

## PORTFOLIO

The first two projects are shown to illustrate my approach to working within a site-specific context of a building. Both were made during residencies.

The third project was made with my research collective Pink Pony Express. I have included this because it reflects the outcome of site specific and embedded research.

1

### **Residency Reinwardt Academy 2022/2023**

*The projects **Surtout de Table**, **Yasmin** and **Casino** were made during a half year long residency at the invitation of the Reinwardt Academie/ Amsterdam University of the Arts. While **Surtout de Table** is the final result, **Yasmin Tea** and **Casino** are shown to illustrate my reseach method in the period towards the making of the **surtout de table**.*

#### **Surtout de Table 2023**

Performance/installation

#### **Yasmin Tea 2022**

Intervention

#### **Casino 2023**

Intervention

2

### **Residency Huis Van Gelderen 2023/2024**

*The installations **Pennant**, **Rythms Structures Light** were made during my residency at Huis van Gelderen. While **SHIFT** was the final prsentation, the installations **Pennant** and **Rhythms Structures Light** are shown to illustrate my reseach method in the period towards the making of **SHIFT** - a perfomance in and around the building, for which I designed a table piece and a series of dresses, referencing the social history of the house, and the work and philosophy of the architect who built it.*

#### **Scenography, 2024**

#### **Pennant 2023**

#### **Rhythm Pattern Light 2023**

#### **SHIFT 2024**

*Surtout de table, performance and series of dresses  
(photos performance Peter Tijhuis)*

3

*The projects **Galvanize** and **De Kapitein** I made with my research collective **Pink Pony Express**. It reflects the outcome of embedded research within the Dutch fishing community, specifically in relation to the uncertain consequences of Brexit at that time.*

#### **Galvanize 2019**

Exhibition, *Arti et Amicitiae*  
with **Pink Pony Express**

#### **De Kapitein 2019**

Earring, European Parliament  
with **Pink Pony Express**

In this project, I explored appearance, beauty, and meaning, inspired by the recent renovation of the historic building's interiors at the heritage-focused school.

The Reinwardt Academy views heritage as a process, an assigned value intended to pass something historical to the future. Heritage, therefore, is a collection of information and claims shaped by ownership and knowledge.

The theme of this residency explores the link between ownership and understanding—how ownership arises from comprehension.

'Theft' served as my starting point for this residency, offering a unique vantage from which to explore and challenge the space around me. As an agent-provocateur, I tackled what I did not understand by moving, stealing, and infiltrating, replacing what I stole with watercolored trompe l'oeil drawings.

My interventions were exercises, seducing students and staff to look beyond everyday superficiality and to engage in performances, workshops, and enigmatic correspondences about the building. Reflecting on the way the Academy building was inhabited, and suggesting that to truly understand something, we must first make space for our surroundings.

Furthermore my surtout was inspired by plants, Bruno Tauts Glass Pavillion, Solomon's Temple, the stairwell of the Stedelijk Museum, Katsura palace, the Reinwardt building itself, Yasmin tea, and last but not least Patrick Swayze's lift.>

# 1



< Presenting the Surtout during a festive salon.



< Pavillion depicting a planned, yet never built dance studio. I used the famous lift-scene from the movie Dirty Dancing crossreferencing beauty, pop culture and dance.

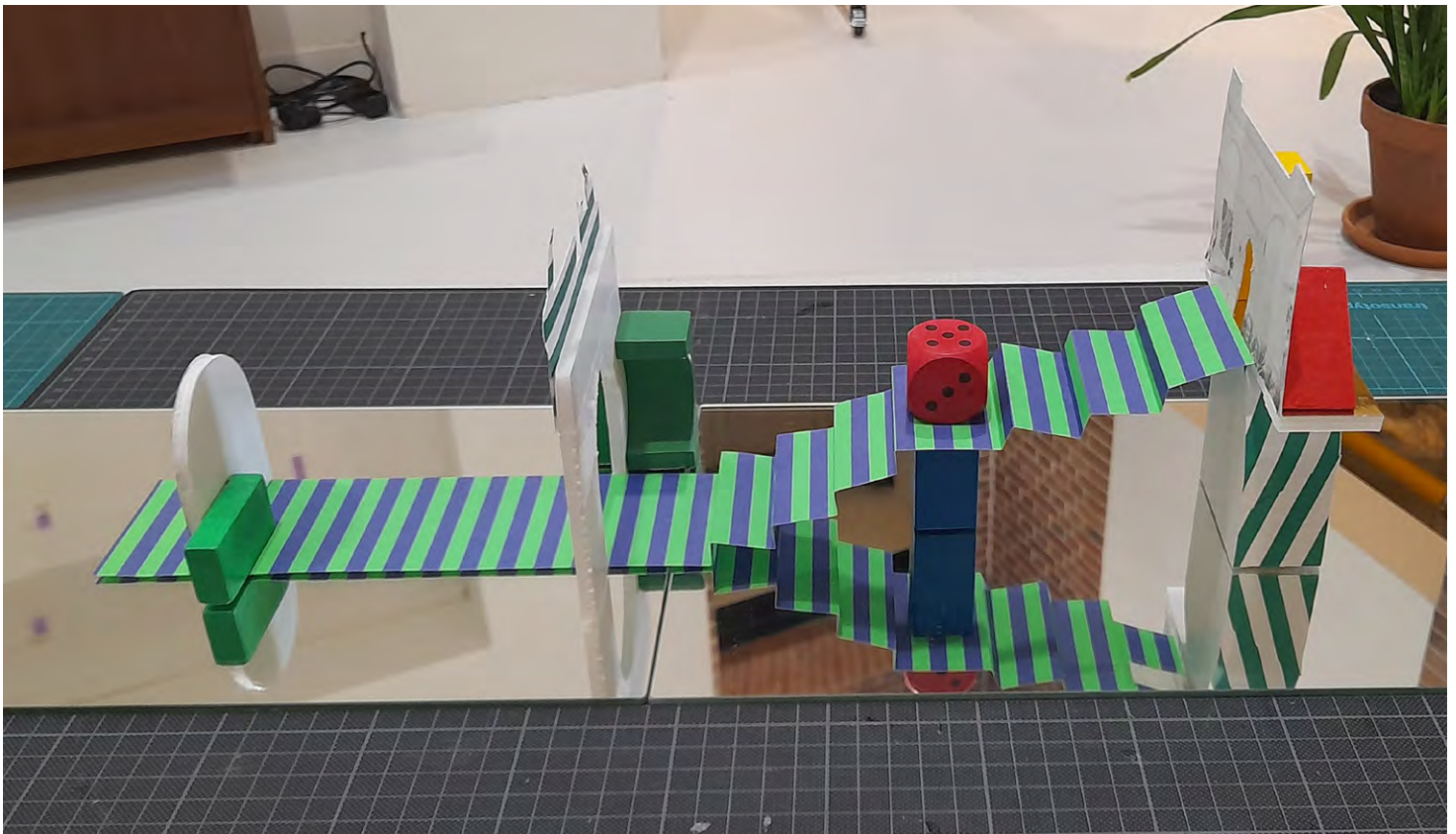
SURTOUT DE TABLE #1 2023  
Performance and installation



Eight aligned scaled pavilions explore cultural, philosophical, architectural, and atmospheric themes, with beauty as the overarching concept.



Eight aligned scaled pavilions explore cultural, philosophical, architectural, and atmospheric themes, with beauty as the overarching concept.



Detail of one of the architectural references, regarding stairs

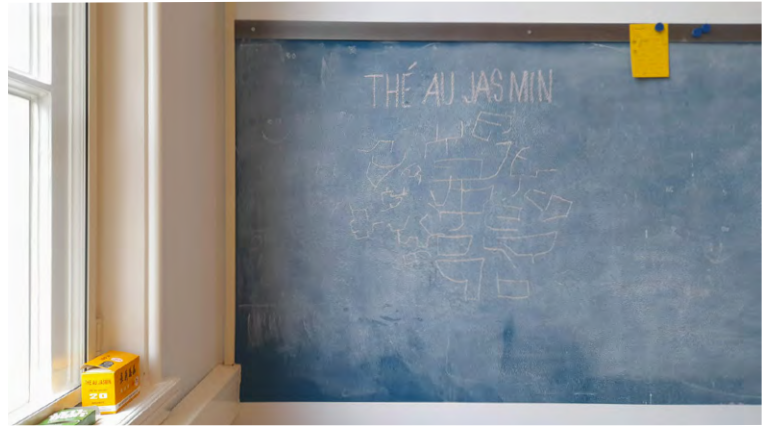


Table piece in progress, exploring the phenomenon of plants in relation to depth perspective - one of the phenomenon I researched in the building.

YASMIN TEA 2022  
Installation

*Yasmin Tea* is one of a series of interventions - consisting of rearranging, misplacing and even stealing. In this classroom, I stole a Yasmin Tea box, filled with crayons. Secondly I rearranged the whole room in a formal, symmetrical way - the way an Asian shrine can be symmetrical.

These manipulations of the spaces serve to gradually establish my presence in a building- and to gather information about the way people use a building.



*Yasmin Tea in chinese (copied from teabox)*



*Yasmin Tea box in window*

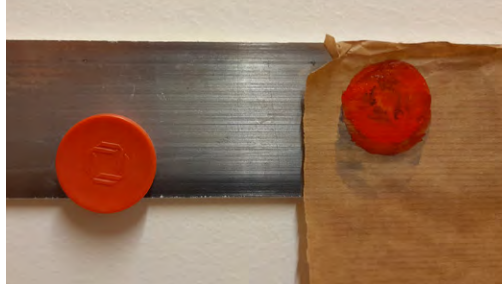
*Symmetrical arrangement of a classroom*





*Infiltration of the Reinwardt institute's communication screens*

Casino is a installation giving a voice to objects (like plants and magnets) and architectural elements. This is achieved by successively portraying common objects by way of a trompe l'oeil, stealing, and reintroducing these objects - in this case: magnets.

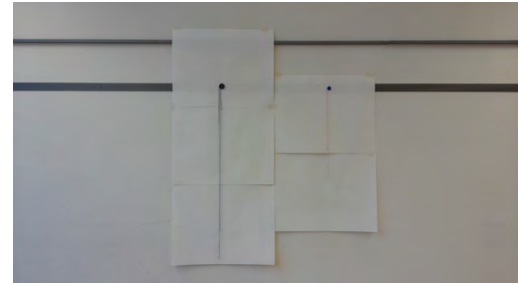


*A magnet with next to it's trompe l'oeil replacement.*

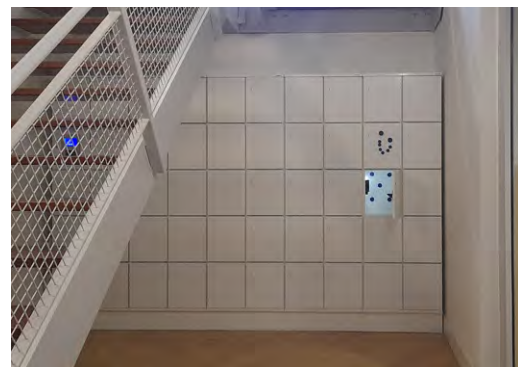
I spent a week stealing all magnets in the school, replacing them with hand-painted aquarel. Later I infiltrated the schools' communication screens with pictures of these now kidnapped magnets. Eventually I reintroduced the magnets inside steel lockers, layed out like casino dice.



*Interior of a locker, with the magnets layed out like a dice*



*Stolen magnets reintroduced inside students' lockers.*



*From August 2023 to September 2024, at the invitation of Enschede's city architect, I was artist in residence at Huis van Gelderen - by architect Hein Salomonson.*

'Huis van Gelderen' is a remarkable modernist building designed by architect Hein Salomonson in the 1950s for his friends Henk Van Gelderen and his wife Beryl Menko, both prominent figures in Enschede's textile industry. My work drew inspiration from the architecture,

## 2



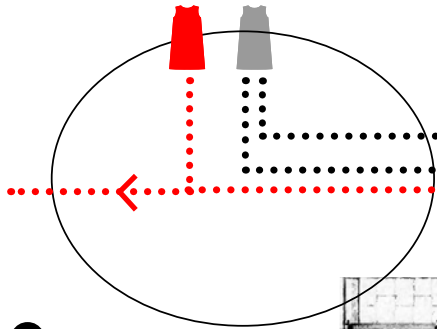
Garden view - with the models aligned on the horizontal axis of the villa.

the diverse people (from chambermaids to journalists) I encountered during my research, and the life and ideas of the architect.

For this residency, I created several three-dimensional **installations** that responded to the villa's physical structure, while a **series of dresses** captured its history, movement, and the lives within it. These elements came together in a **performance** where the villa served both as the backdrop and the subject.

1

Solvej en Steen hijsen wimpel



0

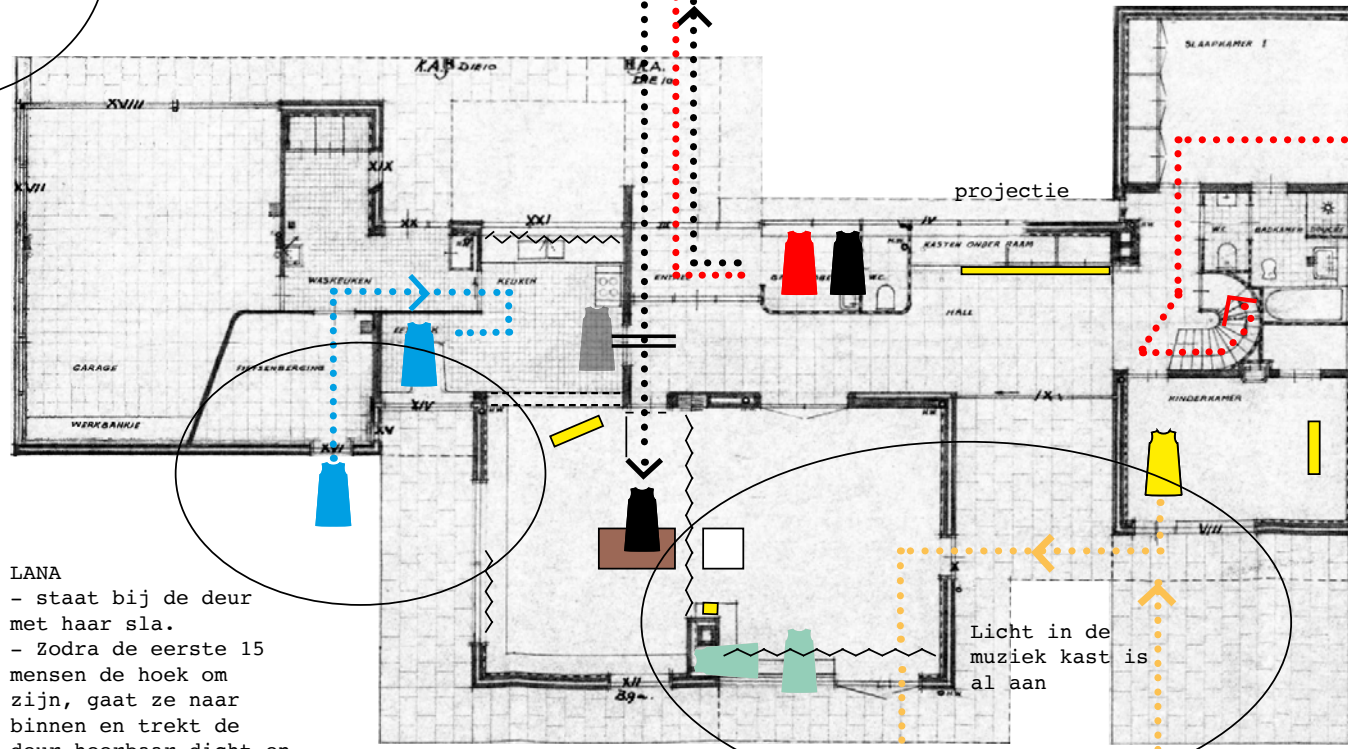
als de muziek aan-gaat, alle modellen in positie



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BEGINSTAND

- Licht in de gang en garderobe is aan.
- Buitenlampen zijn aan.
- Ganglamp boven is aan.
- Lamp kamer boven aan de voorkant , misschien
- Projectie in de gang loopt.
- Licht kamer Sterre is aan.



LANA

- staat bij de deur met haar sla.
- Zodra de eerste 15 mensen de hoek om zijn, gaat ze naar binnen en trekt de deur hoorbaar dicht en gaat in de keuken zitten, bij het raam aan de eettafel, doet het gordijn open.

*Solvej is in de keuken en krijgt een teken van Lana, als de helft van publiek voorbij is*

SOLVEJ

- hijst wimpel
- wacht in de gang tot Lana in de keuken zit, en **de helft van het publiek** op zijn plaats zit
- loopt naar de salon, laat deur open
- doet de lamp van vava aan
- opent het gordijn verder
- gaat de maquette opbouwen

Licht in de muziek kast is al aan

STEEN:

- hijst vlag met solvej,
- gaat ver in de tuin, en wacht to **bijna iedereen zit**.
- loopt schuin langs het terras naar master bedroom,
- doet lamp vava aan bij Sterre
- gaat in het kindereisjes kamer het nummer 'all of me' luisteren [2,35]
- muziek aan, in het raam verschijnen na intro, tot eind eerste couplet, naar beneden...

STERRE

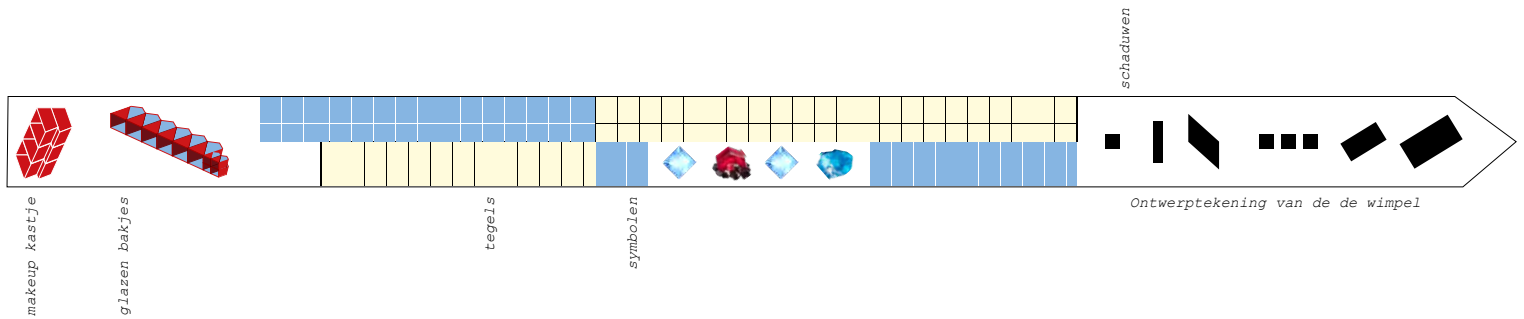
- 1
- staat bij de vitrage, (het gewone licht in de kamer is aan.)
- als Steen het grote licht heeft aangedaan wacht Sterre 20 seconden,
- loopt naar de salon
- opent gordijn sophie
- opent de pui
- loopt weer terug naar haar kamer, doet de sterke lamp van vava uit.
- wacht tot Steen op haar deur klopt en de lamp in de gang heeft aangedaan...

SOPHIE

- gaat van leunen naar zitten , nadat het gordijn opzij is



This is the first in a series of installations I created during my residency at Huis Van Gelderen. The pennant can be raised to announce special moments or programs. The symbols incorporated into it refer to the former residents and architectural typologies. These new symbols can - as contemporary heraldry - be read as a legend for the house itself.



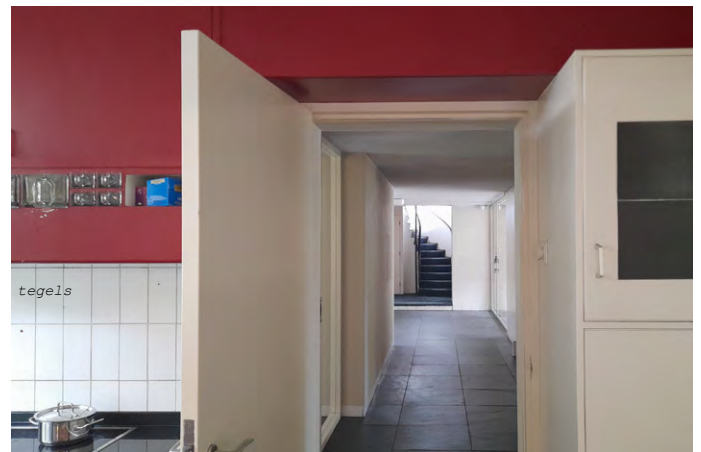
De kleur rood



tegels



makeup kastje

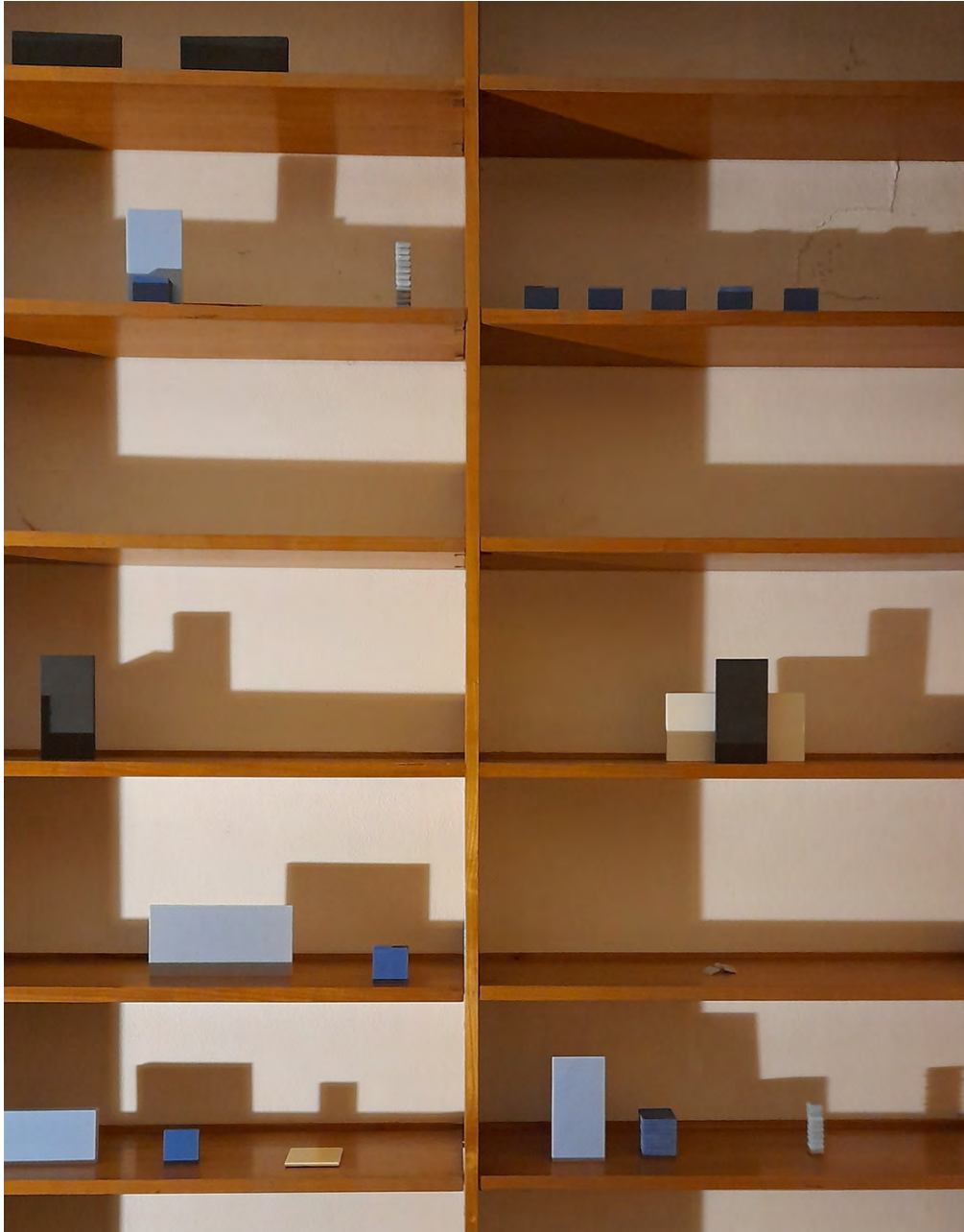


glazen bakjes

The design of the pennant is inspired by the color scheme in the villa. There are also elements of cabinets and tile structures that can be recognized, while the section with gemstones symbolizes the female figures who lived and worked there. [For example, the blue diamonds represent the favorite band of the nanny - The Blue Diamonds.]

INSTALLATIONS

Rhythm, pattern, light, 2023



*These installations explore material elements and the natural light entering the villa.*



^  
Reflected light on the ceiling. The reflections on the ceiling come from tiles placed on mirrors in the window sills. These shapes are also echoed in the pennant.

<  
Installation with the tiles from the interiors, which I discovered in the basement. These tiles are placed in a grid-like original cabinet, creating a three-dimensional weaving.

INSTALLATIONS  
Rhythm, pattern, light, 2023



Installation with mirrors and tiles that influence the light.



Opening scene: The pennant is raised



The garden (designed by Mien Ruys) is part of the scenography.



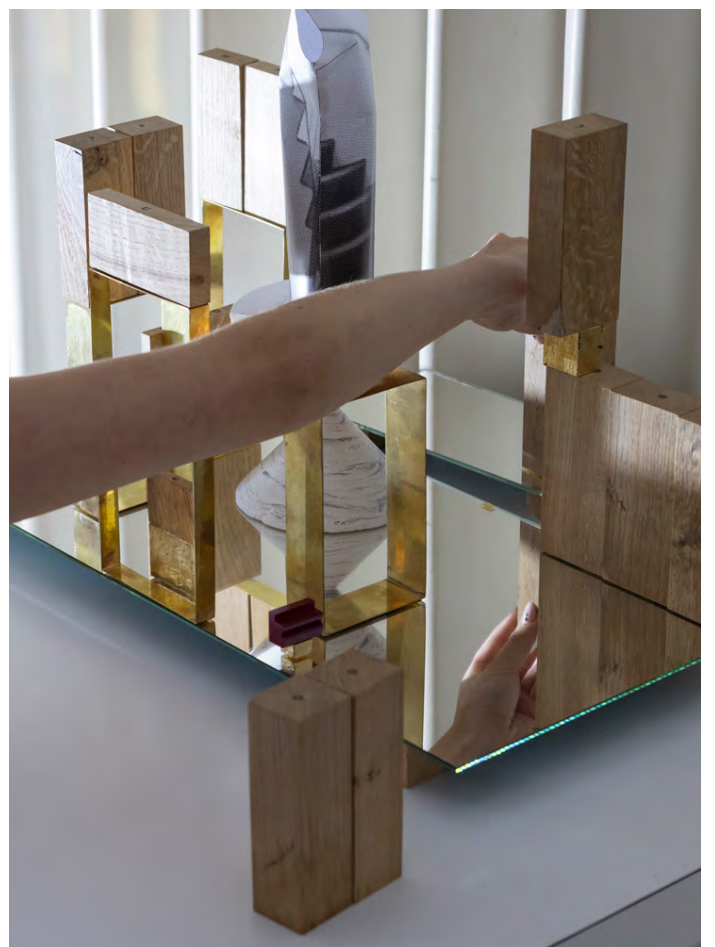
Opening scene; curtains closed, no movement



Building up the surtout de table is part of the performance.



In the finale, the folding wall opens, revealing the complete table.



Close-up of assembling the surtout de table (table piece) from the building set on each side of the folding wall

SHIFT, 2024  
Quoting from archival material



Archival photo [Jan Versnel] of the kitchen. The lettuce next to the sink became part of the performance.

**Overarching theme of the residency**

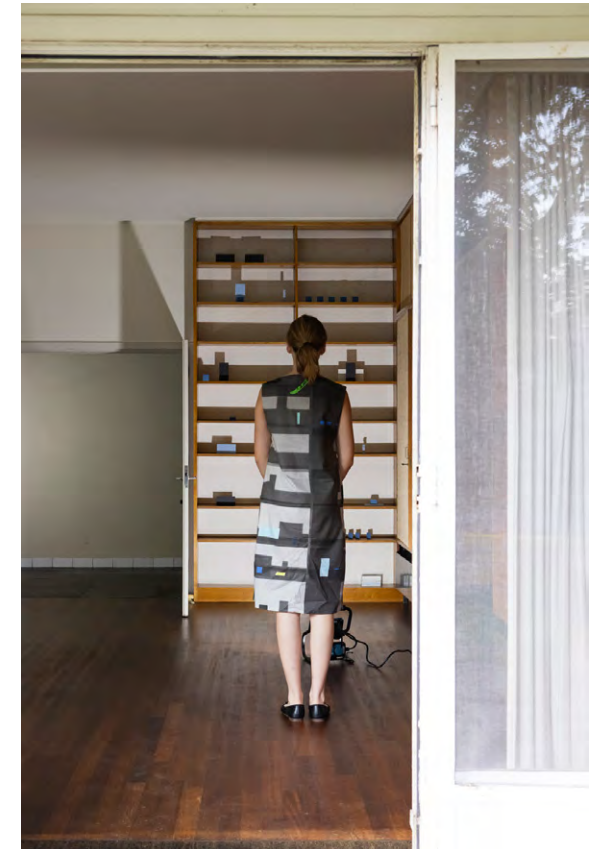
This project raises questions about how documentation leads to icon formation; it questions what happens to an object when it changes from being a functional item to heritage. This is the case with the shiftdress, the architectural photos by Jan Versnel, and is now happening with the Huis van Gelderen itself, which recently became a monument (in 2023).

What happens once an object gains heritage status? How does the transition to a monument relate to Huis van Gelderen? In response to these questions, I decided to set the house in motion again with this performance.



The tiles become a motive, just like the lettuce

Installation with the villa's original tiles which I discovered in the basement, placed in a built-in cabinet. I always work with the 'building blocks' that are present in the building - as were these tiles.



The tiles become a motive in the performance

SHIFT, 2024  
Quoting from archival material



*Archival photo [Jan Versnel]*



*Reinterpretation of the moment of the iconic photo of Jan Versnel, during the performance at Huis van Gelderen.*



Depth and transparency are created by shifting the light between the front room and hallway, as well as the opening and closing of doors.

SHIFT, 2024

Quoting from archival material



A black/white horse is the logo of the family business.



Film clips, (with reference to the logo of the family business).

SHIFT, 2024

Performance



Alteration filmprojections illustrate the transformation of the original garden into a much wilder landscape >

The projection also highlights the architect's concept of a seamless flow between the interior and exterior.



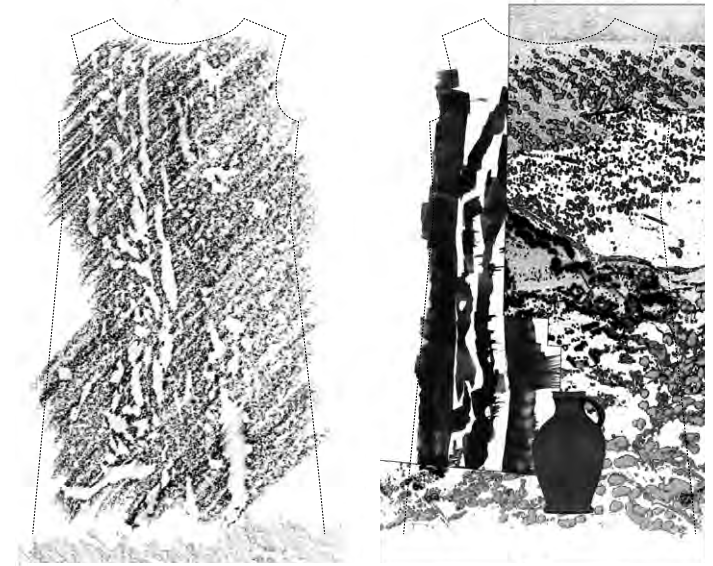
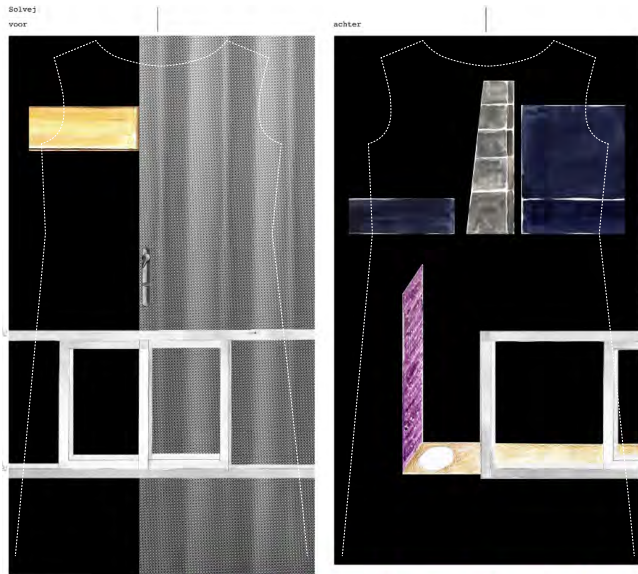
A film of the garden was projected inside the villa as part of the performance



End sequence

Inside, filmprojection of the garden, designed to blur the boundaries between the interior and exterior.

SHIFTDRESSES  
textile designs



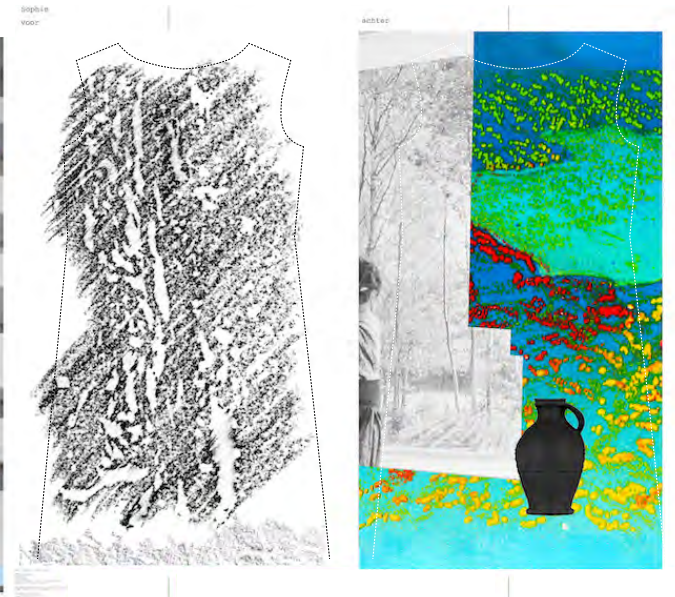
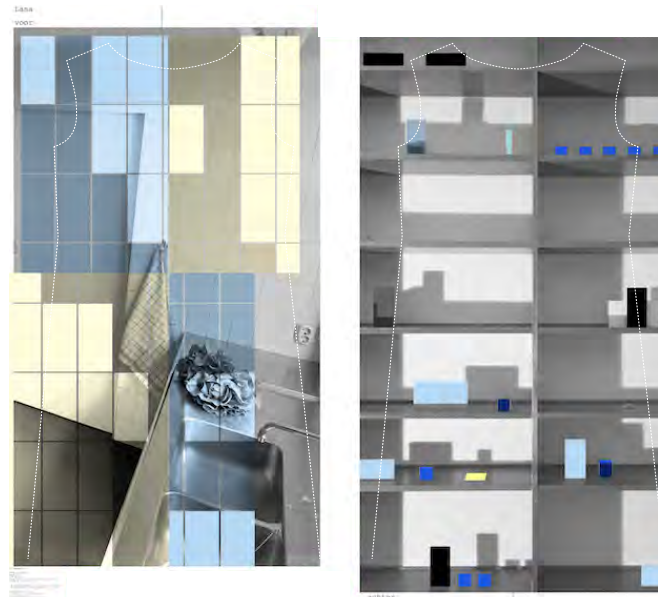
night dress

brides dress

Stairwell dress

Tile dress

garden dress



Each dress represents a theme.



Galvanize is a result of a longterm collaboration with the Dutch fishing communities in the wake of the Brexit.

Invited by the art space Arti et Amicitiae, we took the opportunity to stage an unlikely encounter between art and the fishing industry.

Together with the Urker fishing community we moved in an eight meter long puls-wing into the oldest artist's society club in Amsterdam.

The installation envisions the consequences of a struggle between propaganda and science, in which science succumbs; resulting in the nullification of 168 retired puls-wings from the Urker fleet.

3

*Puls electrode*



*Hauling in the gigantic puls-wing into Exhibition at Arti & Amicitiae the oldest artist's society club in Amsterdam - at 3 o'clock in the morning.*

*Each mirror represents a boat of the Dutch pulse fishing fleet. The numbered mirrors indicate the boats we had direct contact with.*

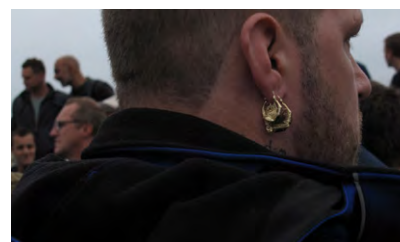




Prior to the Brexit referendum the slogan Fishing For Leave was used by UKIP to mobilise British fishers. De Kapitein (the captain) shows how not only politicians - but also the people they represent - can deploy cultural rhetoric and symbols.

De Kapitein depicts 'God's rays' also known as 'Jacobs ladder' a meteorological phenomenon and a symbol of hope, and was designed and produced by the Urker fishing community.

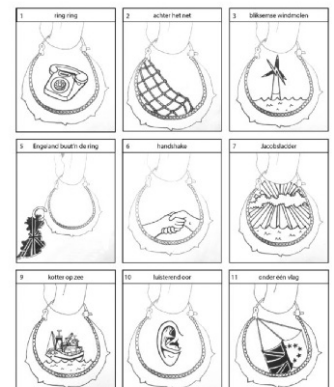
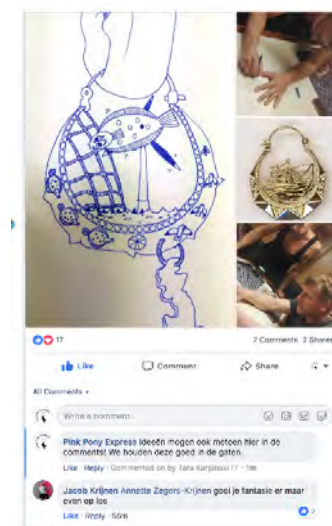
Europarliamentarian Annie Schreijer-Pierik - the Dutch representative for fishery wore the earring in the EU Parliament, during Brexit negotiations.



A fisherman wearing traditional earrings.



The earring, De Kapitein, that we design with the fishing communities to make their voice 'heard' in the political arena - a place that they often feel removed from.



Social media campaign, collecting ideas from the fishing communities to make their voice 'heard' in the political arena - a place that they often feel removed from.