterwijk and was originally a leather factory, which they recently converted into a residency. They have fantastic facilities for working with ceramics, with huge kilns and assistance. The nice thing is that artists are invited from very diverse disciplines from all over the world, which makes the centre quite unique.

You studied as a psychologist. Can you tell us something about your background?

I always wanted to go to the art academy, but my father said that it would be nice if I could earn a living. I also loved analysing and dealing with special people, which is how I ended up in psychiatry as a creative therapist. I still believe in the healing power of art. Contact with the client is always made through the visual work, which provides a lot of room for conversation. Yet I wanted to spend more time on my own visual work and attended the Rietveld Academy.

What has your journey been like since leaving the Rietveld Academy?

I did an exchange with the School of Visual Arts and Hunter College in New York and stayed for five years.

My focus has always been spatial, three-dimensional work and I majored in sculpting.

What would you call yourself?

I call myself an artist. I use applied forms and make installations with them. I use everyday elements to create circuits and patterns. My greatest love is making reliefs, mostly in clay.

You regularly stay in China for a long periods of time.

How did that come about?

A neighbour of mine suggested that I go to Jingdezhen, which is the mecca of porcelain. Now I try to go there once a year for a month. The Chinese adventure started with an exploratory trip to Kaolin Mountain in China. Kaolin clay ensures that you can fire porcelain at 1400 degrees. The disarray in China along with the enormous expertise provides a sense of freedom to experiment endlessly. There is also a very familiar working atmosphere.

Where is your work heading? What are your dreams for the coming years?

I think it would be great to work more with manufacturers on large-scale projects for companies and architects. I also want to profile myself with small-scale projects for applied work with museums.

A18



Ceramics
25 x 14 x 14 cm

Piled up pot (edition 1/3)

Price €850,- including wooden stand

Ivan Cremer

Artist

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Did you prepare before you came here?

Yes, of course. My work is always about where I am at the time and where I get the stories or materials from. This building is really interesting because it has stood the test of time and experienced a lot. You can also see different architectural styles in it, from the 1400s to the Amsterdam School. It's stunning how the art is incorporated in this building. When I started looking into this building, I realised that it's actually the heart of Amsterdam. This is also reflected in all the art that has been left behind here.

Do you already have an idea of what your own work will look like?

Yes, but that could still completely change. I always work from a concept that changes organically. The inspiration comes from the building itself, Art Nouveau and the Amsterdam School. Everything is connected to the history of Amsterdam, the centre of shipping in the Netherlands. I'm developing a choreography of sculptures about Amsterdam. The ongoing theme in my work is ballet and choreography because it allows you to show the emotion of people in the

best possible way. With that theme in mind, I look for places and material. The material is based on my previous project and is reflective so that the environment is reflected. My initial idea has now grown into a whole choreography. It started with the city maiden of Amsterdam because I think she's a personification of the city and is exactly how the city would be portrayed as a person or attitude.

A19



*Baked clay and bronze
42 X 45 X 15 cm*

Price €3.000,-

How did you arrive at ballet?

Ballet is of course a very classical art form and I think it's interesting to use that as a subject. As I said, it is the most stylized form of expressing human emotion using the body. In ballet, they have elevated that to an art. As a sculptor, I am very inspired to capture and imagine certain moments in that ongoing story, in which there is extreme emotion.

Not so much in the form of the visualisation of the figure itself, but more in the expression of the material, where the direction of the posture determines the composition. And where the history of the material tells the story.

How did you move from a technical education to becoming a sculptor?

I might be an architect, but I've always been making things. My drive actually comes from the material. That's why I became an architect, to bring the materials together and make things out of them. I had a great education and learned a lot but, for me, it involves too much communicating with others. I prefer to work from within myself - from my own ideas and concepts. Architecture is a fantastic profession but it is not one in which I can get the most out of myself; that role is filled by sculpture and art in general.

I read that your grandfather was a great inspiration to you. In what way?

He was an architect. The last exhibition I had was also in a church he designed. It's a brutalist, modernist church. He was a major proponent of brutalism and modernism in the architectural field. He was also a great architect, one of the few in the Netherlands who followed Le Corbusier in modernism and really understood it. That's where my interest in modernism comes from. For me, it's the last architectural style that pursued a utopia from the core of architecture. I find the drive behind creating a utopia very interesting.

How did you end up in Los Angeles?

That was all during my time as an architect. I set up a graduation project about : The new United Nations Environmental Council. This is an addition to the United Nations building in New York by Oscar Niemeyer and Le Corbusier, who remain my heroes. That's how I ended up in New York at a very academic agency. After that I was offered a job in LA, because I wanted to head in that direction. Of course, it was the complete opposite of New York and the office was totally different. That's where I designed skyscrapers for China, but I didn't find the freedom in that.

What material do you like to work with?

With building materials, wood and steel in general. Now I'm working with aluminium and I like to work with concrete. It is important to respect the qualities of the material. A sculpture is not a product of imagination; it's an entity in itself, whose form depends on how and from what it is created.

Is there anything else on your wish list, something you would really like to do?

A lot. But I am now working with a friend of mine to organize a large exhibition. He is a Typographic Artist and I grew up with him. He's become a very famous artist in Paris, and his work is completely different from mine. That makes it an interesting collaboration.

Renske de Greef

Author

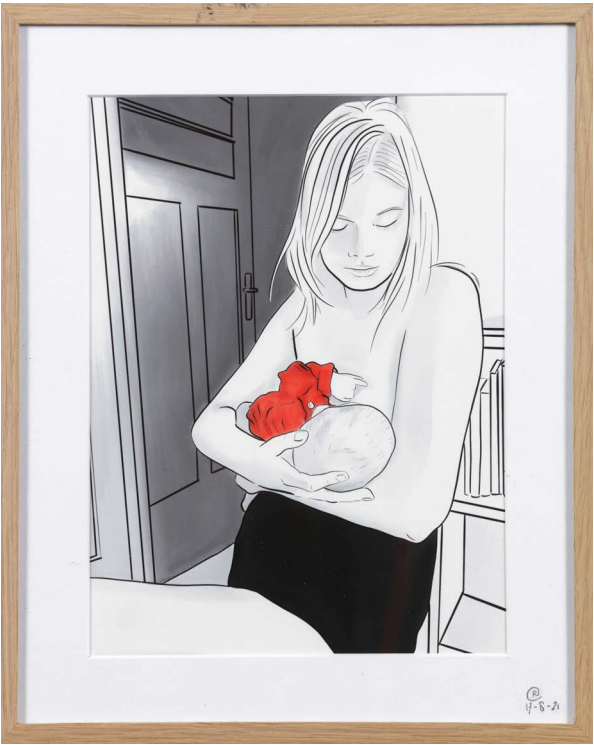
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How are you doing?

I am doing well, it is such a wonderful oasis here. It is as if you can delay time as it feels like a kind of vacuum. I live in Amsterdam but it still feels as if I am in another world. This is a wonderful thing as time is one of the rarest commodities. Other surroundings make you realize that you are more conscious of everything. It gives a whole different perspective towards things. I was somewhat nervous when I arrived but shortly after I was at ease walking through the corridors thinking to myself “I could get used to this”! Here at The Grand it is wonderful to draw in the Library so I came to the conclusion that I was going to treat myself to drawing this week.

What is it that you are working on this week?

Since January I have been working on my graphic novel and this week I will take the time to focus completely on a longer story. For a long time I simply worked as an author, almost my entire professional life. Five years ago I started making cartoons. I had written many columns for the NRC newspaper and at a certain moment I had the feeling that I did not really know if there was any space left and whether I would still be able to surprise myself. Then – and this is rather cliché – I decided to go and travel.



Giclee print
51,5 x 25,5 x 2 cm

Price €150,-

During my travels I discovered that I also wanted to capture my experiences but that I had grown somewhat tired of my own spoken narrative! That is when I started to draw and to capture the story. I really enjoyed doing this and I realized that in end effect it added a whole new dimension as to how you are able to tell something. I really like fantasy, absurdity and exaggeration. It took me little time to realize that these drawings were very suitable to enhance my storytelling and it did not take me long to have a comical style and to add jokes into my work. After my travels I went back to the NRC Newspaper, with my drawings under my arm, feeling somewhat ashamed as it felt as if I arrived there with a pile of beer pads! They were enthusiastic from the start and that is how I ended up doing the cartoon column on the back page.

What does a graphic memoir mean?

I keep calling it my graphic memoirs, because it is non-fiction. It is a combination of word and image. The subjects are close to my heart and often reflect a kind of astonishment as to how we have set up the world and why things are going the way they are! In this book I wanted to research parenthood, in my case the transformation from human to mother. During my own pregnancy I noticed that books that were available on that subject were either too technical or too “sweet” Both options did not really appeal to me. I do enjoy writing about parenthood but I notice early on that this is looked upon as a “woman’s subject”! Society in general has a rather sexist way as to how it views parenthood, as if it is less relevant or something you simply have to do in your own time instead of it being an interesting subject that affects very many people and which can be highlighted in many different ways. I also want to include my own personal stories and how society sees the role of a woman: How do we view gender, divide tasks, responsibilities, biology or “nature”. For certain also from a feminist approach. These kind of subjects I would like to research in a way that I would have liked to read about it myself. Intimate, honest and vulnerable but also with jokes and a slight activist undertone.

What is it that you are drawing in the Library?

What I am working on at the moment is drawings of octopuses. I really like octopuses. The animals that live in the sea are maybe the animals of which we expect the least because in a way we find it difficult to show empathy towards animals without a soft coat. An octopus is an amazing creature, almost like an alien. It has three hearts and it can feel with its skin. I find the octopus the master of transformation. Maybe they will also get a place in my book in order for them to contribute to the story in a poetic kind of way.

Frankey

(Street) Artist

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Welcome to The Grand, How are you enjoying your stay?

Very much so. The Grand feels very familiar, as what most people are unlikely to know is that some 16 years ago I worked her in the, back then, Café Roux. *The Artist Suite is especially wonderful, how the sunlight enters the room through the windows.* This morning I made a gorgeous photo showing how the sunlight fell on my worktable with the “Zuiderkerk” tower in the background. My own apartment is on the ground so a place with a view to work from makes it extra special.

Why did you work in Café Roux back then?

I had to earn money to travel to the Design Fair in Milan as a recent graduate in Industrial Design at the TU in Delft. I graduated with a collection of cumbersome products (like a lamp with 11 switches) and instead of renting out an expensive gallery I decided to exhibit from an old milk truck (SRV car as they are called in Holland) and just park it close to the fair in Milan. For this milk truck I had to save money, hence the job at The Grand.

A021



Price €250,-

Photo's
40,5 x 58 x 0,2 cm

What was it like exhibiting from a milk truck in Milan?

It was wonderful! Back in those days the Art Fair was still downtown and I just parked it in the street in front of the fair. The public assumed that it was meant to be like that and that it had been agreed with the organisation and it turned out to be a great success. All major trade publications, but also ‘De Telegraaf’, covered it in their articles and this of course gave an enormous boost to my starting career. Partially made possible by The Grand so to speak.

What happened next?

After Milan I ended up as a freelance creative at BNN Radio and afterwards I partnered with someone else with whom I started an advertising agency. I am still working for the advertising agency as an employee and this is how I create a steady income for myself. I earn less with my art so this construction allows me to combine the best of both worlds. For instance FEBO is a wonderful client I look after in my advertising agency role!

Where do you get your inspiration from?

Amongst other things my father has been a tremendous inspiration to me as from when I was little we made toys ourselves instead of buying them and by doing things this way from a young age on, you learn to work with materials in a creative way. I used to have things that no other kids had and I was that cool kid in the neighbourhood with these unusual things. I always enjoyed creating things and was able to enhance that at the TU Delft as there you do not only learn the practical side but also get the theoretical knowledge.

Many Amsterdam icons are featured in your work.

Where does your Amsterdam passion come from?

By now I have lived longer in Amsterdam than Eindhoven, where I grew up, and to me Amsterdam is always on the move. Every day, especially early Sunday mornings, cycling along the canals one of the most gorgeous things there is. Comic books like “Joop Klepzeiker” showed me a certain image of Amsterdam when I was a child it appealed to my imagination and I just knew that this was where I wanted to go. “Van der Laan” and “Hazes” are works that gave me huge satisfaction and that were very well received by the locals. They bring a smile to people’s faces which, in these challenging times, gives me great satisfaction.

The “Reguliersgracht” street sign is your most recent work! Brilliant!

On my way to The Grand to research what I could possibly do when I stayed here I passed the “Reguliersgracht” (Canal) and noticed that the sign was missing and only the nails in the wall were left and at that moment I decided to create something there. With chalk and a mini wooden frame which looked a bit clumsy it matched well with the cartoon

characters “Buurman en Buurman” and this is how it came about. I would never fix something on a wall without asking permission first but because the nails were there already it was easy to put it on the wall and by using chalk it would also be easy to washes away if the owners of the building did not like it.

Tell us about the artwork you are creating here this week?

When I arrived here I noticed a flowerbox in front of restaurant Bridges with a sign saying: “Bridges Valet Parking”. Underneath the flowerbox there was about 8 cm space till the floor so I created a miniature underground car parking including miniature cars and barriers. You have to have a good eye to be able to spot it at that location. During these tough corona times I wish for the public to enjoy seeing my works around town. Every early Saturday morning a grandmother takes her grandchild to search for my latest artwork in town and afterwards send me a message via social media saying they found it whilst I am often still in bed. The fact that I can make people happy with my works and that it brings a smile to their faces is the thing that make me happy.

Bob Eshuis

Photographer

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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You arrived at The Grand on Monday.
How are you doing so far?

I left my trusted environment and pattern and feel slightly overwhelmed to be staying here. I brought a lot of stuff and set up a photo studio in the suite. I used the entire Monday to settle in, to build my set and to have a stroll.

To ask for attention for waste is an important theme in your work, tell us some more about it?

It is overwhelming to see how much commercial thinking controls our life. At this current times we have to spend our money efficiently. We continuously ask ourselves “what am I getting from it, how can I benefit from it”. Yesterday I saw on Facebook a rhino with an enormous horn and it mentioned that this is a rarity nowadays. In effect this is our capital in the world, the melting of the icebergs is something we need to focus on. Of course our Gross National Income is important but the balance is even more important. I am involved with the environment and the world but also have a passion for photography and above all enjoy what I am doing.

Photo
74 x 54,4 cm



Price from €1.000,-

What artwork are you working on?

It is wonderful to be working with waste in a place like this. There is no bigger contrast possible between this luxury world with a stay in this century old beautiful building which tells its own story versus waste which is compostable. In this neighborhood I find different waste than in the usual spots and this is what I am using now in my work. The suite looks like a real rubbish tip at the moment! Yesterday someone was fishing rubbish from the canal at the back of the hotel and all of it was rusted and weathered which I find beautiful. It intrigues me as a photographer and almost makes me more like a sculptor. The message is most important but as an image I so enjoy photographing this rusted and weathered junk.

Your specialty are still lifes. How did that come about?

I present it on a stage, walk around it, shine a light on it and in the end it is the love for the still life and the professionalism of creating an image. You are working on your point of view, with light, and the composition. It requires a kind of peace and a balance in things. Photography as a profession really defines itself in still life! I am responsible for all aspects of an image that I can influence, that I control and I can create. When I photograph a model there is an interaction. Then you have to deal with someone who also brings things to the table. I am a "loner", I work from my own studio, walk the dogs, collect rubbish and do what I have set my mind on doing!

What message do you have for us?

Of course it is beautiful, I show the beauty of things that have been discarded and the photo presents it with a second or third life. I would like for it to make a difference and an enhanced sense of awareness.

What makes a great photo?

The beauty of this art form is that the composition counts and less so the origins of how it came about. It has to captivate and capture your attention at the same time. It sounds rather broad but in this day and age we see a multitude of images and you do have to stand out. A great photo stands out as it communicates something and holds your attention. That photo tells you the story, that is an important aspect to me.

Osiris Hertman

Designer

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Can you tell us a bit about your background?

My mother was a hippie and I really got my creativity from her. She did a lot with music and was a painter. She named my brother Ramses and me Osiris and really laid the foundation for me to become a creative person.

I did the Art Direction for the jewellery brand Budha to Budha for 10 years, which involved working on the design and logos. Budha to Budha works with genuine craftsmen. They make mistakes and put their own interpretation on things, so it's never the same. This was the source of my inspiration for the work I made. When you see something handmade, it has a completely different feel from something that's mass produced.

It also works the other way around. That same month I was commissioned to build a villa in Bali and I ended up shipping all kinds of stuff there, such as leather from Italy. You just couldn't find that type of stuff there - that love for craftsmanship and materials. It's all about craftsmanship, handmade pieces and a lot of attention to materials and appearance.

Do you have any major role models?

My great inspiration is Dries van Noten. I'm actually wearing one of his coats at the moment. He really does inspire me. He's the type of man who goes to weaving mills, buys roughly woven fabric, then lays it out on his desk and turns it into a collection of scarves. That's how I do it too.

Then there's Phillippe Starck. I met him a few years ago and I was completely star-struck. I interviewed him in the Groninger Museum.

A23



Tile platform
55 x 55 x 4 cm

Price €500,-

My career started with working for Marcel Wanders. During my time at the Design Academy, I was taught by Gijs Bakker and Liedewij Edelkoort, and then Ulf Moritz. He was actually the teacher who had the greatest impact on me. He also only worked with his hands.

It really helps your own development and makes you better when you grow up with only super ambitious people as examples around you. After working for designers for a number of years, I started out on my own. That's when you enter the real world and you really have to buckle down. I found it exciting to take that step.

I worked as a freelancer for Ulf Moritz and then I thought, if I want to start my own business I have to take the plunge and just go for it. Then I started for the neighbour, making a business card. She knew someone at the Stedelijk Museum and before I knew it I was decorating a room there. I worked in a restaurant three nights a week, earning much less than working for designers, but I started to build my own network. I have always stood on my own two feet and now I furnish houses for the happy few. We're talking about complete projects. I'm also a Product Designer. As an example: someone has bought a mountain in Ibiza. I will design and build 15 homes for this purpose. Products designed by me will also be used in this, from handmade lamps to the kitchen tap. I create the whole concept.

Tell us about your designs?

The idea is that when you apply materials, textures and colours to an interior, it starts to resemble nature. A good interior is calming and gives you peace of mind because the design of the items is in balance. In the garden you can see old techniques, such as the baked bricks you see here. Baked clay is an old technique and it's done so well. The eye understands it in two seconds. You're not triggered to think about shape and mess, about colour or something that does not fit. You do not experience any stimuli. I stay as close as possible to the essential form.

This table looks like the shape of a table. When a child draws a car, he draws the shape of a car. That's how I actually want to make products. It seems quite simple but it's the hardest thing there is. I have to distinguish myself.

It must be durable and of good quality. I've never heard anyone say they'll put my stuff out on the street after a few years.

Ewerdt Hilgemann

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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Do you reinforce one another in your collaboration?

Yes, we're a team. I couldn't do what I do without Antoinette. When I want to create new pieces, Antoinette takes on a lot of the other work so I am free to focus on the creative process. There is a lot involved because Antoinette manages all the emails, of which there are literally hundreds.

I maintain contact around the world, despite the time differences. Ewerdt and I also discuss everything of substance. I don't just play a secretarial role, although I do have the proper training for that. I'm also a pretty technical person, so if he comes to me with a difficult problem, I immediately think about how we can solve it. I got this from my father. Ewerdt and I are a real team, we reinforce each other.

You went to Carrara, north of Pisa. What was that like?

Yes, marble has been quarried there since the times of the ancient Romans. Carrara is the home of the famous white marble. The same marble was used by Michelangelo in the period when the natural stone was discovered. In Italy, we acquired a bit of the Italian touch. We had lunch every afternoon at the

trattoria also frequented by all the sculptors. Everyone exchanged information while drinking delicious wine in the afternoon. That's definitely not something done here. It was a really special time.

And how has that affected your work?

I worked and created a lot in Italy but began to feel a niggle of dissatisfaction. Quarry workers excavate the marble in a very refined way before it gets to my workshop. I always received square pieces that no longer reflected their natural state. They seemed a bit pre-worked and that bothered me. There is also enormous overexploitation in Carrara, which is encroaching faster and faster into the mountains. This also added to my dissatisfaction.

Can you tell us a bit about the Rolling Cube?

I first polished the cube myself, which took a month. I kept sanding until I could see myself in the reflection. But you have to polish all six sides while the cube is very heavy. Then I returned the cube to the Carrara quarry from which Michelangelo also got his marble. That was the first time in 2,000 years that a piece of marble had been brought back to the quarry.

A24



Aluminium
57 x 57 x 16 cm

Implosion
Price from €3.000,-

Normally, everything is exported to the far corners of the world. I let my polished cube roll down the quarry, which changed my thinking. All of today's implosions derive from there. I threw down something perfect and it became even more beautiful, interesting and charming. The cube ended up as a better symbol of life than a perfectly polished cube.

Is the Rolling Cube also a symbol of something?

For me, the Rolling Cube is a symbol of life. It's a link in the complete concept. When the cube rolls down, it only gets scratched and doesn't break into pieces because a cube can withstand it. Of the eight corners of the Rolling Cube, only one was still intact when it landed at the bottom. The Rolling Cube was the means for me to let go of my art from the past. After that, I blew up marble spheres with gunpowder, which is gentler than dynamite. I told the Italian guys in the marble quarry that the marble pieces do not have to be perfectly cut out with a saw. Chunks created by blowing apart the marble pieces show the entire treasure yielded from the land of Carrara. I did several experiments with this by rolling and exploding marble or letting it fall. This led to the idea of using air pressure and gave birth to the idea of implosions. The air is my hammer, because I am an air blacksmith.

And is that also related to your childhood?

This has a connection with my German roots and with the war. But also with my education. We weren't supposed to talk about that dark part of our history. We had to leave it in the past. I started grammar school when I was 10, where I played the piano and violin, which I eventually dropped. I left home and went from Germany to the Netherlands.

What are you doing these days?

I developed something new during COVID-19. Cutting open sculptures to expose the inside, just like a shell or oyster. If you break it open, you see the contrast between the rough outside and the soft inside. I have just made a two metre cube and we still have to find a place to exhibit it. It's a huge cube that you can step into, so to speak.

Who were your major role models?

In the beginning, Jean Dubuffet was very important to me. He was a great role model because of the material he uses. He doesn't use brushes in his paintings but, for example, has covered a painting with leaves. Paul Klee is also quite interesting because of his use of colour. When I was younger, I also saw an exhibition by Yves Klein which was very important to me. I was 21 and entered a room that was almost empty except for only one painting, hung with the text 'my spirit is present'. I will never forget that.

Carmen Kemmink

Fashion photographer

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What is it like to be Artist in Residence in your own hometown?

‘Not just my hometown, my own neighbourhood! I lived on the Oudezijds Voorburgwal until I was 12, just a stone’s throw from what is now The Grand. My parents’ apartment was a kind of design palace, decorated by a friend of theirs, Ulf Moritz, who was a leading interior designer in the eighties. My parents are the well-known fashion designers Puck & Hans. For years, they had a shop not so far from here, on the Rokin, where they were the first in the Netherlands to sell clothes by designers such as Jean Paul Gaultier. So I literally grew up amongst fashion and design. I feel honoured and excited to have been asked to do this project. I always set the bar high, so I want to come up with something really good.’

What do you think makes a good photo?

‘In my work I look for an iconic image, a defining moment when everything comes together. It’s a combination of factors: perfect lighting, an expression you’re looking for, the energy it radiates, the form.’

I am often asked to shoot the covers of magazines like Vogue, ELLE and Linda and then it really has to be a showstopper. I put a lot of energy into the search for the perfect picture. But for me, photography is also teamwork. When photographing a cover or fashion series, I work with the stylist or art director to come up with a concept for the clothing, make-up and set. You have the set made or you build it yourself, if the budget is limited. Everything has to come together during the shoot. If the hair or clothing is a bit off or the expression on the model's face isn't right, the photo will be a failure, even if everything else is perfect. Quick snapshots are now a trend in fashion photography, as a kind of anti-glamour. But I love it when a photo has a bit more depth. When I portray someone, I want to get the best out of them and really show them at their best. That doesn't necessarily have to be glamorous. I want to create a photograph that intrigues and surprises. And this applies to the viewer, the subject of the photograph and me.'

At first it seemed that you would follow in your parents' footsteps; you started as a fashion designer.

'I was an only child and my parents took me with them when they travelled for work. We were always on the lookout for special things. For example, we found gorgeous scarves in Nepal and the most beautiful fabrics from India. It was almost a matter of course that I would also work in fashion. In 1992, I graduated from ArtEZ in Arnhem, in the same class as Viktor & Rolf. My graduation collection was called 'Information Overload' and was inspired by Fleet Street and other London classics. It contained a lot of tweed and I turned an umbrella into a skirt. I also designed my own fabric print for it, based on a front page of *The Herald Tribune*, an iconic newspaper, with an iconic photo of cosmonaut Yuri Gagarin. As a joke, I also incorporated a fake piece into the print, supposedly written by the famous fashion journalist Suzy Menkes: 'Carmen thanks her friends...' My graduation coincided with the 25th anniversary of Puck & Hans. My parents held a big fashion show, the Jubilee Collection, in the Amsterdam Westergasfabriek and it included some of the more commercial and wearable pieces from my graduation collection that they had put into production. When my parents had a retrospective exhibition at the Amsterdam Museum in 2017, a few pieces of mine were once again included and the museum then bought my skirt for their permanent collection. After my final exams, I initially started working with my father. At the same time, I began an evening photography course at the Moor. I was immediately hooked in the first lesson; it was total passion, like I was in love. I then applied to the photo academy in The Hague and from that moment on, I was busy with photography day and night.'

Do you ever miss fashion design?

‘Fashion photography is also a way to be involved with fashion, but I did take a small detour just over two years ago. My daughter, who is now 16, came home from school upset and said that we have to do something because the climate is changing.’ I then started a project on social media, inspired by the famous statement of climate activist Greta Thunberg: ‘How dare you’. I printed that text on vintage T-shirts and sweatshirts and photographed young people in them, along with their own statements about the climate. It eventually became quite a big thing, with a website and videos, and I’ve been on television with it. I really enjoyed working on that.’

A25



Photowork
95 x 65 x 5,5 cm

Price €750,- including frame

From Rembrandt to Vincent van Gogh to Mondrian, the Netherlands has produced great artists. Does that also apply to photography?

‘Absolutely! Apparently we live on fertile ground for creativity and, in that respect, I’m always so proud of the Netherlands for having punched above its weight in producing so much talent for so many centuries. As regards photography, this includes people such as Rineke Dijkstra, Erwin Olaf, Viviane Sassen and Inez van Lamsweerde, four completely different photographers who are all at the top internationally. Why is that? Perhaps because the Dutch have traditionally been adventurous, enterprising and inquisitive. In addition, institutions such as the Mondriaan Fund have always provided great support and subsidies to give talent the opportunity to develop.’

Do you still have any dreams to fulfil in photography?

‘I would like to have the time and the peace to dig deeper, to really explore an idea and to make a book or exhibition about it. Fashion photography often feels like a single idea that you have to work out on one particular day; I think it would be wonderful to be able to immerse myself in something for a year. That would be the ultimate luxury.’

Johan Kleinjan

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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How did you become an artist?

Actually, I always wanted to make and design things, to become an inventor. Secondary school wasn't the right fit for my ambitions and I eventually ended up attending technical school. I enjoyed being able to build things there, but the idea of working in some company or office after my education really put me off. I knew that wasn't for me.

I was also drawing a lot at that time but not really seriously. I happened to have a classmate who could screen print and we printed a t-shirt together. It was partly due to this that I was admitted to the art academy in Rotterdam after a bit of effort.

And after that?

During the academy, they sometimes had a love/hate relationship with my work. What I really wanted to do was go to Tokyo and I managed to set up an exchange between the academy in Rotterdam and Tokyo.

The exchange program with the Tokyo Zokei Academy has been in place ever since. In Japan I drew a lot in public spaces, especially on the street.

A26



Pastel and chalk on paper
22 x 15 cm

Price from €900,-

One day an American magazine editor noticed me while I was drawing, and she introduced me to friends who formed the Japanese art collective Obscure. I joined that collective in 1999 and we've been working together for 20 years now.

At the time, they were the only squatters in Tokyo, who were squatting in a section of the University of Tokyo and started a gallery there. The art academy then published a nice booklet of mine and I received a start-up grant from the Fonds BKVB.

My work was displayed quite extensively in a glossy magazine, which led to it being seen by art directors. Suddenly I had a lot of work, which was great. It was a confluence of talent, chance and meeting the right people at the right time.

Tell us about your work? What are you known for? What is your signature?

I started off with drawing, lots black and white, and I did that for a long time. After the academy I worked intensively in the Antistrot collective, which I co-founded. I continued working on small black and white drawings for quite some time.

Was that a different collective than Obscure?

Yes, Antistrot consisted of classmates from the academy and was the precursor of our current Kamphorst collective. Humour played a major role in Antistrot, something we all had in common.

We were all pretty unhappy with most illustration classes and decided to make our own pamphlet. Finally, after graduating, I was asked to do a group exhibition at Showroom Mama in Rotterdam.

I thought that we could do that better as a collective, which is when we started to take the drawing and painting more seriously. Then everything suddenly started to go quite well. After almost 10 years, the collective became less productive and everyone started doing their own thing.

That's when I decided to work more in guest studios. I was invited by the Russian NCCA to a military island near Kronstadt. I started drawing Soviet buildings there and the theme of buildings and construction continues to be reflected my work. In Taiwan I saw all kinds of buildings with special constructions of cages with plants in and amongst them. During a working period in Taipei, I also saw potted plants everywhere in the streets. I started drawing them on the spot, which was very well received and I continued with that.

Two years later, through the Mondriaan Fund, I was allowed to go to a guest studio of the Institute For Provocation in Beijing, China, where I drew many people in restaurants, shopping malls and parks. I spent one month in the city of Chongqing, which has a lot of special buildings. I then started creating drawings and paintings of these structures. I combine the work, so the building is never an exact copy. For example, a building could have 40 floors but I often make it more compact in my work.

What fascinates you about buildings?

The construction aspect – I always wanted to build things. For me, there is also a kind of construction behind plants. I am now building a greenhouse where no daylight can enter. Instead, the greenhouse is illuminated inside with UV lamps. I'm going to paint the interior of the greenhouse with fluorescent paint and I am quite curious how that will turn out.

That's where that investigative aspect comes into play. But I also draw people and flowers. My girlfriend was working at a florist and sometimes she would come home with beautiful flowers. Those flowers form the basis of my bouquet drawings. In these drawings I usually let the flowers fill the entire surface by pressing and stretching them out while drawing.

In the end, it still looks like a flower, but based on my own interpretation. Just like the balconies of buildings, it's the same idea.

How does such an Air impact your work?

It helps me view things from a different perspective. The building inspires me. It also provides a legitimate reason to withdraw and throw yourself into your work.

Fritz Kok

Photographer

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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What is it like to be back in Amsterdam?

It is very special to be back in Amsterdam. I was born here. I started travelling when I turned eighteen and I have been on the road ever since but returned to Amsterdam seventeen years ago. The past six years I have been living in the harbour of IJmuiden and I love it. It is different and raw with all the ships that pass by. So to be back in Amsterdam feels very good.

Does the Artist in Residence project give you new inspiration?

I really liked it because back in the eighties the initiator, Ivo, wrote an article about me in the Parool newspaper. I still remember that he ended his interview in old Dutch words "Holland let op uw saeck" (Holland mind your store). I never forgot about him and he obviously did not forget about me. After Ivo contacted me I immediately contacted the hotel and asked if I could stop by and visit the location to see where I would stay. That is the control freak in me. Just a quick sniff of what's to come. The historic tour by concierge Niels and the back ground information about the hotel immediately inspired me.

Where does your sense of style and being an control freak come from?

Being an control freak has to do something with my zodiac sign virgin. Although I don't really believe in astrology. I do a lot of figuring out myself and I do a lot myself. Production, styling, hair and make-up and the post-production. The sense of style must come from the fact that I started travelling at a very young age. I have been able to visit many special places with my friends. I started in Mississippi and from there I soon went to Los Angeles where I ended up in a historical an exceptional neighborhood. Back in the seventies many pop artists and rock stars lived in this area and everything revolved around film. I got a lot of inspiration there.

Who inspired you?

Andy Warhol is one of my great role models. Just before I left for America I read a book about him. His way of thinking and observing is very refreshing, almost Dutch down-to-earthiness. Besides this it might be interesting to know which Dutch Artist inspired me because this Artist in Residence project is so connected to Holland. My Dutch role models are Inez van Lamsweerde en Erwin Olaf. They grew up in the same period as I did and I sense them really well. Sometimes it feels as if I can feel what they are going to do. The photography of Inez is so surprising, she is just in between art and fashion which makes our common ground very comparable. Next to this I find fashion designer Iris van Herpen very inspiring.

Tell me about the transition from painting to photography.

I started photography in Los Angeles. I met a photographer and we started working together. I than focused more on photography but the technique I use in my photo's for sure has something to do with painting. In the past I got my inspiration from Dutch artists like Carel Willink who was able to capture the atmosphere in his paintings so beautifully. I also always look for that too in my photography.

Do you have the feeling that Holland is too small for your grandeur?

I find that difficult to explain. I believe that Holland has changed, it became more worldly. A great example is the way The Grand handles the Artist in Residence project. That would not have been conceivable in a hotel in the past. Back in the eighties you had to go aboard to set up large projects. I feel more freedom in Holland than before and realized only a few days ago that I really missed that. Holland has proven to be a global player in my world of photography and fashion.

What are you creating for the Artist in Residence Project?

The process usually starts with music and movies. When Niels gave me the historical tour the council chamber immediately got to me. That location fits perfectly and I would love to take photos there.



Photographic print
97 x 75 x 5,5 cm

Paper Dior Ghost (edition 1/10)

Price from €550,- including frame

I have a few ideas but I also rely on other professionals. When I work, I work in a team of four people. The concept I have come up with is based on travelling without moving geographically. For example travelling in your memory. That's what I want to accomplish in the council chamber with one model in a Dior kind of style from the forties and fifties.

What are your artistic dreams for the future?

I find the connection between photography and movie very interesting. You could describe that as moving photography. I have been able to convert a few of my photos in my light boxes into partly moving images. As a result it seem to be more closer, more realistic and more interesting.

Sjaak Kooij

Painter

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Tell me about your work.

It is always the question where do you get your story from. What is your starting point? I think that is always in motion because I can't linger in what I have done before. However it is a kind of baggage that you take along but ideas renew themselves every time. For example, I graduated in 2005 and worked as a teacher for thirteen years. At a certain point in time I said to myself "let's do this". I left for Detroit for two months because I wanted to do a residency in a place where I wanted to be. To me it is always about people, the traces people leave behind, what people did and thus the focus on the fringes of society. The unnoticed things that people pass by easily. That is often the social context of my work.

I also get a lot of inspiration from current events, the news and I find it important to become a part of what I am making because only that way can I approach it from my own perspective. Sometimes you really feel the urge to tell your story. For example my work "Enter the Zone", which is part of an exhibition about the refugee issues.

Does that make you a social critic?

Yes, you could put it that way, however I mainly want to show things which also makes me an observer. My work may also be seen as pure fun! That is the tension field through which I navigate. I love the theatrical, the grotesque movements and the stories. I am always working between the raw reality and the storytelling aspect and give that my own twist. I have a series that is based upon the Commedia del Art, the Classic Italian theatre, in which role models and stereotypes play an important role. I enjoy to use that kind of theatre and translate that into contemporary stories because then you are able to focus on the relationships between people.

Did you grow up in a family where social topics were describe in detail?

This is truly inherently, my own part. I respond to the world around me and I always have the feeling that certain important matters should be addressed. At the same time I try to let go of that with my portraits. The portraits are a way for me to let go of the context and to focus more on painting, the material and the person.

A28



Oil on panel
50 x 40,5 x 2,5 cm

Woman
Price €750,-

You make paintings but also sculptures, right?

Yes, correct. I also make sculptures. I started at the Art Academy with the idea of becoming a sculptor but I changed my mind along the way and became a painter. Recently I discovered that what I paint is just as interesting to approach in a spatial way. With painting, a suggestion is created fairly quickly, but when it comes to making a construction you have to think technically. Different questions arise and it is a very good way to keep on developing yourself.

To make sculptures you need a lot of space, do you have a large studio?

We live in an old school building, so I have a whole classroom as my studio. There I can do whatever I want. The school building consists of three large classrooms, a tower, an annex and a guesthouse and a guest studio will be added later. It is located in the northern part of North-Holland near the Afsluitdijk.

Where do you want to be in five years?

That's a very good question because exactly five years ago I took the step to start painting. Now five years later I have a school building with my own studio, I have done two residencies and several gallery shows in The Netherlands and abroad. At present I am at a turning point in my life. I quit my job and became a full time artist. In five years I want have my guest studio fully operational and I want to get more international attention for my work. That is the next step.

How did you experience COVID-19?

It did not go well at all. It has been a terrible year for me. Last year my mother passed away so that was a very dark period. Next to that, one year ago, our house and the studio burned down. During Corona we had to live somewhere else for half a year and we had to do home schooling for the kids. Past March we were able to move back into our house. It has been a very difficult year. Now it is time to focus on something else, but what is that focus? Where am I going?

Who is your role model?

That is a very difficult question because I have been teaching art history for many years and it is difficult to choose one specific person. We rest on the shoulders of great names. When you talk about classic masters then Rembrandt is lord and master, however so are Monet and Picasso. These are all fantastic names, but when you look at the present I find Daniel Richter a fantastic artist. He uses modern themes and reflects on the world around you.

Laser 3.14

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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Can you please tell us about your background?

I have always regarded myself as an artist. Graffiti is something I have approached from an artistic angle instead of a rebellious one. To me it was all about me developing as an artist. When I started I wanted everything to be very dynamic, with lots of colours and it had to be really as bright as can be .

People saw graffiti as “mischievous” pranks but I see it as an art form. It is a discipline on its own that you have to master. It is much more than scribbling texts, there are thoughts behind it, techniques and motives. There are also rules. It even has its very own jargon. Graffiti is a stepping stone for much modern art of the present day! Without the graffiti of the 70s and 80s Street art would never have developed as much as we now know it.

What do you mean with graffiti being a stepping stone to Street art?

In the 80s when I just started it was so innovative and radical (extreme), it was not allowed, it was shifty but it was also a new dynamic amongst the younger generation who tried to bring colour to a colourless city.

It was the era of the rise of rap music, break dance, street culture, sneakers and special clothing, a “new” way of speaking mixed with American slang. It was fascinating to be right in the middle of all this. Without everything that happened in America and Europe in the 70’s, 80’s and 90’s I don’t think that the present street art would have come to be as it is nowadays. These decades laid the foundation for the present street art phenomena.

A29



Mixed media
100 x 80 x 4 cm

Price from €900,-

How did you continue on your journey after the 80s?

At the start of the 90’s I wanted to distance myself from graffiti and I started drawing cartoons. I felt the need to position myself as a professional artist, after drawing cartoons I focussed on illustrations and following that I started working on canvas. In the end I applied for the art academies but unfortunately got turned down. Finally I decided to do it all by myself

but soon realised that I had a “creativity blockage” with my illustration on canvas however in the meantime I had discovered writing. I got much inspired by The Doors, Joy Division and eventually I started to read Bukowski, bought poetry books and started to integrate texts into my art. I discovered that I found the texts more interesting than the graphic elements of the job. At a certain moment of it was hard for me to produce new work and I picked up graffiti again. I found some spray cans in the attic and went into town one night. Following that I started to combine my texts into the works on the street and this was something nobody was doing. So slowly I went back onto the streets and left some texts here and there and that gave me such a creative boost that I ended focussing completely on graffiti again.

Do your tags have a specific theme?

It can really go in any direction. The main subjects are often social, political or community issues, but also they focus on love. Often on unrequited love as I like that subject because it is about hungering for the things that are just out of your reach.

What is your favorite tag?

I get asked this very often, “you shine in me” I always find a very beautiful one. One that is very popular is: “Let me know the rules, so I can ignore them” Another favorite is: “Catch your dream and nurture it”.

What are you creating here in The Grand?

I am working on a graphic piece called: “You may enter” because we are in a hotel. The piece has an eye as its center, along the edges I draw small boxes and each box has to become a separate space, just like there is another dimension behind every hotel door.

Where will you be in two years time?

My biggest dream is to have an exhibition in New York. Graffiti started in Philadelphia but New York put it on the map! That exhibition would be an homage of all the original graffiti painters that inspired me. The biggest name in the graffiti scene is Skeme but also the likes of Seen and Blade (with whom I once did graffiti work together) and Quik, who suddenly turned up at a groups expo that I had organized!

What does the pseudonym Laser 5.14 mean?

In the 80's I had various graffiti names and in 1988 I wanted to create a new names that suits me, as a kind of extension of myself. In the end I arrived at Laser as I love science fiction. Then I added Pi5.14. Pi stands for Public Image, this again is a song from the singer of the Sex Pistols .

As a graffiti writer nobody sees you but you create a public image though your work. This is how people see you but also don't see you. It created in my mind a mythical image of all those people. I try to have a cool name that fits this culture.

Didi Lehnhausen

Artist

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How do you like The Grand?

I am very much aware of the history of the building, both its early and more recent history. I think about all the visitors who have been here, of which there have been many! Guests of the hotel, visitors to the city hall and everyone who was there long before that time. Previous guests range from historical political icons such as Maria de Medici to artists such as Karel Appel, whose work can still be seen here.

What is your experience as an Artist in Residence?

I've done a lot of residencies but never one quite like here. In the Ruhr area of Germany where I slept on a camp bed, on the tatami floor in Japan and with artist collectives in Indonesia, all those experiences are of course completely different than in The Grand. I feel totally pampered here. The building is a source of a lot of energy and I have to be careful not to do too much at once because I get so many new ideas. You don't want to waste too much of that energy, so I focus on collecting images, photos and stories. I'll process all of it later in my studio because such processes take time.

Do you always have the end result in mind?

I often have a very clear picture of the end result at some point, just like the moment just before you fall asleep. Then it comes to me in a flash. That image is elusive and I have to let it go, otherwise I'll end up with tunnel vision and will no longer be open during the creative process. I always follow my intuition. I'm very impressed by the windows in this building and the wedding room created by Chris Lebeau. He also worked with the batik technique and you can see the influences of Indonesia in his paintings.

You often use a combination of techniques for your work, and try not to focus on just one medium. Is it really broader than that?

What I find interesting about photography is that it's a sort of proof, an attempt at capturing a representation of reality. If you then look at printing techniques, they're all designed to print that photo as directly and objectively as possible, so that the human touch is removed. In my work, I want to bring back the human touch. By completely disassembling techniques and then reassembling and combining them, I recover the different layers of an image.

A30



Letters
29 x 29 x 0,5 cm



Brieven aan:
Price €250,- per piece

You created a work called ‘Six Lucid Sensibilities’ in 2018, can you tell us more about that?

This is an installation that consists of six silkscreen frames, the actual frames used to make silkscreen prints. I placed each frame in front of a light box, imprinted with a photographic image and painted. The work was shown during Art Rotterdam in a room with little daylight, which worked very well for this installation. My installations consist of different components, a kind of series. I always hope to be able to show them together at least once or twice, after which they’re separated. This has something beautiful about it because they are still connected to each other but no longer in the same space. A bit like a family.

Who inspires you?

There are so many artists who have acted as mentors by sharing their work and knowledge. At the moment I am very impressed by the work of Esiri Erherienne-Essi. She makes beautiful paintings that have a lot to do with photography and the history of images. I think the biggest influence on my work comes from my relationship with Indonesia. Of course, the art world is different there, just like history and time. History goes back much further than here. The country is much older. I was always very aware of the colonial past, since part of my family is Indonesian. Four hundred years of colonial history is huge, and it’s talked about much differently in Indonesia than here in the Netherlands. There is never one clear story or answer because there are so many layers. The deeper I delve, the more complex it becomes.

And what work will you make for us?

I am overwhelmed by all the layers of history that I can find here. Once a monastery that experienced the birth of Amsterdam, it was then turned into a place from which the city was ruled and from where the ships were also sent to Indonesia. This caused huge inequality in the city, which led to uprisings. I think about that a lot and wonder where we’re at now. You can see that many residents are now forced to leave the city and social inequality is on the rise.

What I find very interesting are the visitors who have been here and what they brought with them. This is a reflection of how the city of Amsterdam has never been a place of one culture but of many, with all the diversity that brings. If we see that as a strength, it will make the city stronger. The Grand also feels very different from just any old hotel; it’s less anonymous. If you look out the window and see the canal, you know where you are.

I lose myself when I get swept up in the rhythm of the city and work culture; they’re not rhythms in which I can work. I love my work very much and I have to be vigilant about my own structure in order to create it.

Gabriel Lester

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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I understand you leave a lot in your work open to the viewer's own interpretation. Can you elaborate a bit more on that?

It's easier for me to put into words now because I talk about it more often. We live in a world we don't understand, which means that people have to have some kind of role model or example who does know, a kind of god, wisdom, father or mother figure. People have an important need to be able to deal with or be familiar with a world of abstractions while also existing in a world of concrete things. Consider the loss of a parent, a lightening strike or a house fire. These are all things that you have to find a place for emotionally and, to do that, you have to find a source of comfort and wonder beyond the concrete. What I'm trying to say is that my art teaches people to develop a flexibility of mind to discover that which is not concrete in the world.

How did you come to this?

I have a rich imagination. Both my parents are children of war refugees. Nowadays we have the Afghan refugees.

Imagine that a 50-year-old Afghan man comes here with his seven-year-old daughter and that daughter then goes to university. Well, that's my mother. That child is still too young to have really understood the war in Afghanistan. I grew up in a family that could manoeuvre within society but that also had a very alienated relationship with it. I've inherited that. As a child, you develop a desire to create your own world that's a safe and familiar place. So when you create your own world, which is very much the case with me, your sense of security and well-being is intensely dependent on the ability to keep creating that world for yourself. So where does it come from? I'm someone who has wanted to create a world that is personal, which I shape myself. I make art that people can create themselves and thereby partly become a shaper of life themselves.

A31



Print
55 x 58 x 4 cm

Opvarenden (a.p., edition 2/5)
Price from €2.500,-

How can you be so versatile in your work as an artist?

You have to be able to respond well. I am very good at writing, speaking, editing and composing. The crazy thing is that I don't have an academic background, but I do come from a distinctly artistic family. My grandfather is an art collector and my mother is an art historian and married to a sculptor. People sometimes ask me what I am and my response is that I'm an inventor. In the romantic sense, that's someone looking for something new, something functional or something commercial. I'm just always coming up with things. For example, I often talk about horizontal and vertical development. Horizontal means that you develop new things in addition to what you are already doing. That does not mean that there is a lack of depth, it's just that you are always developing things alongside each other. An example of vertical is when someone leans further and further into the essence of a particular subject. This was the case with my stepfather, who wanted to get into geometric art.

For you, the journey might be more important than the destination. Is there a hint of Buddhism in this?

My father is a Buddhist but I'm not. There is no way to happiness, happiness is the way. I certainly grew up with this, but I would explain it differently. I have a lot of self-confidence, so when I go out I believe in the process and I'm in my element. I'm just not necessarily self-assured. What I mean is that when I finish a project and release it out into the world, the confidence with which I made it is very good but I can still be affected by the reactions of others. The moment it is transferred to the world is also when it becomes part of the world, so I give it away. Certain results are really inspiring for other people and I like that.

Who are your major role models? Or do you even need any?

That changes with age. There are a lot of filmmakers that I really like. The musicians that I specifically find very inspiring are the people I keep looking to because I recognize something in them or their work. If you recognize something in a work of art, you have the feeling that the artwork also recognizes something in you. That's the beauty of it. The artwork recognizing something in you creates an intimate relationship, something I also have with various artists and musicians. Just like in my work, I am very diverse in how I define my intimate relationships.

Boris Lyppens

Artist

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Did you enjoy drawing and art as a child?

Yes, a lot, but I never thought I would do it for a living. I'm pretty outspoken and expressive, so I thought I'd go into theatre. That idea actually passed quite quickly after I did the preliminary training for youth theatre for a year and found it was not for me. I'm glad I tried it because it made me realise that I didn't want to do it. With theatre and performing arts you get very direct feedback on your work, which I don't like.

How did you end up drawing?

I knew that performing wasn't the career for me, but I really wanted to do something creative. Then, at the age of 17, I started studying cultural heritage at the Reinwardt Academy, which was a great degree programme. It was then that I discovered that I liked to make things myself, so I really went for it.

What was it like to be admitted to the School of Visual Arts in New York?

Fantastic, a real dream come true. Keith Haring, Sol LeWitt and James Jean went there, which is bizarre to think about. I was lucky enough to do a four-year bachelor's degree in which I was able to create a lot

of work and then take a gap year to make even more pieces. As a result, I had a fairly large portfolio, which I used when registering for the programme. During my master's I didn't see much of New York because it was quite a lot of work. Everyone comes there for one reason - to become as good as possible. After the master's, I returned with a really good portfolio and then everything moved quite quickly.

Aren't you also inspired by Esscher? Do you want to tell us a bit more about your work?

I think Esscher is technically amazing. I really like the shading and etching. I also think German expressionism is a beautiful style - that raw, unfiltered graphic work made in a graphic studio. I use a lot of water-based ink, i.e. diluted ink or watercolours. It's actually not really painting because I do almost everything on paper. I am inspired by the old Ronald Dahl books.

A32



Watercolor and pencil on paper
57 x 40,5 x 2 cm

Price €650,- including frame

The drawings in them are really amazing. But I'm also inspired by Tim Burdner, a director who makes a lot of stop-motion films. There are a few masters which I have started to delve in very deeply. After a lot of studying and trying different things, you arrive at certain techniques.

I think that ink would be difficult to work with because it can run in places where you might not want it to go. Am I right?

Yes and that's why I like it. For example, children draw really insanely well because it is unfiltered and spontaneous. When you get older, it suddenly has to meet certain standards and technical conditions, which I actually think is a bit rubbish. To answer your question about ink: When it bleeds through, goes in the wrong direction or creates a weird stain, it makes a drawing interesting. That uncontrolled aspect plays on the subconscious. You're distracting your brain into not thinking too much, that's basically it. This allows you to set free the spontaneity of a child in your drawings.

I sometimes see sombre themes in your work, why is that?

I've always had a kind of penchant for anti-beauty. I used to stand out everywhere because I was very openly gay and therefore did not belong to the white hetero culture. As a result, I was bullied a lot but fortunately I had a really nice home situation. I have fantastic parents. Actually, I always preferred people to be openly homophobic around me rather than being two-faced about it. I think that has led to me going against the grain. I am always ready and willing to do that. Amsterdam South is very safe but I also try to find a bit of friction. I like it when people are graceful and embrace it. We are so focused, partly because of social media, on that perfect picture. I find that terribly restrictive. I have pretty deep-set eyes and I really make the most of them in my self-portraits. It makes a face interesting. That perfect picture that we see all day long feeds the anti-beauty in me even more and therefore really provides a boost of inspiration.

Any ideas about what your next step will be?

I'm now working on a series that's going to be my first solo show and plan to spend a good amount of time on that. For that series, I'm creating portraits of people around me. The portraits are very staged, so I also have to think about the décor. I print out those photos and crumple them, which creates creases and makes the photos really interesting. I make a wad of paper and then something happens to that portrait. I look at that crumpled paper while drawing the portrait. I want to create 15 to 20 portraits for that series, after which I will exhibit them. This will take place sometime in 2022, and I'm not really concerned about what comes after that. Bring it on.

Rob Malasch

Artist

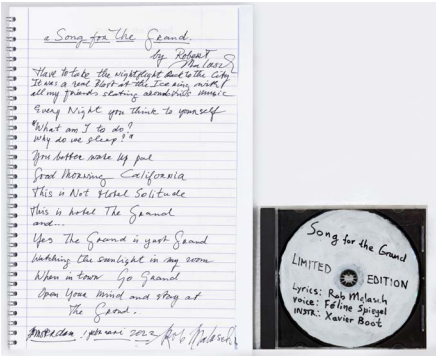
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You grew up in Amsterdam but have an Indonesian background. Is that right?

I wasn't born in Amsterdam but I grew up there. I'm of Indonesian descent and our family fled from Indonesia to the Netherlands when I was five. We arrived in the Netherlands, in Middelburg, a month after the North Sea flood disaster of 1953. My father and sister were not allowed on the boat because my sister had contracted a contagious illness in Indonesia. They didn't arrive in the Netherlands until six months later. At that time, five of us children and my mother lived in one room. I don't understand how we did it but as a child you accept everything. My father had been a technical draftsman at an architectural firm in Indonesia and then had to apply for jobs here. He went to the municipality to ask if there were any jobs available and then got one doing menial work at a hairdresser. He soon figured out that we had to leave Middelburg. Fortunately, we still had an aunt in Amsterdam with a fairly large house. We lived there for a year and a half before we got our own home in Sloterveer. That's actually where I grew up and, as a child, it was fantastic.

When I got a bit older there wasn't much going on around the Slotterplas, so I went to the Rembrandplein where all the action was. I was a bit of a weekend hippie because I was still in school. My parents thought that as long as I could study and I liked it, I should continue studying. But I didn't know what I wanted to do and ended up enrolling at the teacher training college. That's a pedagogical academy. In no time, I became the headmaster in the Westerstraat.

A33



Mixed media

Price €1.000,- including artwork, CD, private live performance and written music score

And when did you switch to art?

After I had been teaching for one or two years, I got a bit fed up with it. I was already studying art teacher training at the Rietveld Academy in the evenings. We were given a movement lesson once a week, which was called dance expression and was taught by Kit Winkel. She came to me and told me that I was a born dancer. She was going to start a course at the theatre school and asked me if I wanted to join her. That's how I ended up at the theatre school.

Did you complete your studies at the Rietveld Academy?

Yes and, while at the Rietveld Academy, I came into contact with a couple involved in modern dance, Koer Stuyf and Ellen Edinof. I thought they were so fantastic that I switched from dance expression to their course. So I went in the theatre direction for a number of years and then worked in theatre as a stage director for 10 years. At one point, I received a letter from the Royal Palace located on the Dam van de Koningin. It said that the Queen wanted me to create a performance for her and her family and guests. I couldn't believe it was real.

Did your theatre work with specific themes?

I made something up each time. I always had a very creative mind and had people around me who went along with it. It wasn't a stage repertoire and I actually painted in the theatre with new things. It was more movement and visual theatre because I had nothing to do with plays. People thought that was great at that time and I had sold-out venues, but I lost interest after 10 years. Usually I discover what I don't want, but then I don't yet know what I do want. I thought it would be fun to see if I could write theatre reviews. Almost as soon as I had thought of it, I received an invitation from Het Parool asking if I wouldn't like to do something for the newspaper. I then became a Het Parool employee and was a foreign correspondent in New York within a year and a half.

Was that also art related or not?

Mainly yes. But once you're there, you automatically get various different phone calls from the editors. I had to learn the trade there. Of course you had to use your contacts there and fortunately I had some. I was able to be hired as a foreign correspondent because Het Parool had received a subsidy for three or four years. After that they could pay part of the amount, but New York was already very expensive at that time. After a while I returned to Amsterdam. I also couldn't relax in New York. As the saying goes, the city never sleeps and there was so much to see and do. From one day to the next, I returned to Amsterdam.

And what did you do in Amsterdam?

I met the owner of four buildings on the Lauriergracht who asked me if I was interested in taking over those buildings. I was interested, but only if they made me an offer that I couldn't refuse. At that time, he wanted 800,000 guilders for all four buildings. I bought them with the help of the bank and started a gallery called 'Serieuze Zaken' (Serious Business). It became quite successful.

The bond between your gallery and the Stedelijk Museum was strong, wasn't it?

Yes, because Rudi Fuchs was the director there and he bought quite a lot from me in the beginning. I would tell him exactly what to buy if he asked, and then he would buy it all. I thought that was pretty funny. I then started renovating the buildings, which was a lot of fun but I became bored again once it was finished. Then I thought, I'll go somewhere else so I can renovate something again. That's what I liked the most, looking for those places. Now I've decided to only do things I like.

Chequita Nahar

Artist

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Can you tell us a bit about your background?

I was born in Suriname and moved with my family from there to Haarlem when I was young. About 25 years ago, I really wanted to travel and explore the world but my parents didn't think that was a good plan. They wanted me to study, which I actually also wanted to do, so instead of travelling I headed to the furthest place in the Netherlands: Maastricht. I went there to study Spanish-French medical interpreter/translation. I knew I loved languages, but after a year it became clear that I didn't want to continue in that direction. I already felt completely at home in Maastricht and I decided to study at the art academy there. After four years of study, I followed a master's programme at the Sandberg Institute in Amsterdam. After spending two years there studying for my master's, I returned to Maastricht. That city is really special to me and I've stayed here ever since.

What are you making for Artists in Residence this week?

I'm making a series of rings and might add some bracelets as well. This jewellery is inspired by the art and gemstones in the hotel.

I'm always inspired by locations and symbolism, which is the common thread in my work. There is so much symbolism in this building and I try to translate that in the jewellery. For example, I look at the pattern of the carpet, take photos of the art and talk to others in the hotel to discover the loveliest spots. I also keep finding new inspirational elements in my room. For example, I make a piece of jewellery from room 742, a piece inspired by the beautiful marble.

That symbolism is also strongly reflected in your Surinamese roots. Can you elaborate a bit on that?

Symbolism is important in Suriname and is often used during specific rituals. For example, when a child is born, we believe it's important that the child is protected and that you give them the tools for the best start in life. This includes certain materials and colours. I try to place symbolism in the context in which I work.

You positioned yourself incredibly well during the heyday of the 1980s. What was that like?

Considering everything that's going on today, I might have been privileged. I could do anything I wanted and all options were open. I didn't feel inhibited and I grabbed that with both hands. I was very curious. I sometimes notice that with the young people of today, the world should be more open but sometimes it seems more closed. There are more inhibitions.

Can you bring back those times in your work?

Yes, in the way I work and by not limiting myself to just one kind of material or art form. I saw and see opportunities everywhere and I take them, which you can see in my mentality and the breadth of my work. It has indeed been a good background for my current position as head of programme of the fine art and design departments at the art academy of the Maastricht Institute of Arts. People sometimes wonder if there's anything I haven't done, but I also had to impose restrictions on myself. I once got quite ill with a double pulmonary embolism. After my recovery I thought 'it could all end in a blink of an eye, so take what you can get but also pay it forward'. I really enjoy passing things on and sharing.

What do you notice about the current zeitgeist of the younger generation when you're guiding your students?

This whole new situation and zeitgeist demand a different attitude from young people, especially within the visual arts. Because visual arts always had a bit of a dogma of 'they're just artists and don't care about the real world'. But today's artists focus on the social context in which they find themselves and how they can contribute. You see a change in what students want; they want a broader scope and more, but above all they want to be taken seriously. You see many young people in the visual arts who want to contribute to society with their work. They work together more

and make connections with other disciplines, which is very important.

Who are your role models?

After my master's degree in Amsterdam, I had a mentor, Marjan Unger, who passed away a few years ago and was one of my major role models. She really advocated for the passing on of art and how we as makers can contribute to society. She always told me to pursue my dreams and encouraged me to pass on my passion and knowledge to the new young talent. For example, after my studies I started in cultural education and I'm affiliated with the Maastricht Institute of Arts of Hogeschool Zuyd, where I pass on all the knowledge I have to support the development of new talent. Passing on knowledge is so important, especially in the art world.

A34



Silver with leather
57 x 2,5 x 2,5 cm

Hanger Ceremony
Price €225,-

Where will your journey take you in the future?

First on the list is to take a nice trip. I'm still affiliated with the art academy and will maintain that connection because I think education is very important. I would also like to focus more on supporting talent development for young people who do not readily come into contact with visual art. For example, I am investigating whether it's possible to collaborate with training courses in Suriname, so that I can stimulate the youth there to become proficient in the visual arts in order to tell their own stories. I'm also working on a number of new collections planned for this autumn, one of which is my solo at Galerie Marzee in Nijmegen..

It sounds like a pretty full agenda. Were you able to relax during Artist in Residence?

Definitely. That's precisely why I am really happy with the Artists in Residence project. My job at the academy is demanding and I'm still a designer and creator at heart. It's fantastic to have the time to clear your head every now and then and get to work creating things, especially at this time. That's why I grabbed this opportunity with both hands. This stay has also given me insights into how I can do more for my students. In Maastricht, I've looked into similar partners who want to welcome students and give them the opportunity to work on their art.

Rosa Peters

Visual Artist

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By trade I am a visual artist, I studied at the Academy of Rotterdam and graduated in the third dimensional style, but soon afterwards I started with oil paintings. My inspiration comes from how I experience space, philosophy and architecture. This is my discipline, my interest. In my own studio I translate that onto large oil paint canvasses which normally take me several months to complete. Presently, being the Artist in Residence I found the idea fascinating to complete one work in a week with the same philosophy my work normally entails -but in this case incorporating the hotel, which also translates to the same philosophy and how we experience the space.

Having read about the history of the hotel, I chose the St Cecilia convent part as this is where it all started back in 1411. I climbed up to the highest point: The bell tower and also went down into the basement to really see the oldest elements namely the original foundation in the cellars of the building. To me it seemed most interesting to see the areas, the spaces that are now no longer visible and to do something with them. The end result is a kind of a “fingerprint” of this space.

A space that is here but which you cannot see with the naked eye? Whilst I was making clay imprints at the bell tower I read “The Poetics of Space” by Gaston Bachelard. He is a French philosopher who covers corners and spaces well and what a corner does to a human. The corners I created are in effect the blueprints of what is called architecture! It is nothing more than a piece of cheap clay but the moment I changed the color to gold it totally changed the value. This way I would find it interesting to also show it inside the hotel or for people to see on display.

The corner, what does it mean? What does it mean in relation to the history of the city of Amsterdam? Why was the convent there in the first place and where are we now? By turning something so insignificant as a corner into life it gets meaning and that is what I aim to achieve.

The book By Gaston Bachelard that you are reading, what effect does it have on you?

The book was able to offer me an enhanced view into something I had been working on for 10 year. I have to say that I found it rather intense as the hotel world is a totally new world for me. Normally I work 5 days a week in my studio but the moment I arrived at the hotel I felt alienated and that is also what the book is all about. As a human being, as a piece of a design, that something happens to you and that it takes time to make it your own. I had that experience in the artist suite, especially in the first 24 hours. I had to get used to the surrounding but it also opened up the opportunity for me to start with a clean slate. By visiting first the chapel followed by the cellars it put me in a totally different mindset to work compared to if I had worked at home.

What if you would have to name your work?

As this is something so small and delicate I should get a very personal name and therefore I think it will be called Cecilia. Not St. Cecilia, the name of the convent that was here before but Cecilia as it is more personal. If you look at something you are more likely to ask “who was that” than when you give it a religious title, this way you are able to let the work be even more radiant.

A35



Plaster Casts
25 X 14 X 14 cm

Room 742
Price €?

Adriaan Rees

Visual Artist

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Didn't you grow up in Amsterdam?

Yes, I was born on the Prinsengracht with a view of the Westertoren, which is why I also enjoy being here so much. Some of my family members got married here and as a child I attended Johan Cruijff's wedding in The Grand. So for me, the hotel really has a personal history.

As a 12-year-old I went to a very liberal school, almost entirely focused on art education. After this school, I really wanted to continue learning and did VWO (pre-university education) at the Montessori Lyceum. This gave me every opportunity to go to university but I also wanted to work with my hands. Physiotherapy seemed like a good combination to me and I worked as a physiotherapist for three and a half years.

What eventually brought me back to the arts was the death of both my parents. I was 28 and had been out of the house for over 10 years but suddenly felt like a lonely child. Then I thought, I'm making other people better but I couldn't help my own parents. I made drastic decisions during that time and had to start over again.



Price €450,- including frame

Instead of a caring profession, I chose the most selfish, which no one expected. I resigned as a physiotherapist, broke off my relationship and applied and was accepted to the Rietveld Academy.

So did that bring your previous creative interests to the fore?

Yes, I had worked a lot with clay from the age of 12 and it continued to fascinate me during my further studies and work as a physiotherapist. Clay has also always been my favourite material. It is shapeless and you work from the inside out. I always draw parallels between how I work with clay and the human body. The way I give a massage is similar to how I work the clay. The work is tactile and sometimes also anatomical. But I know too much about anatomy to use that aspect too much because it's never perfect. There has to be something in the work that deviates from the real anatomy, otherwise I don't like it.

At Rietveld I opted for the sculpture department but clay continued to be my main preference.

You've been to Japan and China, how did you end up there?

I have been to Japan many times to exhibit, work and teach. For an art commission in the Netherlands I designed a park with sculptures and referenced the Ryoanji Garden in Kyoto, but I had never been there. When my design was approved I received 5,000 Dutch guilders to further develop my plan and then I thought, I'll go to Japan. Thanks to good contacts, I still have a really strong bond with the country and have been exhibiting there for more than 20 years, including this year and next year.

As for China: In 1999 I participated in a trade fair in Amsterdam RAI. A Chinese delegation found my work different and alienating in a positive way. A few months later I was invited to an art project and went there. After the art project, I started travelling around China and thought, "the world is still sleeping, but this is the country of the future." It really touched me and I did all I could to be there. I eventually ended up living and working there, where I have a house and a studio. China is my motherland.

You use a lot of different materials, don't you?

It's not just limited to clay and ceramics.

Definitely not. I use a wide range of materials such as plaster, glass, polyester, bronze, stone and textiles. I also work with photography, video and performance. Everything depends on how I want to express myself. I am hugely interested in collaborating with other disciplines and I love working with true craftsmen. Craftsmanship is beautiful. I also love a good plumber. Someone who can do something, make something.

In my work, it all starts with the concept. I could have studied in the ceramics department at the Rietveld Academy, but I wanted to go to the sculpture department to learn to think conceptually and not in materials. I do have a preferred material, but it's much more interesting to think in concepts. And because no one knows and can do everything,

I look for people who are specialized in something but who are also willing to listen to you.

I always ask the craftsmen I work with in China to come and work in my studio. I want to be there with them and to see their mistakes, which I sometimes use. Mistakes also provide opportunities and new paths. That is also true in the human body. I can put it even more strongly by noting that most people strive for autonomy and independence but I like to say the opposite. I strive for dependence. I want to collaborate. I also think it's fantastic when someone does something for me or decides for me. When going out to eat with someone, I really like it when they order the food. I don't have to decide all of that.

Tell me more about using the mistakes? How does that work?

In China, for example, there are porcelain painters who are trained to do something within a very narrow spectrum and who then paint the same thing all their lives and are completely happy with that. I am also convinced that Asians think very differently from us Westerners. If there is someone in China who can paint fish well, he really enjoys doing it year after year. It is often difficult to find people who want to paint something new, because they feel that they are not good enough at it themselves. And when they do it, things creep in that they don't know are not supposed to be there. You can also see this in antique porcelain. Sketches came from the Netherlands to China, for example of a church or a mill. The Chinese craftsmen had never seen a church or a mill and combined it with elements they knew. I think the result is fantastic and not wrong. That's the fun part about it. I think it's interesting when someone steps just outside their safe zone.

How did being here during the COVID crisis affect you?

I really saw it as a kind of retreat. With a whole environment. It's my own city and I have history here. My family wanted to come but also understood that I'm working and want to withdraw. I've invited a few friends over for dinner, but for the most part I'm alone. I thought that was fantastic. You really feel welcome and that's nice.

Sarah Reinbold

Sculptor

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Does the Artist in Residence project do something with your creative process?

Actually yes! I was a bit nervous because I was unfamiliar with the situation and did not know how this would affect my inspiration. While having a tour through the hotel I visited the Marriage chamber, which has inspired many other artists. I was also amazed by the chamber because this is such a great source of inspirational and something that I had never seen before.

Is the Covid-19 situation affecting you?

Yes and no. I graduated in 2019 and immediately there was a lot of interest in my work. I grew into the artist world and I had many exhibitions. Due to COVID-19 it became quiet, which also was a bit of a relief. However, I quickly noticed that it became more difficult to get in touch with people and that you are actually on your own. Luckily my network before Covid appeared strong and had some important clients. All in all, it was something I had to get used to and I had to find my way.

You came from Germany to study in The Netherlands, how come?

Before studying I lived in The Netherlands and worked as an au pair. Ever since I was little, I knew I wanted to do something with art but I was not raised in an artistic family at all. My brother made music which was an inspiration to me. I wanted to do something different and decided that this had to be in The Netherlands.

What is your Art about?

My art is about memories of my childhood and mostly about my mother. It is some sort of tribute to her. My mother passed away in 2013 just before I started studying. During my study I noticed that most of my work was related to my mother. That is kind of logical because she was a very important part of my life which was taken away from me. Through my art I let her live on. Just like other artists who merge their art work with their lives, which I really like.

And how does this work for you?

Especially through my sculptures. Most of the sculptures I made are literally a memory of the past. For example, I made an iron which really reminded me of my mom because she used an iron on a daily basis because we had such a large family.

A37



Ceramics
19,5 x 21 x 17 cm

Zandloper
Price €450,-

At present I am working on a series of plants from ceramics with wilted dead leaves. This also reflects to death which is present in my work. I try to make death accessible because nobody likes to talk about death, but we do all die. "Zwischen Hier und Dort", is the title of my continuously growing installation.

How does color fit in?

That's a good question. I use a certain color palette which is exactly as I can remember of what my mom used to wear. They are cheerful and intense colors. Because my work has a very emotional content, I try to soften it by using these specific colors. It does not have to be all serious. I also like to play with humor.

You like working with ceramics the most, right?

Why do you choose this material?

Especially because ceramics is such a fragile material. I think that is a beautiful translation of what is behind my work. The material is just as fragile as my story and my memories.

What are your plans for the future?

I am in the process of applying for a grant from the Mondriaan Fund. I hope to use this fund to extend my studio and to really be able to focus on my art. Next to my study I had to work a lot which is distracting. I would like to focus on my art which makes my work more powerful. Furthermore, I would like to add a new layer in my work. What comes after death and what the future of my mum could have looked like. That is a very nice next step in my work.

Who are your main inspirers?

Especially Louise Bourgeois. As from when I was little, she was the first artist I found inspiring. Mainly through her story and because she takes along her traumas and her life into her work. I like that the most. Because of her I always know I am on the right track.

Joris Ringers

Painter

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Can you explain what you mean with “the hidden possibilities” in the art of painting?

I attended the art-academy of St Joost in Breda and graduated in the fields of painting and monumental design. Within my work I try to stretch the boundaries of the art of painting, which is my medium, and ask questions like: “what is a painting” and “what are the criteria” a painting has to abide by. Within this process the original ingredients like linen, paint or stretcher are the starting point of the work. This way I try to break the mould of the two-dimensional surface of the painting. This results in spacious, often sculptural works.

In contrast to photography and graphic-art where you can duplicate things and make multiple print runs a painting is always a unique image. To touch on this uniqueness, to undermine, I once had a painting that adhered to all criteria’s finished in rubber. Because of that I had a print of the painting. Following that I, like a type of Tupperware, I started to duplicate in polyester.

Although still very recognizable, you are able to see the linen structure that appears from underneath the paint and that the thick layers of paint, as it were, drip off the panel. This way a series of identical paintings originated with the title “Tupperware painting”. After that I also created moulds out of linen and had them poured off in paint whereby the “carrier” and the “medium” as it were fused and adapted each other’s intrinsic qualities.

Afterwards I started to also pour the paint on different surfaces, for instance on glass panes, which is what I am doing currently in The Grand. As this is a smooth surface, the paint will in first instance set on the glass but after the initial drying I can peel off a fleece of the paint. In the meantime I can also add text or cut out particular patterns that thereafter can be filled with another colour of paint.

A38



Mixed media
51 x 51 x 2 cm

Price €2.000,-

Joris Ringers

This is what I am doing up until today, although I am not so strict in the executions. Whereas initially I set off with a pre-set plan I am now more able to leave things to chance and to integrate it into my work. At a certain moment I actually enjoyed it when things went wrong. In the beginning the works were quite clinical, I tried to execute things as perfect as possible but over time I became more relaxed and when things went wrong I actually accepted this as positive. I know that painters in the olden days always added a type of imperfection into their paintings as only God was perfect!

What brought you to participating with the Artist in Residence project?

I did not want to start with a pre-set, outlined idea. I wanted to let myself be guided by where time takes me. Normally I work from a pre-set plan, in principle the image only has to be executed. In this instance I did not want to do that. Instead I wanted to make decisions during the work process

The thing that assisted me in this process is that here I am not surrounded by all the art that I am confronted with in my own studio. This does have a certain influence when it comes to making certain decisions and can be a hindrance to allow for new things in ones work. For me this is the perfect moment to research these type of things.

For instance: I am not interested in my own signature. That personal signature that many artists are looking for is what actually I try to exclude.

Why is that? You would think that you want to make your own mark on your work?

I look for the essence of an image and a very specific signature can distract from that which can potentially lead into being seduced into “dressing up”, a certain frivolity, things that do not interest me and often distract from what my work is about.

My work is about painting and the art of painting whereby I often fall back and reflect on works from the history of art. This has let me into making works of art that are inspired by artists that I admire and to whom I can relate in a certain way like Mondriaan and Fontana.

As the starting point for the work in The Grand I wanted to do something with the drawings from Warhol. To try to cut them out of the paint. To see if I can add some kind of figuration in my work. On the one hand I find his drawings beautiful, which is triggered by the directness, the straight line and on the other hand this choice has a practical side as I also have to be able to reproduce. It is difficult to cut out very complicated drawings.

The execution really requires patience and in essence is an unusual procedure as it is as of many different techniques that overlap and come together. The cutting, gouging in the paint reminds me of the making of wood or linoleum cuts.

So, also the fact that like with a graphic design, I work “backwards”. Normally you work from back to front, you start with a sketch and end with the finishing touch and vernissage. In my case it is exactly the opposite: I start with the view side.

How are you enjoying being our guest?

The luxury, the care and attention on the team is natural. Sometimes I find this somewhat uncomfortable as I am not at all used to this, but one has to surrender to it which of course is very enjoyable.

What it reminds me of is, as I used to work in different studios in the opera. There it does not matter if you see it or not. It is all about perfection even if it is only seen for like ten seconds. Everything is very precise.

Arie Schippers

Painter and Sculptor

*This artwork will be auctioned on the website from
Christie's Auction House' from the 3rd of November.*

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How did you develop yourself from painter to sculptor?

First, I started as a painter and later I grew into sculpting, which is almost the same if you ask me. If you are able to draw you can also sculpt. I learned the sculpting skills just by doing it. I am not really a cutter because for this you need a lot of technique, which is not my cup of tea. What you can do when you are not so strong in modeling with clay. I have used different kind of materials in my work. From wax to plaster, to epoxy and later polyurethane. Whilst working with all those materials I found out these are not the right materials to work with when you have asthma. The material I can work with is plasticine, which you can use to make bronze castings. Besides this I also stopped working with oil paint because of the harmful gases. Nowadays I only use acryl and plasticine.

Does working with acryl change your painting technique?

Luckily yes. I would have never discovered the way I paint now with oil paint. The characteristics of oil paint are so different from acryl. Oil paint is so hard to remove and very filthy.

It took a while before I discovered the advantages of acryl. The biggest advantage is the fact that it is less harmful for your lungs and that you can easily remove it from your brushes and you can use it in different kind of ways.

In 1977 you won the Prix de Rome for painting.
Did this cause a breakthrough?

I won this prize for three paintings which I made when I was still in my fifth year at the Art Academy. It was

A39



Oil on panel
54 x 44 x 4 cm

De Boomgaard
Price from €1.250,-

common to have candidates that just graduated from the academy. It did not cause a breakthrough because when I graduated, I first needed to let go of school. I started to develop myself as an artist instead of a student. Although several galleries showed their interest, they could no longer follow my development of that process.

How do you proceed?

I do not engage in realism and I hardly work by observation. It all comes from my head. I have worked a lot according to reality but what I get out of my own fantasy is much more interesting. This also has to do with the fact that I have the talent to start working on a project without knowing what it would look like. Only in my head I know the outcome. I have this talent ever since I was 14 years old and I can use this any time of the day.

What are you most proud of?

The proudest makes me the Nelson Mandela Monument in The Hague. To create this, I watched many movies from Nelson Mandela. As soon as you start you know the whole world will be watching you. It was a very difficult process but I finished it and it even made it in the newspapers in Japan. Besides this the monument of Prince Willem in Dordrecht is also a highlight. This monument was made for the Prince Willem the First Remembrance Foundation who appeared to be a very pleasant client to work for. Willem of Orange was revealed in the presence of Princess Beatrix and she was also very pleased with the result.

How did Covid-19 affect you?

It was great because I was able to work in isolation for two years. It gave me so much concentration. Apart from the fact that at a certain point of time I wanted to see some people it was a disciplined time.

Who are your examples?

At preset my examples are Picasso and Velázquez, but this does change once in a while. If you would have asked me last year I might have named someone else. It changes because I am quite fickle myself and I often need to rediscover myself. I love to see how Picasso goes from one phase to another, because I act like that as well. I also see his accuracy, which never has a moment of doubt. His work is so unique, everybody recognizes a Picasso.

Where do you want to be in five years? What are your dreams?

My dream is that I can continue working quietly in my studio. At present it is all happening naturally and it is all about producing art work. In five years, I hope to have created many more beautiful art objects.

Mae Smith

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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Has being our Artist in Residence had an impact in your creative side?

I want to let the surroundings inspire me and how I feel in the space. When I travel I generally stay in an Airbnb, which is someone's private property or in a budget hotel which is designed to be as objective and impersonal as possible!

The Grand has a certain aesthetic. A space has a lot of impact on how you feel. I also think that a hotel is a crazy place because you know that strangers have slept in the same bed before you but there is no trace of that to be found, though I do think that one way or another you feel that. When I arrived here this was the first thing that fascinated me. I think that I now want to make a work of art which is connected with the idea of strangers.

In which direction are you thinking?

At the moment I am still in a period of my life in which I experiment with different materials. I enjoy combining 2D and 3D. Currently I am working with faces.



Photowork on carton
119 x 84 x 5 cm

Price from €250,- per piece



I created a sort of head which is not necessarily human but it is clear that you can identify it as a human. That is also my thought when I think about a stranger. At the moment I am making a digital version and when that is completed I will re-draw it. This way you get the combination from digital to analogue. It works in reverse of first drawing something and then making a picture of it. I create something digital first before I make it for real.

Which art form suits you the most?

Currently I study at the Rietveld Academy. I am in the base year which is the year where you do everything. Next year I have to pick a specific direction. I think I will chose graphic design because it is something I want to learn, as it is an area in which I am not yet very accomplished.

Mixed media is what I am doing now and I am still searching for the final shape. For the process I use my laptop and 3 D programs and afterwards drawing and painting. I like it when something looks as if it is real but that is also the beauty of the digital world. It can never be real and it is never the reality. If you want to create something for real it really should be perfect but to make digital look realistic one should not really make it perfect. The imperfections that you can apply with the digital medium I find most interesting to emphasize.

Does your work always have a meaning?

For instance: do you air a social of cultural opinion?

Art always appealed to me because of the physical elements of it and I simply enjoyed drawing. Now I try to do research before I start something. I am still really trying to discover the world which on the one hand a bit selfish as I am working on my own personal development and on the other hand I am also trying to figure out how I see the world. That I am now, for instance, working with digitalisation is something of the new generations. Sometimes I find it difficult to indicate for whom I make art and whom do I support with it. At a certain moment one has to accept that art is often about self-reflection and that that is reflected in the pieces. In that sense I think that everything you make is subjective and that you can never make something that is completely impersonal.

Who inspire you?

My inspirers change often. For instance, at the moment it is Anne Imhof, she creates very interesting things. I find people that push the boundaries fascinating like Marina Abramovic and the works by Jordan Wolfson. Jordan Wolfson appeals to me as I believe that he is excellent in being able to trigger people's minds with his works. This is also because he as a person is a very strong character.

Do you come from an artistic family?

I was born and raised in Amsterdam. My mother is Dutch and my father is Welsh. Being artistic flows strongly through my family. Both my grandmothers painted a lot and have a gallery. My mother also paints a lot and is an interior architect. My father is a creative director used to do a lot of drawing and painting back in the days. The artistic world has always been very normal to me. I could not imagine a life without art. When I was a child we visited many museums and when I became a teenager I also went very often with my girlfriends. I do think that everybody has a creative side but if you give that a lot of attention than it becomes part of you and it does turn out to be norm. I very much grow up with paper. Drawing was always the thing I enjoyed doing the most.

Where does the fascination for faces come from?

I have always been very fascinated by faces because I really enjoy drawing portraits of people. I have never looked at a face or body as ugly or beautiful. It is simply so very interesting because it is always different. Since I am working digitally I view objects differently as you now have to make a design first and afterwards add the details. In a way everything has an abstract form. A face is very organic but the moment that you create a face digitally you have to look at a face in an abstract way.

With a digital object you create it and maybe it is 3D or flat but then you have to add things like light. Light has a huge impact on how an object looks. Texture also has to be added. With digital you can for instance make a table look whether it is made from metal or not. I have discovered that the best way for me to work is when I have structure. Structure in the sense of time and an idea. As Artist in Residence it is difficult to have a structure as everything is possible. That is why I wanted to give myself a framework: I work in a hotel room and that qualifies as the structure and I work here with that thought process in mind!

Berend Strik

Visual artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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How did you grow into the artist that you are now?

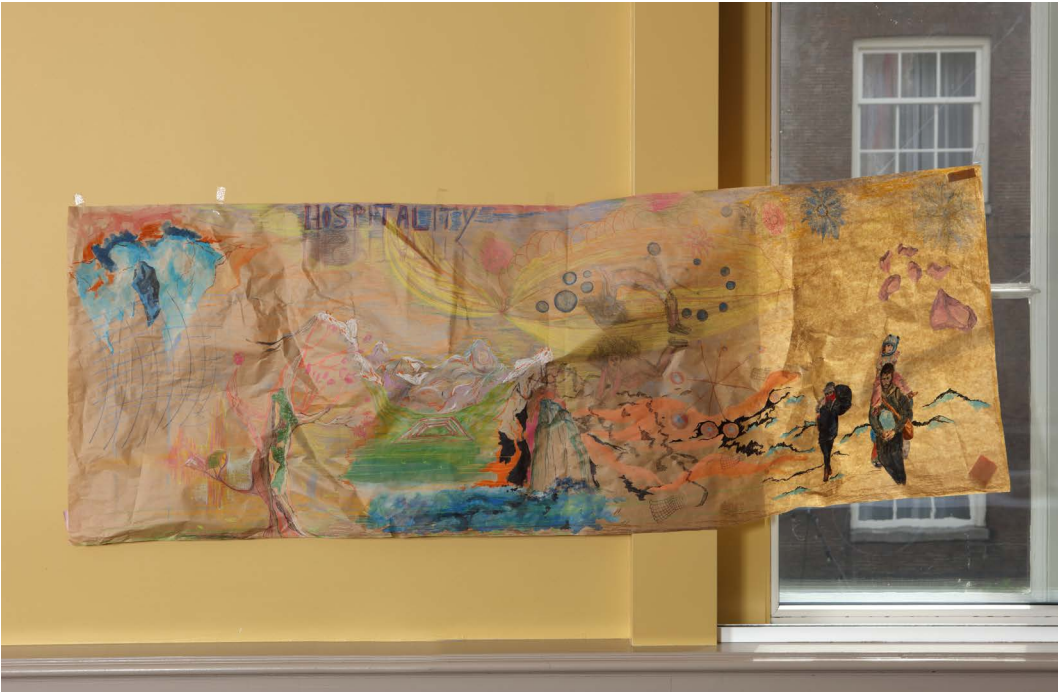
Berend: For me, art is a way to survive the reality of the world because it is hard to deal with reality sometimes. At the age of thirteen, I felt extremely unhappy since my parents were just divorced and I prayed to God to bring my mother back. That was the moment I started creating art. I was saved by my teacher who gave me a private studio at school where I could just be myself, making drawings and selling them. I was mainly occupied with drawing portraits of babies in exchange for cigarettes for example. I found myself again in art and the study of art.

So, your interest in art started around the age of thirteen?

Berend: In a way, yes. Together with my stepmother we started creating our own encyclopaedia. We collected magazines and added all those magazines together into an ABC, which took several years. As a kid, I was particularly interested in the back of the covers with different images of art forms like impressionism, expressionism, cubism, going back to the cave paintings. After graduating from high school, I wanted to join the art academy and applied. However, they only

accepted me for the evening academy. I was upset because I wanted to join the day academy and that is why I decided to study at the teaching school. Very funny is that a couple of years ago, they asked me to become a teacher at the art academy who did not accept me. I told my students: “You are looking at a teacher who did not got accepted to join this academy as a student himself. You can see that things in life can totally change.” Now, I’ve been living of my art now for over 30 years and I feel very privileged. You need to work hard and be active on all kind of levels in order to survive in the world of art.

A41



Mixed media
90 x 270 cm

Price from €1.500,-

What projects did you recently work on?

Berend: Well, I recently had a show and a gallery in Amsterdam which went very well. However, the plan for 2020 was to have a shows in Paris, London, New York and Brussel which unfortunately all got cancelled. Those shows were all build on moments; now that the moments are not there anymore, you have to recreate it. I have to work very hard to recreate those moments and it feels like I have to start all over again.

How would you describe yourself as an artist?

Berend: I work a lot with photography since it is part of everybody's life. I mean, everybody has a photo of their grandmother or themselves as a baby. In the beginning, I used photos from magazines to create art and 23 years ago I started making the photos myself. What triggers me is that a photo is an image of something that is not there anymore. If I take a picture of you for instance, and I look at it tomorrow, it is different. I work with these imaginary moments, and add extra layers to it in terms of textiles to make it physical again. In that sense, it is about playing with time, reality and an imaginary world becomes more visible. This art form works really well internationally.

Antonia, you are from Germany. Do you see differences between Germany and The Netherlands regarding working in the cultural sector?

Antonia: What I see from people that I met during my studies in dance is that they started their own projects and founding their own small companies. Germany is a bit more stoic which makes it harder to enter the art world, but once you have entered, you can slowly build up something. Here in the Netherlands, I feel like you have those small moments and if you lose the moment, you have to rebuild everything. But I am working in the performing art sector, so that is also different from the visual art sector.

Antonia, could you tell me some more about how you combine visual art such as painting with dance?

Antonia: I come from a family of painters: my grandmother, aunt and dad were painters. Let's say that there was already a place for painting within my family. I also used to paint a lot when I was a child and I wanted to become a comic drawer. However, it was hard to get into the art academy and my dream to become a comic drawer faded away. Since I used to dance a lot, I decided to become a dancer instead. I was really excited about performing on stage and that is why I decided to study choreography. When I was twenty years old, I worked at really great places which encouraged me to focus on performing art and working with my body. I realized that how I see choreography is more about looking at the stage as a potential canvas. Berend mentioned already that he tries to bring something alive by adding extra layers, I think I do the same.

Can you tell us a bit more about the art you are making for the artist in residence project?

Antonia: We started with a number of rehearsals in the studio because I wanted to share some movement practices with Berend. First, we thought we would work everywhere and in different spaces in the hotel with some objects that I brought. But now we focus more on making drawings together.

Berend: Correct, we did four or five sessions in which I basically tried to learn more about performing art. Then, Antonia came with a picture of refugees from Belarus at the Polish border which is a big topic now. It inspired us and we started drawing.

Antonia: It just happened. This place is so historically charged and that is why we thought: let's make a painting that is about the future history, about the world how we want it to be. And as we paint this refugee picture is turns out to be about a family. They all of a sudden entered the painting that we were painting. We discussed it, like who are we to draw them there? Does it help them? It is also ethically problematic to draw them here. Now I see it more in a way as if this family entered this place, this beautiful hotel. I think that is good because although this is a very protected, beautiful place, this reality exists here as well. You cannot escape from reality.

Babah Tarawally

Author

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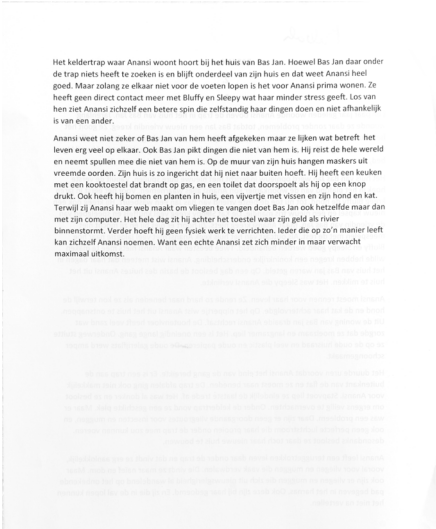
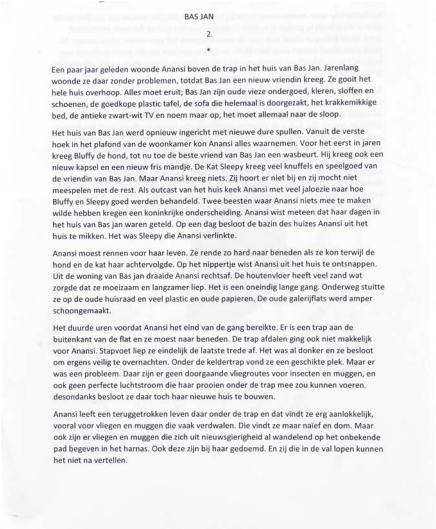
What was your motivation to participate in AiR?

Currently I am writing two books. The foundation: “Fonds van de Letteren” awarded me a scholarship. Part of the scholarship was to go to Greece but that was not possible due to Covid 19. Instead of travelling to a “residence” abroad I by chance was approached to participate in the Artist in Residence program for a week at The Grand, hence I am here now. This way I can write for an entire week and distance myself from my familiar environment and find inspiration. It is very motivating to be here and to meet new people and not to be stuck in one’s usual patterns.

What type of book are you writing, can you tell us something about it?

I am writing my first children’s book. It is about a spider, but in fact it is all about the Ubuntu philosophy “I am because we are”. The importance of the community, me as a part of we. Because of the individualistic Western system I also want to write something for children whereby they learn that “we“ is important as children so often are raised as an individual: the, I, I, I feeling.

A42



Price
€50,-

In the book I write about a spider which is always alone as a real individual. The spider is always busy with being clever trying to catch the other small animals. The Anansi stories in Africa are about a spider, he is a greedy spider who only thinks about himself, only about “more, more, more” for himself. It is also a story about the society we are in, we have to return to a collective, to the “we”.

Can you tell some more about the Ubuntu philosophy?

On the African continent it is not about how long you live but how you live. Death is part of life. In the Ubuntu philosophy you have the unborn, the living and the living dead. They are connected to each other, a circle! When someone is dead they will not say that that person is dead but that that person is now part of the living dead. This way people are less afraid of death. They say: “When it comes, it comes”.

What is the other book about that you are writing?

My other book is about masculinity. It is about my own transition from Africa to here. How I transformed. What it means to be a man and what that is like in the Western world.

What did you experience this week in The Grand?

The lesson for myself is the historical context of the building and the hospitality that I feel this week and see and notice. This is very important. The first time I heard about this building was during a Black Heritage Tour. I find it important that not only the good and the bad side of the building are shown but more so the transition over the years. Culture lets a country grow. A country that does not respect culture and artists shall not grow.

For me, as I mentioned before, the hospitality that I feel, see and notice is important. I had not expected that this building in the heart of Amsterdam would radiate so much hospitality. I see the building as a kind of coconut, you really have to try hard to get to the juice of the coconut. The coconut tree can mostly be found on beaches. It is very protected but still in the center.

Djaro Taribuka

Designer

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How are you doing?

I am doing well. I am rather impressed with how things are in the hotel. They address me as Mr. Taribuka, I get offered champagne with breakfast and the toilet seat is heated! This is a far cry from my daily life but I for sure can get used to this, even if it is only for a week. Everybody is interested and asks me what I am doing. Friends and family are also curious. There are so many impressions but at the end of the week I have to present a wonderful artwork.

What are you creating as our Artist in Residence this week?

I am building a scale model of a treehouse. When I graduated last April, I started a business together with two friends, Designstudio UKU. We have a workshop in Amsterdam-Noord but still no office space yet. The scale model that I am creating is a representation of my very own dream office. It is rather personal, and there are two things that I will for sure use in the design: one, a wooden frame which forms the interior (of the inside) and construction. Secondly, corrugated iron sheets to aesthetically use as cladding and to emphasize the round shapes of the treehouse.

It is most appreciated that I am given the opportunity this week to escape daily life and completely focus on one thing only! Inaccessible to the outside world for a moment. This is exactly what the treehouse symbolises that I am creating right now.

A43



Mixed media
78 plus 166 x 100 x 52 cm

De Boomhut
Price €700,-

How do I recognise your work?

This is hard to really define, it is usually with an outspoken design structure or use of certain materials. Currently I am still experimenting a lot and discovering what it is that I find important as a designer. In first instance I always try to create art that gets noticed, I want to tell stories with my work and try to stimulate different senses. The experience of the users plays often a vital role, with unusual designs and applications I try to offer them the possibility to escape the daily grind.

Every project is different and has its own shell, shape, material and story. I find working with semi-finished products interesting to use as their attributes are often most suitable for applications which are not obvious at first sight. Often, with minimal changes and effort, one is able to create a complete new image or function. Besides that, on many occasions, semi-finished products have often hidden but beautiful stand-alone shapes that are often overlooked. I find it a challenge to search for these new applications and hidden shapes and use them in my designs. It probably explains why my work is often rather minimalistic. I try to keep it simple and aim to go for the pure essence without all the fuss!

Where did you gain your experience?

I spend many hours at different workshops of interior designers, set builders and visual artists. For my graduation project I created under supervision of ATM where I did my internship. They create imposing things: It is straight away complete, it is art that you are unable to miss.

ATM consists of three artists based in Amersfoort: Antal, Thijs and Marisja. They create works that are in between visual art and architecture. From very refined scale models to colossal structures. During my traineeship I experience a lot and experienced what it was like to get total freedom and be able to lose yourself completely in one's creative process. I got a 10 for my graduation. Tonight I celebrate my virtual graduation here in the hotel with 3 friends.

How would you like for others to see you?

HAHAHA, That is a good question. That isn't something I have given any thought yet. I would like to be seen as a designer in the widest sense of the word. I have not yet finished experimenting by a long shot but do know already that I want to stay active in the design world.

Ruth van Beek

Artist

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How do you like being our Artist in Residence this week?

It's rather nice to be out of the normal home situation for a while. It could get a bit hectic being at home with the whole family. The studio is also next to the house, so it was intense. That first day here was a gift – just being able to read a book and do my own thing. Yesterday, I spent about an hour and a half in the wedding hall with the work of Chris Lebeau. It's brilliant to be able to enjoy time alone with a work like that. As an AIR you can really take the time to have a proper look at it. It's also been a long time since I've been to a museum.

How do you view other works when you're in a museum?

In a lot of different ways. I look for the maker's hand in the work – how it's made. That's really interesting to me. Initially it is not necessarily about the symbolism but about the small details, the maker's signature so to speak. Take that mural by Lebeau; I look at it and see that it was hand painted, the colour and paint. The colour that shines out at you, the combination of colours, the speed with which it was made. To be able to grasp that from such a monumental

A44



Photo
21 x 50 x 0,2 cm

Price €150,-

work is very impressive. It generates a sense of closeness to the person who made it. That's what I've fallen very much in love with in my work.

You often work with photos as a basis and then process them into a new work in which you insert something controversial. How did you come up with that?

I work from a large image archive of existing photography. It started with amateur snapshots and old photo albums and then expanded with newspaper and magazine photos from books and printed forms of photography. I use the archive as a sort of sounding board, as a catalyst for new images. I take everything out of its original context and create a new context for images. This is how things can suddenly seem quite similar even though they're not similar at all. For example, a photo of a rough diamond actually looks the same as a large hailstone. In photographic material it becomes the same. I think that's a really fascinating aspect of photography. It can be a great equalizer. It can give birth to new things. I am intrigued by aging, poor quality prints, which amplify that effect a lot.

Because they are also incorporated in printed matter with a grid, or with a certain format, or they both turn yellow, they become the same material. And of course there is another layer to the process that I really enjoy – cutting out and collecting the images. That's the starting point of all my work. When I make a collage now, I often come up with a part of it. I also often add a painted layer to the photography to re-emphasize that it is a physical object, to reinforce it.

So one project evolves into another a project?

That's right. My intervention with the image creates a new situation. That's what I started trying to do and you can see the different stages of success and failure. I think that's interesting and I seek that representation of practice and failure. It is precisely through trying and failing that something new is created.

Why do you use so many books from the 1950s and 1960s?

There was just so much that was beautifully printed and photographed with a lot of thought and attention. When a flower arrangement was photographed, it was done in the most beautiful way possible. It was done with a certain kind of care that you don't always see nowadays. There is a sort of sobriety in it and really beautiful colour schemes. I find that very attractive. It was a time when colours were very much celebrated.

What are you making for the Artist in Residence now?

I don't have a concrete idea yet of what it will be. I'm quite interested in the murals, which I'm now reading about and looking at closely. I am drawing and colour researching the two murals by Karel Appel and Chris Lebeau, as a kind of starting point for myself. I'm really a studio artist in my own studio. Being here is all about the preliminary work, collecting impressions and material. I'll create my actual work later.

Do you have very artistic parents?

Have you always known you'd follow a creative path?

My father is a major art lover. He took me to museums and the art library, where I could also choose something. Glass and ceramic pieces. I wanted to go to the art academy from a young age. When I was eight I shouted 'I'm going to the Rietveld Academy!'.

Who or what inspires you?

A lot of things inspire me. I've been reading a lot lately. The genre doesn't matter. I recently discovered Olga Tokarczuk's books and they're really fantastic. I've been reading Edmund de Waal's latest book since I've been here at the hotel. It's about how people interact with objects, which is also relevant for a historic building like this.

Bas van Beek

Artist and designer

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What are you making for the Artist in Residence project?

I'm designing a cake and have also designed some chocolates. I've been in contact with your pastry chef Abishek Ghosh for this. You have to take many factors into account when designing and making the cake; the proportions must be just right. I have experience with moulds but I keep in contact with Abishek for all the specific patisserie aspects.

Do you have experience with designing cakes?

I once designed tiles for an exhibition, and it seemed like a nice idea at that time to make chocolates from these tiles together with the project leader. The designs turned out not to be suitable for that but something larger such as a cake was technically possible. oldbrothers from Wijchen made the silicone moulds and Pinkie Patisserie in Eindhoven made the actual cakes. It's a nice bonus that the artwork can be eaten in addition to being in an exhibition.



Print
29,7 x 42 cm

Grand Choco
Price €450,-

What kind of materials do you normally use in your work?

Everything really. It differs enormously per project. I worked with glass and ceramics for the Kunstmuseum and with plastic aquarium sculptures for the Museum Boijmans van Beuningen. The latter is a long-term project where the museum's collection is for sale outside the museum itself in the Afrikaanderwijk neighbourhood of Rotterdam. I am currently working in the Textile Museum to develop several jacquards following designs by Gunta Stölzl from 1928.

How did you become so incredibly versatile?

That was a pretty common trait at the beginning of the 20th century. Take Frank Lloyd Wright and Berlage, for example. Berlage not only designed buildings but also their furniture, lamps, display cases, tableware and door handles, all sorts of things. Wim Crouwel made a distinction between the fine and applied arts. Benno Premsele was an activist on this matter and argued for the abolition of the liberal and applied arts.

I'm somewhere in between. Decoration is often still seen as an eyesore that needs to be removed or at least repainted with white latex, a consequence of the ubiquitous Modernism. As a designer/artist I don't see a hierarchy in the use of different media, everything matters.

Have you been busy during COVID?

I'm actually quite busy. At the time of the first lockdown, I was working on three different exhibitions with three museums simultaneously in collaboration with each other as a three-parter. One was the 'From Thonet To Dutch Design' exhibition for the Stedelijk Museum. They invited me to create the design and some interventions based on historical designs. Then there was 'Oog in Oog met Klimt' (Eye to Eye with Klimt) for the Van Abbemuseum, and 'Death and Fire' for the Kunstmuseum, which was an overview of all my glass and ceramic works of the past 15 years including the reference material. So, it's been a busy time for me during COVID. It was a relay race. Then the Boijmans also came in between with the Boijmans drive-through, which they managed to put together in just six weeks from the initial concept to realization. The museum was temporarily placed in Ahoy, where you could drive through in your car. In November, all these recent exhibitions will be coming together in the Wolfsonian-FIU museum in Miami, as a series of small auxiliary branches.

Do you ever set up exhibitions with other artists?

I work with illustrators, former classmates and former students. For the Van Abbemuseum, I worked together with Ruben van der Scheer, who created an old music box out of wood. I mainly study the work of deceased artists. With such a new presentation, the work is sort of revived. In the Stedelijk Museum, for example, I digitized Dagobert Peche's wallpaper in the collection and merged it with a second design and then covered the entire room with it. You could just exhibit the original roll of wallpaper but then you'd have no idea of the cultural production of that time. You get a better understanding of how exceptional it was at the time. The value is now in the digital file and not in the wallpaper itself, so in 100 years a room can be wallpapered again without the wallpaper itself being 100 years old.

What is your signature?

My work does not have a fixed signature, nor do people recognize my work by the style when they see it in a museum. Many artists look for a common thread, whereby the next work must resemble the previous one. Or they fear that if they do something different, it won't look like their 'own' work. I think that's also why I'm asked to do this kind of project. I'm not stuck on certain aesthetics. I base each work on a different collection and historical artworks, which together become something new.

Do you work according to a major role model or an inspiration?

I don't limit myself to one designer, but there are designers and styles that are on a similar axis. They build on the cultural production of the past 2,000 years and strangely enough still refer to classical antiquity. The concept of Gesamtkunstwerk comes from Richard Wagner but can just as easily be seen in ancient Egypt. William Morris, Joseph Hofman, Frank Lloyd Wright and, here in the Netherlands, Berlage, Theo van Doesburg, Verner Panton and Sottsass are all on the same line with their work.

Have you had a big breakthrough in your work?

The moment it really took off was after the exhibition in the Van Abbemuseum about three years ago. After that, I was approached by the Van Gogh Museum. I can still remember a specific week when I had an appointment with a different museum every day. That's when I thought, 'oh, now something special is going to happen'.

What is your big dream? What else would you like to achieve?

Quite honestly? It feels like I'm almost there, yet simultaneously like I'm only halfway there. I would like to design a building, a train carriage or the set of an opera.

Juul van den Heuvel

Artist



A46

Clay
25 X 18 X 17 cm



Price €150,-

Sophie van der Stap

Writer

→

What is your general impression of the hotel?

I am originally from Amsterdam. My parents as well as my sister got married in your marriage chamber. It is so much fun to be a self-willed writer from Amsterdam and to stay in your suite for a week. At first I did not like the idea so much because I am very attached to my own desk and my mental thinking room, but it turned out to be a great gift to be in this bubble for a week. I really appreciate the idea that you want to support writers and artists and offer them a platform for their work.

What do you work on while staying with us?

A small book called *The girl and the Shark*. It's my first book that I publish myself, on the one hand because my publisher can't do much with the shape and on the other hand because with the revenue I want to help little sharks. I do this in cooperation with the Sea Sheppard organization who commit themselves to the overall protection of sea animals. The story is based on a shark expert who lives on an island in the Bahamas. There has always been an environmentalist in me, and it feels very good to be able to do

something through my work. With my book I hope to encourage people to make other choices in the supermarket. Only a few people know how bad the situation in the sea really is and that by eating fish we also contribute to the extinction of many shark species. The consumer that orders shark-fin soup is not the only problem anymore. Half of the sharks die because of bycatch in the nets of the terrible fish factories on the sea. So what, you may think, but sharks are on the top of the food chain. With shark populations at risk of extinction, many other fish species are becoming extinct, and this not only influences our choices at the supermarket, but also directly affects our quality of life. It is a small book with a very important message.

How did you get to this topic, and how did you meet this woman?

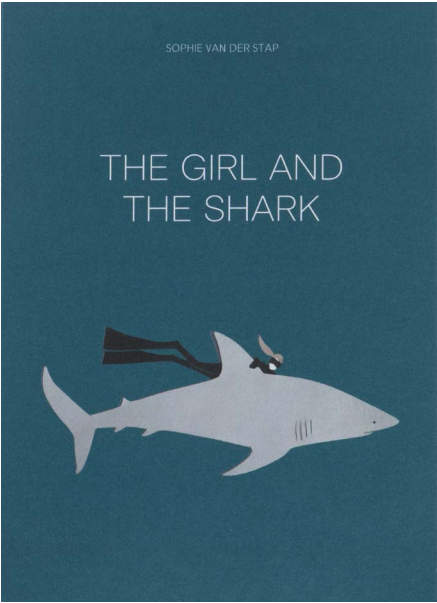
Some stories are the result of an idea that keeps on coming back regularly and that apparently needed that time to shape itself. And then there are stories that are very clear from the beginning. Perhaps, in the form in which they come to me, bring clarity to an already existing idea. *The Girl and the Shark* is such a story. As from the first moments I saw the images of the divers and free divers with sharks and whales, I knew there was a story in me about a wordless world, and that a girl and a shark was the setting. A wordless sea, a girl, a shark: *The Girl and the Shark*. I wanted to write about a wordless world, because I myself, in the wordless, encountered so much truthfulness. I knew that the main character felt more at home in the sea than on shore. The only thing I needed was a shark expert who could answer all my questions and an shark dive to be able to write the story. I got my PADI and I contacted shark hero Christina Zenato who I already followed on Instagram. To my surprise she answered and a few months later, with PADI in hand, I was on a plane to visit her. That specific jump in the sea appeared to be a new chapter. I felt at home in the wordless and amongst the sharks in a world where this was all there was.

While diving Christina often runs into sharks who carry fishhooks in their mouths. She takes away the fishhooks and saves their lives. The trust she has built up with these animals and the way she speaks their language appealed to me. Sometimes, after removing the fishhooks, other sharks with hooks in their mouths come to her who not even live in that certain area. There is some sort of communication amongst them. A mutual trust. Some of these animals even put their heads in her lap.

I have always written from the question what it is to be human, to exist. I keep on researching this question through my novels. However over the years my search widened and shifted to life beyond being human and also beyond the world we see and know.

In my next novel, which will be published in 2022, I can express all my thoughts about the concept of time and death. In a short story and in cooperation with the WWF I researched how it would be to be a tree based on the information we have. I consider nature as a inexhaustible source of knowledge. What does it tell us, learn us? And above all: how? Is there a language beyond ours? By the way, maybe it is not allowed but it is for the cause of the sharks, you can order my book through my website www.thegirlandtheshark.com and they are for sale in several bookshops.

A47



Book
16,5 x 12 x 0,5 cm

Price €50,-

Jurriaan van Hall

Artist

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Can you tell us something about your background?

I went to the Rietveld Academie, which I did during the day, and for two years I attended the Rijksacademie in the evenings. Following that I studied post graduate at the Royal College of Art in London, which was a type of master degree in painting.

With other painters you formed the “Collective After Nature”.
Can you tell us about that period?

At the end of the 80’s there was renewal after renewal. Artists were mostly occupied the latest hype. At a sudden moment the idea came over me that most things had already been done.

That everlasting urge to renew where does it lead? I noticed that I felt the need to reflect on the field of painting. A still life, a self-portrait, themes that were really “not done” at that moment. The funny thing was that two artists in Amsterdam were undergoing that exact same development.

The belief that all had been done before and that we now start anew with the research and go back to the basis. These were Peter Klashorst and Bart Domber. We found each other in this new work method.



Oil on canvas
64 x 52 x 5 cm

Price €2.000,-

We then formed the group “After Nature”. From After Nature we did many performances and live painting sessions in the 90’s. We got a lot of publicity and had very many fans but also opponents. As it often goes with bands and collectives, after a few years it ceases to exist and everybody goes their own way again. After that I continued to paint for a number of years and did a number of beautiful projects like stepping in the footsteps of Gauguin, for which I went to Tahiti.

What kind of artist are you? Are you more a painter or a sculptor?

The first 25 years I mainly painted until I was able to take over the studio of Charlotte van Pallant, she is the grand dame of sculpting. There everything oozed spaciousness and it gave me a desire to sculpt and work spatially. Since then I mostly do spatial work, occasionally I do paint but it is on a slow burner. Another factor was that my mother is a sculptor so initially I was reluctant to follow in the footsteps of my mother as I did not want to do what she did. She is a known sculptor who acclaimed fame in the second feminist wave. She makes socially involved works from her own person.

You painted often impressionism. Can we see that also in your sculpting?

Yes, as a matter of fact you can. When I speak and sculpt it is more intuitive, you think but at the same time your thoughts are with your subject resulting in the work almost being casual. You could almost translate tufts of clay to tufts of paint although the focus here is more on how the light is captured than the color. I indeed see a parallel! I do sometimes hear that people can see my “painter’s hand” in my statues!

Being artist of the year must have brought you a huge stage?

Yes, especially during that year. You are inundated with requests for exhibitions. It was rather a surprise to me that I was chosen as it was a rather new phenomenon. Above all I thought it was great as it was mainly for my spatial work. It was a kind of confirmation that I was heading in the right direction. In the municipality of Noordwijk you can find several of my works. They bought one of my works which is now on the boulevard, it is a large marble statue that I carved in Italy. I have always kept a connection to Noordwijk and its surroundings. It really is a village which is heavily involved with culture. Since 1999 they hold a painting festival which I helped set up.

Do you experience working on location differently than when you are in your studio?

Yes I believe so. Before Covid-19 it already felt that we were already living in a type of quarantine. I heard from many artists for example that they enjoyed the lockdown. They were able to concentrate, had little distractions. In that respect it does have advantages.

Do you also create socially involved works ?

We do, I do have to say that it has become less during the last couple of years but I have also worked on things that had to do with society and, look at social situations critically or bring attention to social matters.

What are you working on as our Artist in Residence?

Here at The Grand I am creating a bust of Ivo Weyel whilst I am in conversation with him. It is part of the program 'A Nice Portrait', a meeting in word and clay (at appropriate distance especially now during Covid-19) as a type of sculpting in virtual reality.

The "Engelandvaarder" is of course a wonderful example of that?

That was a very special commission. It is of course a wonderful theme. Another socially involved work which I created was "statue of energy" in 2009. This was a seven meter tall statue. It was a silver coloured arm holding up a little windmill. The whole installation was placed on a stand which has eight power sockets around it where cyclist and pedestrians could charge their phone for free. It was heavily used from the get-go. It was located at the beachfront so there was always wind. I also organized mini concerts there where I was able to have an entire band perform on wind energy.

What is your dream for the future?

I no longer have to attack the world, I get satisfaction and meaning from for instance speaking with someone and sculpting them at the same time. It is in fact rather classical but it is a testament of time spent together. It is more so a testament of the time in which I live and the people that are here now.

Rinus van Hall

Artist

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Firstly, are you related to Mayor Van Hall?

Yes I am. That also plays a role in the project that I am currently working on. Gijs van Hall was the mayor from 1957 until 1967 when he performed the wedding ceremony of Princess Beatrix and Prince Claus.

Can you see elements of that in your current work?

With my work, I try to link history with the present by involving the space around me, like the Burgomaster's room. I visualise the isolation of the rooms during the Covid-19 period. The art of painting of Edward Hopper inspires me. I am currently making a portrait of my brother in the Marriage chamber, as a modern Van Hall reflecting on the past. There is an isolation and a serenity taking place that should not be present in this room. The Marriage chamber is there to connect people and should represent gatherings.

You are from an artistic family. Was it a natural process to start with art or did you try to fight this?

My parents, Jurriaan van Hall and Juul van den Heuvel both practice art and Juul also teaches at the Gerrit Rietveld Academie. Still, my parents were satisfied



Oil on panel
40,5 x 50,5 x 0,5 cm

Price €975,-

that my brother and I choose for a 'real profession' in the first place. I went to the TU in Delft and my brother went to UvA. After graduating, I felt really attracted to the art profession. When I discovered oil painting, I continued with it and mastered that rather quickly. My architecture study at TU Delft required discipline and theory, elements that I now use while painting. I also look for some elements of the Dutch cultural heritage. It is a pity to see that craftsmanship and expertise is disappearing, also internationally.

What is the reason for that according to you?

The abstract and conceptual art becomes more popular. It is a matter of time. Take Picasso as an example, he was able to paint classically on the age of 15. I am not able to do it like that. There are a lot of artists who use his final type of art and continue with that. The classic foundation is no longer required. Artists continue to occupy themselves with questions surrounding consciousness. What is art and why can you look at abstract work that has no real meaning in reality, but that still moves you. It is more based on a hunch. The industry has changed, but I will keep my love voor the classic art form, expertise and the development of techniques.

Tell us how you started with Wake me up when I'm famous wall?

The wall originated in 2015 as part of The Wall Gallery, painted on my parental home in the Frans Halsstraat in De Pijp. The concept was to have a different text displayed on the wall each month. This was the second text on the wall and it was so popular that it stayed there. The text is very much in line with the current spirit of this age and is there to criticise the younger generation.

I think we live in a very strange time where becoming famous is a must. People want to be famous for the sake of being famous, which is something new. The crazy part of this influencer lifestyle is that a wall with the text 'Wake me up when I'm famous' facilitates their needs. Due to social media, people go there to take pictures and get more fame, while the message criticises them. It is a kind of countermove-ment against the text itself.

Tell us about the process of going from a technical college to being an artist.

I have always been an overachiever. I would always aim for the highest grade. With my ambitions, I had some trouble connecting with my fellow students at college. Back then, I got an oil painting box from my grandma Maja van Hall, and it turned out to be very therapeutic. That specifically led me towards the direction of art. Wanting to do everything by yourself. The life of an autonomic artist.

Does that feel lonely sometimes?

No, I portrait a lot and it sometimes takes months to understand and visualise the emotions behind the eyes of the ones being in the portrait. Connections with society and other people I find through my work. There were no art fairs during the pandemic and therefore I had time to reinvent myself. I went back to the classic style. The classical (portrait) art also revived during these times. This way, people could bring faces to their homes that they were not able to see due to the pandemic, for example by having a portrait of their grandchildren.

How did you come up with the idea to make funny portraits of The Fake Surface collection?

That was a criticism on the modern augmented-reality filters. The work has the format of an Instagram page and shows 60 ways as to how you can see me without me knowing about it. It shines a light on the technological developments where we do not pay enough attention to in real life and what that does to our imagination, identity building and social processes. With augmented-reality, a layer is added to the reality and that is very dangerous in my opinion. Technology is getting more integrated these days.

What are your plans for the future?

I am planning to make a painting trip through Japan. It is a very special country and there is a lot to discover about their traditional culture and its disciplines. Technique development remains important in this phase of my life so I hope to learn new things in Japan. That is the beautiful thing about being an artist, you are an artist until your last breath. I felt myself getting older and older doing architecture but I feel reborn as an artist. I will continue doing this until I am 90 years old.

Sarah van Sonsbeeck

Artist

This artwork will be auctioned on the website from Christie's Auction House' from the 3rd of November.

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How are you enjoying being the Artist in Residence this week?

Unbelievable, yes it really is overwhelming. It is so special. I had not imagined in first instance that it was going to be this special. One of the team here described the bed as a cloud and that in end effect is how my entire stay here feels like. As if for a moment I am on cloud nine. I do realise that this is only temporary and very special, it is simply wonderful.

Does it do anything for your creative process?

Very much so. I do see the ambassadors here doing their utmost to offer me a most wonderful experience and that touches me and that is what I try to do with my works. I had never thought about it like that before!

What are you creating this week?

The project with which I arrived here was one that originated during the covid-19 period whereby I write on a candle "I burn for you" because of my grandmother who was very religious and who always lit candles for her deceased husband but actually lit them for anybody who needed help.

As a child I thought that was rather weird but later on I understood this better and especially now during corona I notice how important this ritual is and how it can really touch people. This is an ongoing project but I am also creating something special as Artist in Residence.

My first idea came to me when I had breakfast here in the garden on the first day when a leaf fell on my shoulder that came down from the statue in the garden pond. I enjoy coincidences and things created by nature, things that are in effect very beautiful without the involvement of an artist. It touched me, maybe because of the feeling that many people have in these times whereby there is such a heavy burden on one's shoulders. I imagined that if the statue were to stand up the leaf would fall from its shoulder and the burden would be lifted. That touched me very much.

I see it happening and therefore I have to get over my trepidations to go outside and to start collecting leaves. I started experimenting with that but quickly realised that they would dry out within a day so I wrapped some leaves in wet tissues and put them in the fridge in order for them to be sent fresh to the bronze caster. Then we have to see what has the most beautiful structure. A drying leaf is of course so vulnerable. You don't want it to break when you cast it in bronze so it really is quite the process. Ideally bronze should be 3 to 4 millimetre thick if you want to cast it. With a thicker skin it can happen that the bronze does not flow through the mold correctly. It really is a complicated process hence we are trying to find a way how to cast the prettiest leaf.

A50

Bronz

Leaf (edition of 7)
Price from €5.000,-



Polaroid print
22 x 12,5 x 2 cm

Made Unmade (edition of 7)
Price from €2.500,-

How do you combine your architecture and your art background?

I really love context, so actually the space in which things happen. I love art at people's homes more than in a museum. I think that that is what I used to do when I was an architect. I remember that when I worked at an architects firm and we completed a building that they would say "quickly, get the photographer to come before the residents move in". I thought that that was strange as what is a building without inhabitants? This is my view on art. My art, and in the end all objects, get real meaning with people there and the relationship of the people with it. I do hope that I have a good eye for it but I remain humble as often coincidence is the best artist!

I noticed that you work a lot with gold leave.
Do you have a preference in materials?

Yes, when it comes to shape and material I have a preference for archetypes. With that I meant to say that often I use more simple shapes which everybody recognizes. Imagine you know nothing of my art you can still instantly see that “oh that is a leaf, that is a candle or that is a tent” this way the entry to art is direct and this is very important to me. Of course you can read and learn more about it which is special and can deepen the experience but I actually want for everybody to have an almost physical experience with the piece.

Do you see a specific flow in the works you create?

For sure, I have always been interested in my surroundings and I think that because of covid-19 but also the candle I have become more interested in people. It may sound crazy but I can see up-close what the crisis is doing to, for instance, artists therefore I find it amazing that you have launched Artists at Residence at The Grand and auction off works to raise funds for artists that are having a tough time. You see it all around you, and it pushed me to think more about who art is for and what the role of art is! At this present time I believe that art really has to react to society and that it has to have an active role in it.

Especially because of covid-19 I went back to basic and rediscovered what art is about namely about people and about communicating with people. Everybody does want something with art as long as they can see how it relates to them and as long as they think that they play a part in it.

Do you have a role model or do you not need that?

It is more often that works of art are an example to me rather than the artists but I do find Ryan Gander, Marcel Duchamp and Marina Abramovic really fantastic.

Chris van Walsum

Painter

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What are you working on this week?

I'm painting on the balcony of the wedding hall. I was recently offered a beer from one of the waitstaff, which was a nice treat to enjoy outside. I normally work inside or in my parents' garage and wanted to work outside for a change. It really suits me.

What are you making for the AIR project?

It's an art installation made up of four paintings. I'm currently working outside on the largest of the four, which is 4 metres long and 1.40 metres wide. The intention is for this to eventually hang in the air with helium balloons and float in space as a 3D object, with the other paintings around it. They are abstract paintings of the sky. In the floating painting, I have brought the sky in and down. I see it as an experiment. It will be something quite special if it works and that's what I'm striving for.

What is the name of the work?

Flies die at the window. I was in a friend's studio and I was standing by the window for a while smoking a cigarette when I saw all the dead flies by the window.

A52



Mixed media
164 x 455 x 0,5 cm

Price €900,-

I also sometimes see flies that fly into the window at home because they want to go outside. They keep trying to escape outside, but they can't and eventually drop dead. That's what inspired me to call my work 'Flies die at the window'.

This message reflects the situation during COVID, with everyone just sitting inside and really wanting to go outside, but the only thing that really changed was the outdoors that people could look at from behind their window.

How does such a deeper meaning arise in your work?

Does it suddenly come to you like this one did?

Usually it's different fragments that I come across over time and that eventually come together at a certain moment. It is often unexpected and a bit euphoric when that happens. The best projects come unexpectedly, when different pieces all fall into place. When that happens, I decide to go ahead with it on the spot and delve deeper into it, so it's a natural process.

What is the common thread in your work?

Awareness presented playfully. I notice that I mainly focus on my own generation. I'm currently working on a series dealing with social media and how it affects our mental health during the lockdowns. This has manifested itself in the form of colourful and aesthetically pleasing self-portraits made with graffiti. I really like the fact that, visually, this is a big contrast

to the work I'm showing here. You get interesting results by not sticking to a certain style and embracing the uncertainty that arises from experimenting.

What year of the Rietveld Academy are you currently in?

I am currently completing the first specialization year of Fine Arts. This is a department where the student is central. The intention is to discover who you are as an artist based on independent experimentation. The department offers its own studio space where you can work and discipline is the name of the game.

Have you always been passionate about art and painting?

I think it was always there but it took time to manifest. I have been interested in fashion from a young age and was definitely attracted to art and creating an image. I am convinced that I'm in the right place now and that this was simply the path I had to take.

Do you have any role models?

Names like Futura 2000, Gao Hang, KidSuper and Heavn by Marc Jacobs are what I call "expanders". These artists and fashion labels have achieved what I now envision.

I am very attracted to the style and concepts of Futura 2000 and Gao Zhang. KidSuper is an artist who has brought his paintings together with clothing. Finally, I'm really interested in the clothing brand Heavn by Marc Jacobs because they also give artists a platform by entering into collaborations.

Anselm Kiefer and Renee Levi were major inspirations for this current project. I was intrigued by how they involve the space in their work. You go from 2D to 3D, which suggests that they are more than paintings.

What is your long-term dream?

At the moment I am still developing as an artist, but I have found my way more this year. Colour, graffiti and influences such as the internet now play a major role in my studies. I currently get a lot of energy from combining my art with clothing. It's my dream to eventually create a platform where other artists can also present their work in this way. I envision this in the form of shops, galleries and eventually fashion shows.

Babeth M VanLoo

Artist

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Why do you have such a special connection with Joseph Beuys?

Joseph was born along the Dutch border in Germany and was always very attracted to the Netherlands, and I was born on the other side of the border in the Netherlands. As a result, we also spoke the same dialect. At that time I was still very shy, insecure and confused about myself. He was someone who really encouraged you to discover things about yourself. Most of the teachers I had previously met all tried to convey their own way of thinking. With Beuys, you went in search of the real you and why you wanted to make art. What was your motivation?

Didn't you train in design?

It was actually painting but it was called object design and painting. I had a scholarship for that course, so I had to finish it or pay back the money. I learned the BAUHAUS method and technique during that course. With Beuys, I learned more about why you choose to make something and how you can make a contribution. I also learned the socially oriented aspect with him – about how you can enrich life and society with art.

You made the shift to moving images fairly quickly, is that correct?

Yes, I did a lot of performance and photography about the identity of women. At that time I was more interested in the process than the end product. I then started making Super 8 films to be more involved in the process, which is when my love of film actually arose. That's why I left Germany after Beuys was expelled from the academy, and I then received a scholarship to the film academy in New York. At that time, Beuys was a member of Fluxus, an art direction mainly concerned with moving images. You could say it was the successor to Dada, but even more focussed on moving images.

A53



29,7 x 21 cm

Is this when you returned to the Netherlands and when your interest in Buddhism started?

I had already met my first Buddhist teacher, a Tibetan, when I was in New York. It was through him that I immediately felt a connection with Buddhism. Actually, I always had a very contemplative nature, also within the Catholic Church, just not so much with the church as an institution. As a teenager, I had the feeling that something was wrong with oppressing women and the Catholic Church's punishment and control over the way of life. There was a lot of talk about charity, which really appealed to me, yet I noticed that the poor nuns were treated worse than the wealthier nuns. It seemed to me that women did not have equal standing withing the Catholic Church. If God considers everyone as equal, then that should be reflected in all aspects of life. Buddhism teaches you not to be judgemental. I always say that it's a practice not a belief. There's no authority that punishes you for not doing something right. Instead, there is the principle of karma where those who do good, will meet with good. Finding Buddhism was very liberating for me.

A53



Mixed media
42 x 52 x 2 cm

Price €750,-

How do you make the connection between Buddhism and art?

I think through the contemplative nature art. With art, you actually have to delve within to discover things. You search within and then have to transform something to make it visible. The journey is more important than the end product, and above all it's about what to achieve with that process. My credo for following the call to Buddhism was not to display my religion, but instead about the culture of that religion and how you approach life.

The most recent film I've made is about drug addiction. You might ask what that has to do with Buddhism, but it's about a programme in America that has been developed as a kind of counterpart to AA. They put much more emphasis on what happens to you after rehab. Relapse is a bigger challenge than withdrawal. It deals with all kinds of different addictions. Through that process they ensure that you as a person are more connected to the other and that mutual process. They continue to meditate after completing the course and having a safety net ensures that they are 80% more likely to succeed.

What would you like to have achieved in five years' time?

The purpose of practising meditation is to live in the present. So the present is actually always the most important thing, and I noticed during the COVID crisis that lockdown was really disastrous for me. Because I'm also a human being, so for me as a single person who suddenly couldn't see her children and grandchildren, it was very serious. Something was imposed on us that is so contradictory to human feeling. We couldn't touch or hug anyone, which meant I couldn't show my love for my grandchildren. When asked about what I hope for the future, I would say that I hope the current polarisation of society can be dialled-back.

What are you doing here for the Artists in Residence project?

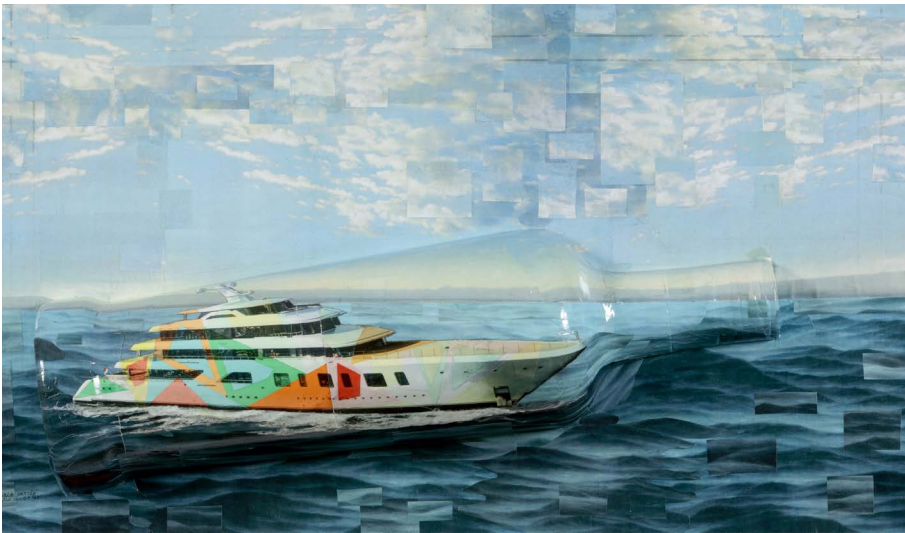
I'm doing something specifically related to healing. Healing in the broadest sense of the word. Healing can be for society, for yourself or for a specific product. I wanted to do something in the context of 100 years of Joseph Beuys because I was his only female Dutch student. So I'm actually here to be in touch with him, practically evoking his energy. I took away certain things from him and am going to make drawings here in memory of his life. It became even more special when I came here to delve deeper into the place and I found out that it used to be a monastery.

Harald Vlugt

Visual artist



A54



Mixed media
80 x 45 x 11 cm

Dazzle Battle
Price €1.250,-

When did you decide to become an artist?

When I was eight years old, I worked for days on creating drawings with .10 mm pens. So the desire has been there from a young age. My parents encouraged me to follow a teaching course so that I had something to fall back on. There was a very good teaching course at d'Witte Lelie here in Amsterdam, so I did that.

So you're a graduate teacher?

Yes, I have a triple second degree, and five years later I was a professor at the Royal Academy of Fine Arts in Antwerp.

Do you also enjoy teaching the profession to other people?

I see it as a kind of indebtedness, especially if you get information outside Europe. Then I think you should also bring or leave behind some information. I run an art course called Beeldproeverij (collage workshop), which I've been doing for 10 years. It's also a good idea to have a 'bread and butter' profession to provide a basic income, if needed.

And how did your development as an artist progress?

Continuously from one thing to another. I started in the alternative circuit and was invited to an avant-garde gallery in the 80s. I also went to New York and Brazil where I worked and exhibited. When I returned to Amsterdam, I received an invitation from the Van Doesburg House in Paris. From there, I received an invitation from Simon Levi, former director of the Rijksmuseum, for a major commission in Japan.

Have your own artistic interests changed over the years?

I'm originally a sculptor and I also participated in the 1988 Venice Biennale. As a graphic artist, I won first prize at the National Graphics Award along with some other foreign awards. The most common component of everything I do is collage, using the classic way of working with collage as the basis. That got a bit out of hand for me because I have an analog archive of two million images.

I also work on commission. My latest commission was for the municipality of Brunssum in Limburg on the occasion of NATO's 50th anniversary. I made a 25-metre bronze monument on the steps to the town hall. It's a river that flows down the steps towards a lake. There was a lot of press at the opening, along with King William Alexander and 700 soldiers. There was one particularly spectacular moment when my work was revealed and the river started flowing. Just as the river reached the lake, two F16s flew straight up. That was a real highlight.

Can you think of any other highlights?

My big project in Japan, Huis ten Bosch. It's a theme park made up of an entire city with 30,000 houses, including life-sized replicas of several Dutch buildings.

You can see Amsterdam's Central Station, the Rijksmuseum, a few kilometres of Keizersgracht, and the cathedral tower in Utrecht. Only the cathedral tower was shortened by 5 metres because otherwise you would end up in a US naval base. I designed all the sculptures and ornaments there in the Orange Hall, from doorknobs and window handles to benches, fences and chandeliers. Everything was in bronze and blue quilted Swiss velvet linen. The Orange Hall is the heart of the city.

Haven't you also done projects for cruise ships?

Yes. For Carnival Cruises's Queen Mary 2, I designed, among other things, a large theatre curtain measuring 7 x 20 metres. For the Nieuw Amsterdam, Holland-America Line, I also created the most prominent work of art on the ship. Located in the Explorer Lounge, it's a 7 x 2 metre painted collage.

Who are your role models in art?

I think Max Ernst is fantastic. David Mach, a good friend of mine, is a professor at the Royal Academy in London. I've also worked a lot with him and I think he's fabulous. As regards painting, I have to say that I have fewer role models within the Netherlands. However, I think Marinus Boezem, who now has a large overview in the Kröller-Müller museum, is brilliant.

How did you come up with the idea for what you're going to make here?

The idea of the boat came very quickly – it had to be a model boat. Then I combined it with Dazzle camouflage, which is a crazy story from 1918. Imagine tricking the enemy with a pot of white and black paint. It's brilliant! I want to do something with that. A boat, you're sitting on the water, it feels kind of logic to me. In terms of inspiration, all I have to do is turn on a tap. It just carries on through night. I also dream about titles and technical solutions.

Had you completely worked out the idea before you came here?

About 90% of it. I have now gradually decided that it's nice to leave a few white boxes open for the colour experience. I think that's going to work well. So there are things that I still adjust on the spot, but I had already thought of the impact, the optical distortion and that Dazzle concept.

Frank Willems

Artist

*This artwork will be auctioned on the website from
Christie's Auction House' from the 3rd of November.*

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You grew up in Den Bosch and studied shoe design in Sweden. How did that happen?

After high school, I followed a retail course and then started traveling, including to Asia. I met my ex-girlfriend, who was Swedish, on my travels. I then moved to Sweden to be with her and studied shoe design.

I had always collected shoes and sneakers. This was where I got my first taste of an art course, which I thought was very cool. In Sweden I immersed myself in different art movements and artists. Then I discovered Jean-Michel Basquiat online through documentaries. He's a very well-known artist from the 1980s who used a lot of colour and neo-expressionism.

It's because of him that I really started painting. By seeing his work and hearing his stories, I got to know a different side of art and started experimenting with colours and techniques myself. I continued with that when I returned to the Netherlands.

When did you first show your work?

I started drawing and painting and five years ago, in the year of Hieronymus Bosch, I was selected to hold an exhibition in Den Bosch. That exhibition gave me the incentive to continue.



Chalk on panel
122 x 90 x 1 cm

Train of redemption
Price from €2.000,-

How do you characterize your work?

I am not necessarily a neo-expressionist, but rather a mix of neo-expressionism, urban and pop art. Jean-Michel was a proper neo-expressionist; my work can be a bit calmer in comparison. Keith Haring is one of my inspirations, especially his speed and the ease of his work. I find it difficult to place my work within a specific movement. It's pretty open. Accessible on the one hand, yet sometimes I do get strong reactions.

Life, freedom and equality are the three standard words for my work. I try never to offend anyone or insult anything. I'm not religious myself, but I would hesitate to create a work about religion because I think you have to respect them.

What are the central themes in your work?

I use contemporary life, a lot of humour and sex to put a more light-hearted spin on very serious subjects. I'm not necessarily trying to address the major topics of the day that already get a lot of attention. I try to

address smaller topics that do not immediately stand out but when you read about them, you think: ‘wow, I can’t believe that’s going on’.

Can you give an example of this?

You often read stories like that in regards to animals. It’s a slightly older work but the best example is about penguins in an animal park in Limburg. Those visitors who fed the penguins bitterballen (a fried, meat-based snack) and put chlorine in the water, so the animals eventually died not because of the climate but because of the people. Then you see the work that was made about it and think ‘that’s funny’, but if you know the real story behind it, you’d think otherwise. I like to make people sometimes think about what else is going on and use humour to keep it light-hearted.

I think most problems can be solved with humour and self-deprecation. It helps us progress. We’re far too preoccupied with what is not possible. But being able to joke about something yourself and lightening-up a bit, but remember not to stop thinking. Everyone has to watch what they say on TV – it’s all magnified and can be blown out of proportion. Fortunately, I can say what I want to say by painting it instead of talking about it on TV.

Where are you heading with your work?

What is your dream?

My dream? When I started five years ago, I really didn’t think I’d be sitting here. So what’s happening now is fantastic. I just have huge motivation and really want to keep developing.

How do you do that?

By observing other artists and trying out new techniques and making my work better. On the other hand, I want to reach as large an audience as possible. It is sometimes difficult to find a middle ground. To keep doing your own thing but also wanting to touch or delight as many people as possible with it.

I also read that you mainly want to use recyclable materials. Is that true?

I prefer to use wood. Most of it comes from things like cabinets, tables and table tennis tables. I collect all the wood. I like being able to use something that doesn’t seem to have any value anymore. That’s also where that urban feel comes into play – you get a bit of that feeling of something new arising from pre-used material. That has a new look.

What does Artists in Residence mean to you?

I expected a lot and you don’t know exactly what you’ll experience. I’m not used to this at all. In addition to my work as an artist, I also participate in a clothing project working with the homeless. We also try to collaborate with homeless people as much as possible and if you buy a piece of clothing, you also donate one to someone who is homeless.

I often spend time for this project in a shelter for the homeless in Den Bosch and then I suddenly find myself here. It's a really big contrast. I arrived here yesterday. Your car is parked for you, your stuff is brought upstairs and you arrive in a huge room. Last night Niels gave me a tour. I want to start working in the wedding hall tomorrow. I'm also a big fan of the tombs and Egypt and it has something Egyptian about it. And the story that will be told. We were in there for 10 minutes, but after a whole day you still discover new details. The stained glass also interests me, so I want to do something with that.

Biography

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Hans Aarsman



Hans Aarsman's (1951) activities are best described as field work. Getting his hands dirty and looking for the facts. Experiencing things for himself, where nothing is too small or insignificant and then takes photographs or creates a story from it.

"There are times when I don't understand what I'm doing myself. There's an inexhaustible curiosity about how everything works, let's just leave it at that. And in a more playful and not purely scientific way. In various theatres in the Netherlands last year, I performed my fourth one-man show about my field work: Dokter Aarsman. My photographic work has been shown several times at the Stedelijk Museum Amsterdam. I love reflecting on a high-profile exhibition I made in 2009 for Municipal Acquisitions at the Stedelijk Museum. It's an award-winning catalogue of: Off The Record. I teach doctors at Radboudumc and OLVG to observe without scans and without protocols. The cold-case teams I'm invited to are also rather exciting. I sometimes talk about my discoveries on talk shows, and this year I appeared on Beau. I wrote a novel, Twee hoofden, één kussen, and wrote various theatre monologues. In 2019, I sang a Schumann song in the Concertgebouw accompanied by the Netherlands Wind Ensemble. Several books have been published of my work, including Hollandse Taferelen, a report in words and images of a year of wandering through the Netherlands in a motorhome. When I returned after that year, I also made Aarsmans Amsterdam, a new look at my hometown, in words and images. Every Thursday, the Volkskrant newspaper features the Aarsman Collection, in which I lurk over photos like a detective with a magnifying glass. A collection of a selection of the 2014–2021 Aarsman Collection has just been published: De ene die alles ziet [The one who sees everything".]



Seb Agresti



Seb Agresti is a Dutch illustrator and designer based in Rotterdam. "The Grand has opened my eyes again in a different way: the building and the architecture are most impressive and very historical. Sometimes, I also look at how something looks graphically and try not to see the depth in it but more so how everything relates towards each other as in a graphic plane. There are many graphic planes in this building and I am trying to create a kind of composition from that."



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Anika Mariam Ahmed



The paintings of Anika Mariam Ahmed are contemplative moments tucked within everyday life. They combine observations and memories, resulting in paintings that appear as highly condensed happenstances which avoid a single narrative. Time seems to stand still for a moment, a fraction in time elongated within a world that keeps moving. There are recurring themes in her work such as the nature she takes in during walks, and the swimmers who seem to be in an eternal youth.

Her oeuvre keeps record of seasonal happenings as well as daily occurrences such as the appearance of the moon. These works reveal an awe of the world that connects her to artists and inventors across time and place, among them fiction writers and modern painters with whom she feels a particular affinity. The paintings are tinged with a sense of melancholy that nods at the passage of time and impermanence of life. Some of these paintings lean towards abstraction while the starting points remain in observed reality.

Anika's paintings tug back at a world that worships speed, and speaks for the dreamer, for the child who takes in the world with eyes wide open, full of questions that are glad to form themselves without the need for answers.

Anika Mariam Ahmed (1988) was born in Dhaka, Bangladesh and moved to Groningen, the Netherlands in 2014 where she currently lives.

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Joost Alferink



Joost Alferink (1964). A graduate of the Technical University Delft, Alferink is principally a designer whose forte is design consultancy & art. He doesn't believe in penultimates. There's nothing special about being a designer or artist. As far as he's concerned, what one does for a living is unimportant. What's important is how one feels about what one does. Whatever it is I'm engaged in, I'm essentially addressing the question: *Who am I?*

Alferink seeks inspiration in irritation (like the pearl and the oyster). Emotion is his catalyst. In the fashion of the 'classic' Italian designers and architects, Joost decided to add (watercolour) painting to his professional activities.

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Silvina Rodriguez Amelotti



SELVANARA (NY Studio School for Drawing Painting and Sculpture) is known for her unique and neo-expressionist style. She dynamically captures the animal kingdom and mankind on paper, canvas and ceramics, exposing their beauty, brutality and vulnerability with no defined agenda.

Silvina Rodriguez, a.k.a Selvanara, is a painter and ceramic artist originally from Uruguay currently based in Europe. Rodriguez's main inspirations come from investigating her obsessive, critical, and ever-shifting gaze.

After moving countries so frequently, her mind moved her into colder chaotic surrealist portraits of people's worn and washed faces. In sync with the chaotic universe of 2019–2021, her sights shifted. Forced at home she found new fixations in the bestiaries and old illustrations of animals, kickstarting her creation of homages. This constant portrayal of overwhelmed examination and critique is the only language Rodriguez has to communicate her stimulated brain. She doesn't consider herself an advocate, or necessarily having an agenda other than asking, "Don't you see this too?"

"The work focuses on, peculiarly enough, the profundity I see in the ordinary nature of daily routine. Animals and their oddly disjunctive role and character in urban life also play an important role in building a vocabulary for imagery. I enjoy the moment I step backwards and see our norm as deviant".

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Gijs Assmann



Gijs Assmann makes drawings, collages, sculptures and spatial installations in which he expresses his engagement with human emotions and the facts of life: compelling, disarming, challenging, personal and sincere.

Assmann has made many sculptures for the public space and exhibits in past years, among others, with solo exhibitions in Schloss Ahaus (Germany), the Stedelijk Museum Schiedam and Museum Jan Cunen in Oss, and recently in a group presentation at Kunstmuseum Den Haag.

Assmann studied at the AKI Academy of Art & Design in Enschede and the Rijksakademie van beeldende kunsten in Amsterdam. He was artist in residence at the Rijksakademie van beeldende kunsten, Amsterdam and the European Ceramic WorkCentre (EKWC), Oisterwijk. His work is exhibited both nationally and internationally and is represented in diverse public and private collections, including the Stedelijk Museum

Schiedam and Kunstmuseum Den Haag. Since 1999, Assmann has also fulfilled various positions in the field of art education, including coordinator of the Gerrit Rietveld Academie Ceramics Department and as mentor for the Master Contextual Design at the Design Academy Eindhoven and currently as tutor Handiwork and Materiality for the department of Fine Arts at ArtEZ University of the Arts, Arnhem.

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Theo Baart



Theo Baart (Amsterdam, 1957) photographs the city and its outskirts and questions how our environment transforms and thereby the meaning of a place. In the Netherlands, we can look at the same place over and over and see something new every time. The dynamics of the design of our environment reflect our culture. That is the central theme in his work.

For example, Baart has been photographing in and around the former agricultural settlement of Hoofddorp for over 40 years. His books *Bouwlust* (1999) and *Werklust* (2015) are ‘spreads’ about the transformation of a rural village into a suburb of Amsterdam. The ever-expanding archive about this place can always be re-arranged. The reorganization of the images, supplemented with a new image, leads to new interpretations and appreciation.

Other books by Theo Baart include *Snelweg* (1996) made with Cary Markerink, *Eiland 7. Berichten uit de nieuwbouwwijk* (2007), and *Groot Amsterdam. Metropool in ontwikkeling* (2020).

Theo Baart’s work can be found in various museum collections such as the Rijksmuseum in Amsterdam, Stedelijk Museum Amsterdam and the Netherlands Photo Museum in Rotterdam.

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Pieke Bergmans



Dutch artist Pieke Bergmans [1978] studied at the art academy St.Joost in Breda, the Design Academy in Eindhoven, ArtEZ in Arnhem and obtained her Master of Art at the Royal College of Art in London.

Bergmans established her studio in Amsterdam and Milan in 2007 and since then realized exhibitions around the globe at leading fairs, institutes and museums like the Victoria & Albert Museum in London, Vitra Design Museum, 21-21 Design Sight Tokyo etc. Bergmans’ work is part of relevant private and museum collections like the Stedelijk Museum–Amsterdam, Groninger Museum–Groningen, Centre Pompidou–Paris,

MUDAC–Lausanne, MoMa–Kuwait, CNAP–Paris etc. In 2013 Bergmans became ‘designer of the year’ in Brazil and in 2014 the Noordbrabants Museum in the Netherlands showed a retrospective of her young career.

Characteristic of Bergmans’ work method is her close study of existing production processes that she then manipulates and reworks. Using this approach, she gives the material room to choose its own way. She is amazed at how many materials are squeezed into straitjackets, with no room for the natural characteristics of the material to shine out. Bergmans collaborates with technical specialists. Various works are produced in series under her direction. Bergmans intervenes at a certain moment in the production process so that the still freely moving shape is brought to a stop. Hence every object is unique. The result is a ‘frozen’ moment. ‘Free’ has become ‘Freeze’.

Bergmans has not restricted herself to one sort of material in her repertoire but works with glass, clay, steel, plastics etc. All are materials that become soft and malleable by heating during the production process. While cooling they become hard and the process of creeping, twisting and flowing is brought to a halt.

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Judith Bloedjes

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Judith Bloedjes (1968) is a visual artist whose work primarily consists of porcelain made in her own studio. She makes jewellery combined with silver, objects and installations/performances. The work originates from a circular shape: round, infinite and an ancient symbol of life. Stillness and shading play subtle, important roles.

Bloedjes studied creative therapy – visual arts and was apprenticed to H. Breuker, a master turner at Pieter Groeneveldt in Voorschoten.

She’s exhibited at home and abroad, from royal palaces to museums. In the spring of 2021, the CODA Museum Apeldoorn exhibited her work and the 'Poetic Ceramics' monograph was published at the same time.

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Diana Blok

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“My photographic and video installation work has evolved from a need of understanding. Of change, of transformation and of

multiple realities I witnessed growing up. I was born – Jewish father, Catholic mother – in Montevideo and lived in Uruguay, Colombia, Guatemala, Mexico and finally Amsterdam, maintaining a sense of aerial roots, and with a fascination for languages.

Growing up in the reality of social inequality existent in Latin America, between Indigenous and European identities; between the pragmatic mind and the magic of nature and culture, I questioned the meaning of it all using artistic vision and insights to find answers.

Since 1974 I have been exploring ways to trigger the mind into exploration of other perceptions of seeing and understanding areas of identity, gender and sexual diversity through the use of imagination. The camera has been my tool to register the essence and the intrinsic value of a human portrait, or a leaf in the simplest way possible”.

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Leoniek Bontje



Leoniek Bontje makes artworks out of wire. The wires are usually black against a white background and look like finely drawn lines. The works are delicately designed, fragile and full of movement, yet they're also fixed and secured with pins.

She is inspired by how women are portrayed in the media and how they portray themselves on social media. She has three daughters who also serve as inspiration and often model the images.

Leoniek studied at the Gerrit Rietveld Academy 22 years ago (after studying at university). She is also the author of four books about medicinal plants and foraging and regularly gives workshops about them.

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Simone Bordignon Różycki



Simone Bordignon Różycki aka Simoneartego is a self-made artist whose passion for exploration and art brought him from a small town in Northern Italy through Europe and by his mid twenties to find himself settled for a few years in Amsterdam, then made himself at home with his equally artistic partner in Hilversum, Holland. Having developed his signature style early on, his growth can be well-observed in the evolution of his muscle motif. A recurring phenomenon in his art is the warping and twisting of faces and objects, bringing the inner tension to surface. Bordignon (1991, Vercelli, Italy) had an early predisposi-

tion to drawing. The Italian street art movement of the 90’s had a captivating effect on him, serving – according to him – as an introduction to new realms of style and imagination. He attended the Liceo Artistico Alciati fine art school of his hometown, at the age of 22 he held his first solo exhibition, after which he took part in multiple group exhibitions in Milan.

After a few years of venturing through Europe Bordignon moved to Amsterdam, Holland where soon he was working on multiple commissions, resulting in bars, buildings and a boat wearing his style and art today.

Upon invitation by the owners of Amsterdam’s Go Gallery to participate he brought – according to the hosts – a most admired piece to the 2021 exhibition “*Passion*”, a tribute to Elizabeth Taylor. His painting is a blend of various styles and techniques, a celebration of beauty and transformation.

Simoneartego’s vast inspiration and immense imagination blent with an obsession with making art remains to drive him on a continuous growth.

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Leonie Bos

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‘Leonie Bos, based in Amsterdam, is a freelance illustrator. Her stylised drawings display architectural views or isolated objects in precise lines where pattern, shadow, grids and texture beautifully come together. As with architecture, Bos’s approach to composition is centred around combining all the elements to form a perfect unity.

She works with a limited colour palette of subtle tones, based on the Molotow markers with which she fills numerous sketchbooks and that form the basis of many of her digital works. This, plus her training as a painter, explains the analogous appearance of her digital work. The layering of tone and colour combined with materiality and texture shows her love for the craft.

Since 2015, Bos has been represented by the prestigious agency Handsome Frank in London and has worked for The New Yorker, Apple, Wallpaper Magazine and Microsoft, among others. In the Netherlands, her work is regularly published in *de Volkskrant* newspaper and on the cover of the VPRO guide.’

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Ruben la Rive Box



Rive Roshan is the artistic practice of Ruben de la Rive Box and Golnar Roshan. The studio creates collectible objects and immersive installations that shift perspectives and capture transience. In their projects Ruben and Golnar translate their shared visual wonder into abstracted material manifestations. Through exploring the interplay of light, colour, space and material, the studio aims to create sensorial wonder and invoke curiosity towards the hidden magic that surrounds us.

“We feel our role as artists and designers is to offer people a new and inspiring narrative to build a progressive future.”

Rive Roshan’s work has been on show at Les Musée des Arts Decoratifs Paris, The Old Selfridges Hotel London, Powerhouse Museum Sydney, Shanghai Museum of Glass, Museum JAN with a recent acquisition by National Gallery Victoria.



Casper Braat



Casper Braat (1991) was born in Amsterdam, the Netherlands. He studied at the Rietveld Academie and graduated in 2015 from Design LAB and would later attend the Sandberg Instituut. He is represented by TORCH Gallery. An Amsterdam artist at heart, he maintains a studio on the Piet Heinkade.

The work of Casper Braat presents the common from a perspective of extravagance and is driven by a profound fascination with the contemporary world. No matter where one is (in the developed world and elsewhere), consumption is deeply entrenched into daily life. Consumer society values convenience, underlined by a desire for luxury, with a fetish for the new. In this world, brands reign supreme and have a powerful influence over the shape of culture.

His conceptual research manifests in simplistically sleek sculptures, installations, and films. The work appears perfectly polished from the surface, but this sublime representation of reality is just a reflection of the everyday. Below this surface, the problematic aspects of this indulgent culture are plain to see, and ask for the viewer to wait for the mirror to crack.

With the use of classical production methods, and materials such as marble and gold, he elevates the common to the iconic. As an Art Director, Casper brings craft to the set, resulting in highly technical films that rely upon handmade elements, presenting the analogue in a digital environment.

Through the commercial, we are shown what is essential in our society. Casper feels we should celebrate our commercialized world, at least while we still can.

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Jasper Udink ten Cate



Jasper is a well known artist and designer from the Netherlands and founder of the multidisciplinary studio Creative Chef. All of his work is connected with food and is shown around the world at exhibitions and museums like the Metropolitan New York and Beijing Design. Jasper's leadership style is that he likes to take action. He grows food in his garden with a hyperlocal mindset. He educates and shares his stories at schools and steps in as a food-consultant when a company is open for a change in their food behavior. He creates inclusive art-works for blind people and uses food to 'visualize' the story he wants to tell. With a history as a chef, co founder of a chocolate factory, musician, cooking school and author Jasper now uses these skills to create immersive experiences that have the capacity to benefit collective stories that will help humanity to build a better future.

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Eva Crebolder



Eva Crebolder partly raised in Tanzania, studied at the Rietveld Academy, Amsterdam and in New York at the School of Visual Arts and at Hunter College. In addition to her residency at the European Ceramic Work Center in Den Bosch, she works every year during one month in Jingdezhen, China, the cradle of porcelain. Eva Crebolder recently received the Niemeijer Grant for research.

Eva is known for her ceramic reliefs. Her artistic starting point includes the simple gestures and details in life. From this, she derives rhythms that pile up into patterns. These breathe through minute color differences and subtlety in the texture. In her fabric of ceramic, she looks for tension between a firm solidity and a hazy elegance. The work is tactile, which enables people to touch it. The work has archetypical shapes and is recognizable through all cultures.

In the course of time, she realized projects in collaboration with architects and artists, such as tile walls at various locations and special bricks for the walls of the Cuijk government building.

She was asked to design a Book award and she received assignments from private collectors for creating tile installations. She works with galleries in the Netherlands and China.

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Ivan Cremer

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Ivan Cremer (b.1984) is a Dutch artist based in Amsterdam and working between Germany and Italy. He received both his Bachelor and Master of Science in Architecture at the Technical University of Delft and practiced as an architect in New York (2011–2014) and Los Angeles (2014–2018) before turning to art full-time. In 2015 and whilst in Los Angeles, he opened his sculpture studio, Atelier Cremer, which was operational until he returned to Europe in 2018. Since then, Cremer has worked in studios across Italy, Germany and the Netherlands, tackling a variety of public and private commissions in close proximity to the discipline of architecture. In 2017, Cremer decided to leave the profession of architecture to more fully dedicate his time to sculpture. Following this decision, his work has been featured in several exhibitions in the United States and Europe. Notably, in mid 2019, Cremer was commissioned to install his monumental work, Birth of Apollo, for the Amsterdam sculptural biennale Artzuid, where his sculptural triptych started and completed with the exhibition ‘Origins – A tribute to the Architect’ in 2021. Which took place in the brutalist ‘Thomas Church’ by Karel Lodewijk Sijmons.

IVAN CREMER has years of experience as a successful architect in New York and Los Angeles before becoming a sculptor in Leipzig. Cremer is known for his cubist and brutalist inspired approach. His choice of material and method of construction derive from architecture and its ruins.

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www.ivanattila.com

Renske de Greef

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Renske de Greef (1984) writes columns, novels, scripts and comics. She started as a columnist at the age of 16 for the online magazine Spunk, in which she published two columns, ‘Lust’ and ‘Seks in Afrika’. In 2007 and 2010 she published the novels ‘Was alles maar konijnen’ and ‘En je ziet nog eens wat’.

From 2010 to 2013, Renske wrote a daily column for nrc.next and publishes the two columns ‘Geen Paniek’ and ‘Vraagstukken’. In 2015 she started a weekly comic column under the name ‘Renske Stript’ on the back page of NRC Handelsblad.

The best pieces were bundled in 2017 in the book *‘Waarom ik mensen niet in mootjes hak’* and in 2020 in *‘Gewoon even optimaal genieten’*.

Her short film *‘Tienminutengesprek’* was released in 2019, for which she won the *‘Zilveren Krulstaart’* for the best screenplay.

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Frankey



‘Every child is an artist. The problem is how to remain an artist once we grow up.’ Picasso once claimed.

For Frank de Ruwe, also known as Frankey, this problem simply doesn’t exist. Drawing inspiration from both childhood memories and a youthful fascination with present-day life and culture, his work takes many forms yet is always recognisable through its playful creativity and light touch of mischief.

Frankey currently lives and works in Amsterdam, with his work having been displayed across the Netherlands, including the Stedelijk Museum Amsterdam, and in various exhibitions in the United States, Italy and Germany. His street art bravado and cultural sensitivity informs his public and private commissions and is most appreciated by an audience fond of truly distinctive art with a healthy dose of lightheartedness.

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Bob Eshuis



After completing his photography studies in The Hague, Holland and accomplishing his national service – as a photographer in the Dutch navy – Bob Eshuis (NL1966) became an assistant photographer. He worked for about four years, both in Amsterdam and London for established advertising and editorial photographers before setting up his own studio in Amsterdam (1993).

At the time of his education and the assistant-years photography was analogue: Testing on Polaroid; shooting on film and E6-processing were an every day routine: So were the many, many bike rides along the to the photo-lab, along the Amsterdam canals.

In the 26 years that have passed since he started, Bob worked in various fields of photography, gaining a lot of experience. Since a few years, he makes motion pictures as well. Today Bob works for magazines, designers and ad-agencies. He likes to do personal projects too. His passion for still life photography and his involvement in nature resulted in the WASTE project.



Osiris Hertman



“A good interior is in fact like nature itself: it provides you with a sense of peace”.

Osiris Hertman graduated from the Design Academy Eindhoven, having studied under Lidewij Edelkoort. He started his career working for Ulf Moritz and later for Marcel Wanders. His background in product design is reflected in his passion for customizing each project.

Osiris is an designer who's been pushing the boundaries of design since he opened his studio in 1997, after graduating from the Design Academy Eindhoven. Over the last 15 years Osiris has proven himself to be an all-round designer. Started as a furniture designer, soon came interiors, home accessories and even hand crafted silver jewelry for the renowned lifestyle brand Buddha to Buddha.

His background in product design is reflected in each of his interiors by the great amount of detailing and customized objects. Osiris travels all across the world to find unique and beautiful materials.

The major part of all design pieces are made by hand and encapsulate his ideology for elegance, beauty and craftsmanship. Often together with those same craftsmen he creates the customized furniture that makes an Osiris Hertman interior unique.



Edwerdt Hilgemann



“I work from a constant flow of ideas, whereby each step is vital in coming up with a new sculpture. A period of wooden wall sculptures based on ‘playing with light’ was followed by a structural approach and working in series. This period coincided with my move from Germany to the Netherlands. The 1980s were characterised by the use of natural stone (marble, granite and boulders), the latter because I was looking for an opportunity to integrate ‘nature and its strength’ into my work, i.e. to let it play a direct role. That’s how I came to use air pressure. Before that, I had already experimented with gravity: ‘rolling cube’, 1982. In 1984, I had a large steel cube welded in Acquoy for the ‘beelden aan de linge’ exhibition and, as an opening act, I pumped the air out of it in front of the guests. The robust cube collapsed into itself. It folded, so instead of a scene of destruction it became ‘the birth of a sculpture’! The geometry I used made it visually clear how powerful ‘the gentle air’ could be. In my first attempts, I used normal steel but have used only stainless steel since 1990. This material is not only tougher, it also reflects the environment in

spots of colour when using brushed steel, or as caricatural shapes – similar to fun-house mirrors – when used with high-gloss polished steel. Since that time, a series of variants have emerged, the end of which is not yet in sight.

I always begin from the human dimension, the relationship with the urban environment or the natural landscape. Although abstract, I see my sculptures as figures, who often get a nickname after the implosion, depending on what association they evoke. The ‘double’ for the exhibition on the Lange Voorhout was created in 2008 in Berlin. He/she consists of two rooms, each a cube, that are connected by air through a small opening inside. This enables them to implode simultaneously”.

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Carmen Kemmink

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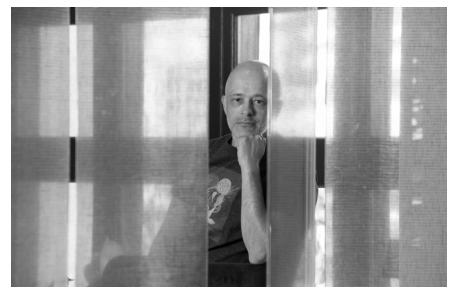


Carmen Kemmink is a Dutch Fashion Photographer who has been capturing her ideals of fashion since 1999. Graduated as a fashion designer from the Royal College of Arts in Arnhem she followed 2 years photography at the Royal College of Arts in The Hague. She developed a great sense for clothes, fabrics, colors and shape which come to live in her work. Always searching to catch the iconic moment in a movement of the model or shape. She shoots campaigns for fashion brands and various different international fashion magazines. In her art she researches the notions of perception and alienation, a crossroad between beauty and eclecticism. The pictures are delicate and yet strong, demonstrating her fantasy world.

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Johan Kleinjan

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Johan Kleinjan (1974) works in a distinctive unpolished style with a special use of colour. His artworks are born out of his fascinations, which can consist of strange or sometimes everyday things. A few examples include: Formula 1, the participants of Temptation Island, victims of the Stalin’s Great Purge and the suspects in the Opsporing Verzocht television programme. In 1999, he spent six months studying as an exchange student at Tokyo Zokei University in Japan, where his fascination with Asian culture began. Because of the language barrier, Johan was often sent out by his teachers to draw what he encountered, where he soon began to capture everything he saw. Later, he worked in Kronstadt, Tokyo, Taipei, Beijing and Chongqing. In Beijing, he spent six months as an artist in residence at the Chinese Insti-

tute for Provocation, which collaborates with the Dutch Mondriaan Fund. Johan takes his pencils and sketchbook with him wherever he goes. He likes to draw people in their own environment, preferably without them being aware of it. In Beijing, he drew the Chinese populace at busy places such as restaurants. He was also fascinated by the big buildings in China. It was on the balconies that Johan discovered the diversity among the residents of the uniform residential towers. While one resident turned his balcony into a jungle, the other used it as a birdcage or a place to put air conditioning units. As this text is written, Johan is working on a new series of buildings from around the world. In addition to his individual work, Johan was part of the Antistrot collective, with which he carried out joint projects such as murals and exhibitions until 2010. Since 2010, Johan has been a member of the Kamp Horst collective.

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Fritz Kok

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Born in Amsterdam, Kok would have never imagined his work would take him to cities like Paris, L.A., London and New York.

Having worked in the fashion-photography field from an early age, he left school to wander around Florida and Mississippi and in 1985 moved to Los Angeles. There he landed a job as window display designer, creating surrealistic scenes for an exclusive Beverly Hills-designer shop. After moving to London four years later, he switched to collage-Art, producing iconic images – under the name “Industria” – for style magazines ‘Blitz’, ‘the Face’, ‘the Manipulator’ (a newspaper-size iconic style magazine in the mid eighties) and Mr. Warhol’s magazine ‘Interview’. These publications led him in 1990 to Paris, where he was invited by fashion designer & photographer Thierry Mugler to collaborate on couture collections, painting fabrics and designing accessories. Back in Amsterdam he first picked up the camera himself and by the mid-nineties Kok became known for creating a futuristic language. Having been dazzled by the then emerging digital technology, Fritz soon replaced handretouching with photoshop, to increase control over his images.

In 1998 he ended up working in New York. His work has been featured in V-Mag., Vogue, and US music magazines, as well as in many commercial campaigns for Renault, Sony, Roberto Cavalli, Philip Morris and others. His recognizable style allowed him to collaborate with legends like Lenny Kravitz, Missy Elliott, Eve, Boy George, Robert Palmer and George Michael.

His work can be traced back inside the magazines and advertisements, yet it is the manner in which he approaches a project that sets him apart: Starting off by sketching envisioned images in every detail, he then casts models, looks for materials and accessories, designs and builds backgrounds and mixes a soundtrack to lay down the shoot’s atmosphere.

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Sjaak Kooij

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After finishing the Amsterdam Art Academy in fine arts (AHK) in 2005, Sjaak worked as an autonomous artist and art teacher until this day. His work is mostly represented in the Netherlands however he worked with a few galleries abroad (AUS, USA, DE). The first residency, in 2016, was in Detroit that made a huge impact on Sjaak as a person and artist. Since that year Sjaak, had several solo shows and participated in many (international) groupshows. In 2019 Sjaak stayed as an Artist in Residence in the Mothership NYC. His work was also on display at several international art fairs: the Other Art Fair NYC 2019, and This Art Fair, KunstRAI (Amsterdam), Art the Hague.

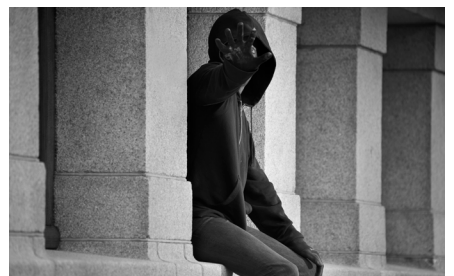
In his paintings he uses elements of actuality such as social, cultural or political issues that define our times. He takes images from media and everyday events – alternated with footage from his personal archive – out of their original context, which creates an exciting interaction between image and content.

Themes such as anonymity, estrangement, individualism and transience play an important role in the artwork of Sjaak. With these themes, occasionally used in an absurd staging, he confronts the viewer with ideas and posed questions.

The work represents a search for boundaries, in which technique and image merge into one whole. The work derives partly from the expressionistic method or instead staged as substantive contrast. The different contrasts are not only reflected in content but can be found in technique and design too. Due to a layered method of working, the painting will create a dialogue with itself during the process.

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Laser 3.14

“I see no difference between the city and the work that I add to its walls. The only distinction is that my work is consciously accessible to the public while the poetry of the city is not visible to everyone.” Laser 3.14

Creating poetry on the street for over 15 years, Laser 3.14's (1972) name is inseparable from any conversation about Amsterdam and urban art. As the city's most prolific street artist he shares his distinctive work of visual poetry both outside amongst the canals of Amsterdam and in many of the city's prestigious galleries. Laser 3.14 is celebrated globally for his bold statements about politics, popular culture & everyday life. Laser 3.14 has been exhibited in Den Haag Museum, is part of the Amsterdam Historic Museum permanent collection, and was

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Didi Lehnhausen



Didi Lehnhausen (1993) is a painter, printmaker, filmmaker, writer and performer. She received the Fine Arts award in 2016 for her graduation work at the Gerrit Rietveld Academy in Amsterdam. She developed a painting technique in the dark room telling a story of destruction, loss, love and resurrection. Ever since she has been making large scale installations bringing together various media to create her own technique. Her performance resulting in a ten meter long print “Ten meters of evidence” has been presented at the Westergasfabriek and Art Basel 2018. That year she started her research for a visual medicine and created the installation “Six lucid sensibilities” presented at Art Rotterdam 2019, together with her “Video-essays on a psychotic mind”. In 2019 she moved her practice to Yogyakarta, Indonesia where she created several printing performances in the gallery of the artist collective Ruang Mes56. She showed the works she created in this period in her duo-show “Paper Spirits/Soil Mates” in Nieuw Dakota, Amsterdam. She continued in her studio at Batik Leksa Ganesha, Yogyakarta on developing a new painting technique and the work “Eleven spells” in 2020. Since an early age Lehnhausen has been in contact with healing practices and shamanism across different cultures. Her practice is grounded in these connections and in her extreme devotion to the act of drawing and image making. In 2021 she made an extensive work for the space of Radio Kootwijk. In 2022 Lehnhausen was commissioned to create the MainStage for the Welcome to the future festival. This year her print series “Waking dreams” will be presented by print and publishing house Terry Bleu.

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Gabriel Lester



Gabriel Lester Amsterdam (1972), is an artist and (re) inventor. His work consists of sculptures, installations, performances and films. Other activities include commissioned design and art for public spaces and public buildings. Lester's creations stem from a desire to tell stories, and create contexts and sets that support these stories or represent their own narrative interpretation. His vocabulary is characterised as cinematic, without necessarily using film or video as a medium. Like filmmaking, Lester's

practice embraces every media and means imaginable. With an emphasis on human existence and the human experience of existence, Lester's projects are designed to broaden the mind. Open-ended, mysterious and without explicit messages or unambiguous ideas, Lester proposes forms for us to relate to the world, how it is represented, and what mechanisms and components shape our perception and understanding of it.

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Boris Lyppens



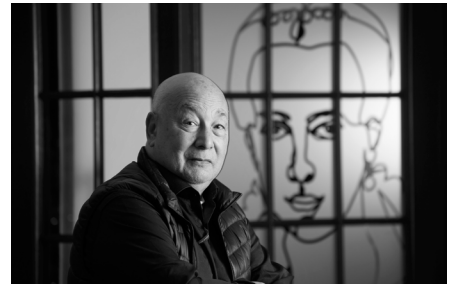
Boris Lyppens (1994) is a Dutch illustrator originally from Amsterdam, the Netherlands. He graduated with a Bachelor of Fine Art in Education from the Amsterdam University of the Arts. He then completed his Master's Degree in Illustration as Visual Essay at School of Visual Arts New York. With his intensely inked work he aims to create poetic images that pack an emotional punch. His work has appeared in national and international publications such as De Volkskrant and The New Yorker.

An important source of inspiration for him is nature; the interplay of lines of a spider's web, the texture of bark or the branching of a tree that forms an abstract work of art in the sky during a sunset. His favourite art movement is German Expressionism.

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Rob Malasch

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Born 1947 Bandung Java Indonesia. 1960 Magister Vocat Amsterdam. 1968 Rietveldt Academie. 1971 Theaterschool Studio Eigentijdse Dans. 1976 Theatergroep De Groep. 1985 Foreign Cultural Correspondent Het Parool and Hp/ De Tijd. 1993Galerie Serieuze Zaken Studioos. 2015 curator at large at WOW International. 2022 Director of Culture Centrale Markt. Books: De Aap van God. Uitgeverij Arena. Movie: The Photographer The live and times of Edward Muybridge. Producer More than TV vinyl-record: Thya with Philip Glass. Rob Malasch lives and works in Amsterdam, New York City and Big Sur California.

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Chequita Nahar



Chequita Nahar, born in Surinam, lives and works in Maastricht the Netherlands. She studied jewelry design at the Maastricht Institute of Arts and completed her study with a Master at the Sandberg Institute Amsterdam. She worked as one of the designers for L'Arcano, a silver brand based in Rome on collections for fashion brands such as Alberta Ferretti and BORN. Her work is part of museum collections such as the Rijksmuseum, Textile Museum, CODA, Gallery Marzee, Alice and Louis Koch ring collection and other private collections. Currently she is the Head of program of the departments Fine Art and Design (body, object, material). Her jewelry is inspired by the Surinam culture, its traditions and the connection with the European culture or intercultural themes.



Rosa Peters

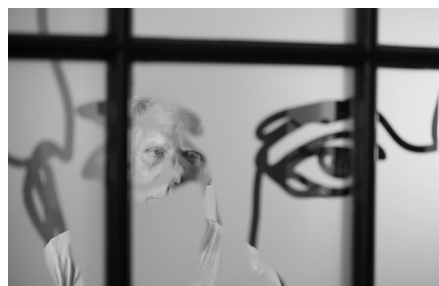


Rosa Peters is an autonomous artist who lives and works in Rotterdam. In her work you can often find a relationship with early memories, especially of her native village Reveles (Portugal) and architecture and spaces from her early childhood. She works from an irrepressible need to relive these locations, which each time takes shape in a different way and in a new disguise.

The subjective experience of a memory ultimately determines the work she makes; how do you experience the space, the size, the location, the climate, the history of a place if you are not there at that moment. She approaches this from philosophy, geography and architecture. Her preferred medium is oil paint, with which she translates her inspiration into abstract areas of color with a strong depth effect and layering, which is created by the stacking of many (semi) transparent layers.



Adriaan Rees



(1957, Amsterdam) lives and works in Amsterdam and China. Rees is famous for his large-scale projects and assignments for

public space. He makes sculptures and installations in many materials such as ceramics, bronze, glass, textiles, plaster and stone. He also works with photography, video and performances. Education: Gerrit Rietveld Academie, sculpture department; Tokenomori, Shigaraki, Japan; Inax Lab, Tokoname, Japan Solo Exhibitions (selection): 2023: Livingstone gallery, The Hague, Netherlands 2022: KTO gallery, Tokyo, Japan 2021: Kaneko Art Gallery, Yokohama, Japan 2020: Stijn Coppejans gallery, Antwerpen, Belgium 2019: Museum Beelden aan Zee, The Hague, Netherlands His works can be found in collections and museums in many countries in the world.

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Sarah Reinbold



Sarah Reinbold (1993) is a visual artist currently living and working in Utrecht, the Netherlands. She grew up in Germany and moved to the Netherlands to study Fine Art at HKU in Utrecht where she graduated in July 2019. Since then Sarah's works are all part of the continuously growing and ever-changing installation called "Zwischen Hier und Dort" which origin can be found in the confrontation with loss and grief she's been enduring. The artist is investigating how the traumatic event of losing her mother at a young age has been influencing her life and artistic practice.

Sarah is repeatedly circling around the same unanswered questions and is always searching for memories from the past. She is translating those memories into her artworks to give her personal history several possibilities to evolve, as well as depicting the emotions from bygone times. Any version of the installation "Zwischen Hier und Dort" mostly consists of various sculptures that can be recognised as daily objects, but deformed, in combination with colourful abstract shapes which Sarah refers to as feelings. The bright colours the artist is using, remind her of certain attributes of her childhood. The fragile and seemingly wobbly sculptures are a reflection of nostalgia and homesickness.

Sarah is working with several materials such as ceramics, plaster and glass fibre. The fragility of her ceramic works can be seen as an interpretation of how she experiences her memories, almost too delicate to touch.

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Joris Ringers



Joris Ringers is a visual artist who graduated (1994) in painting and monumental design from St. Joost School of Art & Design in Breda. In his work, he mainly studies the intrinsic qualities of the original components, such as the paint, canvas and stretcher, that make up a painting. He seeks answers to questions such as: 'What is painting?' and 'What criteria does a painting have to meet?' Ringers was selected for the Koninklijke Subsidie voor vrije schilderkunst, De van Bommel van Dam Prize and De Johan Diepstraaten Prize. He has lived and worked in Amsterdam since 2000.

Is Joris Ringers looking for the essence of painting or its boundaries? Is his work about painting or the paint itself? Those are difficult questions to answer. In fact, Ringer's visual work is about the materials of painting, the perception of colour and the properties of paint. The artist rarely uses brushes for this, but does use a lot of paint and does not need a medium on which to stretch his paintings. Ringers creates surfaces out of paint, which occupy the space like flexibly hanging canvases. The name of the colour, and type and amount of paint used in some works, incorporated into the label's typeface, emphasise his objective approach to the material and the artist's specific interest. His sculptural works show that this 'scientific' research into the properties of paint is used for personal meaning. Ringers made wearable trousers and a usable air mattress out of paint.



Arie Schippers



Mae Smith



Mae Smith (21) was born in Amsterdam and is currently in her first year at the Gerrit Rietveld Academy studying Graphic Design. Her work focuses on the fascination for printing and the combination of analogue and digital art and print forms.



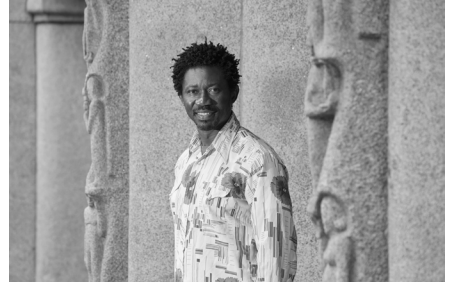
Berend Strik



Born 1960, The Netherlands. Lives and works in Amsterdam (NL).



Babah Tarawally



Babah Tarawally is a Dutch–Sierra Leonean writer, journalist and philosopher, who works for independent media in third world countries. As a columnist for the Dutch newspaper Trouw, he writes about (hidden) discrimination and racism. ‘Gevangen in zwart wit denken’ (caught in black and white thinking) is his most recent book. Besides writing, Tarawally educated newcomers about having a new home and new beginnings.



Djaro Taribuka



Ruth van Beek



Ruth van Beek (b. 1977) uses the established visual codes of photography. Her work originates in her ever growing archive. The images, mainly from old books, are her tools, source material and context. Van Beek physically intervenes in the pictures. By folding them, cutting them, or adding pieces of painted paper, she rearranges and manipulates the image long enough to reveal the universe that lies within.

Her work has been shown internationally at the likes of FOMU (BE); ETAL Gallery, (US); The Ravestijn Gallery (NL); Les rencontres d'Arles (FR); Flowers Gallery (UK) and Fraenkel Gallery (US)

amongst others. Her work has been featured in magazines such as Centrefold Magazine, Foam Magazine, The New Yorker, IMA Magazine, The British Journal of Photography, The Aperture Photobook Review, Elephant Magazine and The New York Times.

She has published numerous artist books including *The Arrangement* (2013) which was shortlisted for the Aperture Photobook of the Year Award in 2014 and *How To Do The Flowers* (2018), co-published by Art Paper Editions (BE) and Dashwood Books (US) to widespread acclaim. Her latest book, *Eldorado*, made in collaboration with Willem Van Zoetendaal and published by Van Zoetendaal Publishers, was released in Autumn 2020.

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Bas van Beek

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Bas van Beek (Nijmegen, 1974) was trained at the Willem De Kooning Academie in Rotterdam. His work provides a criticism of market mechanisms, branding, poor conceptualism and uncritical designer cults. He studies archive material, restores, adjusts and digitizes designs that are often either not produced or published. He was the head of the designLAB department at the Gerrit Rietveld Academy in Amsterdam (2009–2013) and currently teaches at the Masters Industrial Design Department of the the Royal Academy in The Hague. Early 2019 he was awarded the Stokroos Stipend for Ceramics.

He has served on numerous juries and committees, including the jury for the Cor Unum Ceramics design competition, the Municipal Art Acquisitions Stedelijk Museum Amsterdam, and as committee member for the Creative Industries Fund. His work is in the collection of Museum Boijmans van Beuningen in Rotterdam, Zeeuws Museum Middelburg, Van Abbemuseum Eindhoven, Designmuseum 's-Hertogenbosch and The Stedelijk Museum in Amsterdam.

Juul van den Heuvel

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In the practice of van den Heuvel time and family are recurring themes in the work. Charcoal drawings of hair in all shapes evolved into large format hair landscapes and finally into black holes on canvas and paper. Later, research on shape/void, black and white led her to rediscover color as The Legacy project offered new inspiration for her recent paintings, sculptures, drawings and installations.

In describing her method and meaning Juul states: “I draw and tear and cut up; photo’s, paintings, sculptures. I unravel and re-store textiles. Each item evokes a reaction. A Maria shrine made by her mother is the starting point for a serie of ceramic Maria’s”.

Sophie van der Stap



Sophie is a writer. Her debut *The Girl With Nine Wigs* is the account of her battle against cancer. The book was published in over 20 countries and adapted into a movie. Currently she writes mostly for and about nature. Her most recent work is an illustrated short story titled *The Girl And The Shark*. It's proudly standing on her desk, but still looking for the right home. She lived for many years in Paris and New York and has just returned to her hometown, Amsterdam, where she writes and dreams of the sea.

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Jurriaan van Hall

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Jurriaan van Hall was co-founder of the illustrious After Nature painting collective, which caused a lot of national and international controversy with their painting performances in the early 1990s. In 1997, Stedelijk Museum De Lakenhal in Leiden showed a retrospective exhibition by the artist and the extensive Jurriaan van Hall monograph was published; in 2004, van Hall was awarded Artist of the Year.

Over the past 10 years, he has mainly focused on spatial work and completed many projects for public spaces. Clients included Den Haag Sculptuur, De Rijksbouwmeester, the Ministry of Agriculture, Nature and Food Quality, Municipality of Lelystad, Municipality of Noordwijk and Municipality of Katwijk.

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Rinus van Hall



Rinus van Hall (1992, Amsterdam) is a young descendant of a well-known artists family. After completing his degree in architecture at the Technical University of Delft he started to dedicate his time to oil painting. He has a strong eye for detail and textures and always looks for hidden emotions and expressions in his painting subjects. His interest goes out to the developing complexity of human existence and tries to address questions about conciseness in his paintings. Paired with an interest in the latest developments of modern technology and its possibilities his work explores the nature contemporary humanity.

At the start of his career, he gained recognition with his classically orientated portraits and had his work exhibited at the Rijksmuseum Amsterdam and the Frans Hals Museum Haarlem. With his more recent contemporary works, he has travelled the world exhibiting at international art fairs with KYAS ART SALON where he often addresses contemporary forms of technology and its effect on social structures with our society. The Fake Surface and WAKE ME UP WHEN I'M FAMOUS are some well-known examples.

Without formal training in painting, he has developed a personal technique that seeks out a classical feel but fully utilizes the possibilities and limits of contemporary oil paints and materials arriving at his own style. He is transparent about his painting technique and process which he, being a child of the digital age, often live streams for educational purposes and connection with a global audience.

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Sarah van Sonsbeeck



'If silence is golden, Dutch artist Sarah van Sonsbeeck is a bank' says Nicola Bozzi. 'Her work, ranging across all sorts of media, is always infused with an attention for space, an heritage of her years as an architecture student. It deals with the immaterial, but also with chance. If silence is a place of intimacy, the accidents that break it are meaningful, chaotic events storming their way into our world. Sound - or lack thereof - is then only one of the dimensions of her installations, consisting primarily in a fragile and intimate experience to cherish and keep to ourselves.'

Sarah van Sonsbeeck's work is two-sided: on the one hand, she tries to define, defend and extend private space; on the other, she simultaneously reveals the impossibility and perhaps even undesirability of being completely shut off from the world. A case in point is when she tried to contain one cubic meter of silence on

the as yet undeveloped plot of land around Museum De Paviljoens in the rapidly developing new town of Almere. One night the reinforced glass cube was smashed with a stone by local youths. She embraced this vandalizing act and renamed the work One Cubic Meter of Broken Silence (2009).

Sarah van Sonsbeeck (1976) studied architecture at TU Delft (MA) and art at the Gerrit Rietveld Academie (BA). In 2008, 2009 she had a residency at the Rijksakademie van Beeldende Kunsten, Amsterdam. She had solo exhibits at the Oude Kerk, Amsterdam (2017), Annet Gelink Gallery, Amsterdam (2017). Her work was amongst others on show at De Nederlandsche Bank, Amsterdam (2015), Museum Boijmans van Beuningen, Rotterdam (2015), Van Abbemuseum, Eindhoven (2012), Museum De Paviljoens, Almere (2009), Museum Abteiberg, Mönchengladbach (2011), the Stedelijk Museum, Amsterdam (2009). She is represented by Annet Gelink gallery Amsterdam.

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Chris van Walsum



I'm a 22 year old Fine Art student at the Gerrit Rietveld Academy in Amsterdam. I have been living in Amsterdam for almost a year now after I moved out of my parents house in Krimpen aan den IJssel, which is where I was born. This is also where I went to high school and where I got my diploma in Physics and Chemistry. After a gap year, I got accepted at the Hoge School voor de Kunsten in Utrecht where I studied Fashion Design for half a year which wasn't for me. A teacher suggested the Rietveld Academy where I applied for the preparatory course and was finally enrolled into the bachelor course.

Now I found my place in Amsterdam at The Rietveld Academy and I am looking forward to making Amsterdam my home and to getting to know it better. I like to immerse myself into the art world and enjoy learning as much as possible. I do this by visiting musea, reading, meeting people and through online media. My main interest is painting but I keep a broad interest.

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Babeth M VanLoo



BABETH Mondini-VanLoo, born May 1, 1948 in The Netherlands, artist and filmmaker and gained international acclaim for her series of film projects made between 1977–1986 in collaboration with her teacher, the German artist Joseph Beuys. Her art is to be seen in the tradition of the *SOCIAL SCULPTURE*, a notion

that transcends all boundaries between art, media and social activism.

In 1980 she founded Film Art Amsterdam for which she directed and produced numerous films on art, music, human interest and spirituality, broadcasted a.o. in German, Japan and Holland (NPO). Her expanded film works, installations and new media projects were exhibited worldwide in cultural institutions and festivals and are in the collections of a.o. Musée Beaubourg, Paris; Donnell Library, New York; Sammlung Neue Galerie, Berlin; Museum Bonn; National Art collection Holland, and EYE film-museum in Amsterdam. Her work is distributed a.o. by Canyon Cinema, in San Francisco, California and by IMAI- the Inter Media Art Institute in Dusseldorf, Germany. Since 1977 Babeth has taught for twenty five years at numerous Film and Art academies, and curated many events. From 1998- 2000 Babeth served on the advisory committee for the development of CyberCinema, with the European Film Centre Babelsberg. From 1995 – 2001 she worked as producer and personal assistant to Johan van der Keuken. From the 1990's onwards she serves as a professor of FIU, established by Joseph Beuys. From 2000 – 2013 Babeth M. VanLoo co-founded and served as Programming Director of BOS, the Buddhist Broadcasting Foundation. In 2002 she joined the advisory board of IBFF, in San Francisco. In 2005 she founded the annual *Buddhist Film Festival Europe* in Amsterdam @ EYE film museum. In 2013 she received the 'Outstanding Woman in Buddhism Award 2013' by the United Nations Women committee. In 2016 Babeth was installed as Chair of Arti et Amicitiae, the oldest art foundation in the Netherlands.

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Harald Vlugt



Bergen (NH), NL 1957. Harald Vlugt is a sculptor, collagist and graphist based in Amsterdam. His work made him travel, live, and exhibit worldwide in galleries and museums. In Amsterdam his artworks can be found in the collections of the Rijks-, Stedelijk-, and Amsterdam Museum. He has shown in the Venice Biennale (1989) and designed and produced all the sculptures and ornaments for the Oranje Zael in the Huis ten Bosch Palace Nagasaki, Japan (1995). Ten years ago, he started his one-teacher art academy, giving master classes collage. Next to his free work, he did big art projects on the three biggest cruise ship companies; Carnaval Cruises, Royal Caribbean and Holland Amerika Line. In 2017 he made a 25 m. long bronze monument to memorize the 50 years existence of NATO. Working abroad, Vlugt always has been focusing on sharing information and teaching. In the early eighties, Vlugt worked with the Avant guard gallery The Living Room in Amsterdam; in 1986, he stepped over to Gallerie Nikki Diana Marquardt in Paris. Since 2017 Vlugt works with Gallery Saro Leon, Las Palmas, Canary Islands.

In September, Vlugt will work a month as an artist in residence on the island of Gran Canaria. Upcoming work includes a

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Frank Willems

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Visual artist Frank Willems was born and raised in the city of 's-Hertogenbosch, The Netherlands. After traveling through Australia and Asia, he settled in Sweden for a couple of years, where he studied Shoe Design. This was the moment he came in touch with art and started experimenting with drawing and painting. Without money, but with the interest to create something new from something without value, he used waste material as base for his artworks; from shoeboxes to wooden doors. Currently he only works with (waste)wood. The combination of bright color use, crossed out texts and the raw surface make a unique expressive image.

He is inspired, how could it be otherwise, by life. Inspiration is plentiful but oftentimes comes from an unexpected source.

It can originate from the way he gets up in the morning, or what he sees when he walks down the street. Personal experiences combined with news items often give a creative inspiration. News items that contain absurd improbabilities are extra interesting. Especially news about animals and the environment have oftentimes been the motivation to create an artwork.

He keeps his eyes and ears open and continuously take notes in his digital notebook. Conversations he has with acquaintances and strangers, but also conversations between others, are a source of inspiration.

The returning 'bakkes' (mouth) and anatomy in his works represent life, freedom and equality. It does not matter who or what you are, it is about the story. His works do not offend someone easily, but instead affect and rejoice. The figures represent equality, but also help make serious topics lighter. My texts are humorous and ambiguous. By crossing out words, the texts draw more attention and arouse curiosity. The combination of the figures and texts make the complete story.

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Artists

in Residence at The Grand

*Hans Aarsman
Seb Agresti
Anika Ahmed
Joost Alferink
Silvina Rodriguez Amelotti
Gijs Assmann
Theo Baart
Pieke Bergmans
Judith Bloedjes
Diana Blok
Leoniek Bontje
Simone Bordignon Różycki
Leonie Bos
Ruben la Rive Box
Casper Braat
Jasper Udink ten Cate
Eva Crebolder
Ivan Cremer
Renske de Greef
Frankey
Bos Eshuis
Osiris Hertman
Ewerdt Hilgemann
Carmen Kemmink
Johan Kleinjan
Fritz Kok
Sjaak Kooij
Laser 3.14
Didi Lehnhausen
Gabriel Lester
Boris Lyppens
Rob Malasch
Chequita Nahar
Rosa Peters
Adriaan Rees
Sarah Reinbold
Joris Ringers
Arie Schippers
Mae Smith
Berend Strik
Babah Tarawally
Djaro Taribuka
Ruth van Beek
Bas van Beek
Juil van den Heuvel
Sophie van der Stap
Jurriaan van Hall
Rinus van Hall
Sarah van Sonsbeeck
Chris van Walsum
Babeth M VanLoo
Harald Vlugt
Frank Willems*

AIR

03/10/22

20/10/22

Exhibition