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144_146_148_150_152_154_156_160
567_589_598_603_636_654

FLAT

land

bij wijze van **SPREKEN**

artist talk

zondag 27 december om 14u

sunday december 27 at 2pm

met / with

ans kanen nl / efrat zehavi isr

joan fabian us

richard wearn us

sabrina harri fi

verwacht / upcoming

het FLAT_land project stopt en de flats worden gesloopt / the FLAT_land project ends and the apartment buildings will be demolished / FLAT_land publicatie / FLAT_land publication / boekpresentatie FLAT_land op vrijdag 29 januari 2010 / book presentation FLAT_land at friday january 29 2010

__galerij__loop__09__

exhibition of alison owen us / ans kanen nl / babette kleijn nl / barbara deponti it / efrat zehavi isr / flopidisk nl / inge hoefnagel nl / izabela oldak pl / janna navis nl / jimena kato murakami pe / joan fabian us / john mason us / juan duque co / judith jansen nl / kim engelen nl / maarten punselie nl / marlous tode nl / matthijs m jansen nl / odie rynell cash us / patricia eustaquio ph / paul santoleri us / peter owen us / rolina nell nl / richard wearn us / ruben van klaveren nl / sabrina harri fi / thijs kelder nl

_____het laatste **GELUID**

finissage met erwtensoep (v) / finissage with pea soup (v) / om 18u / 6pm at troelstralaan 152 / aansluitend een avond met verrassende geluiden en performances / after the FLAT_land finissage an evening with surprising sounds and performances

waar / where

address

poptahof noord 1

2624 pv delft

projectbureau poptahof

14u / 2pm

aanvang / start at

info

info@id11.nl

www.id11.nl

STICHTING **id11**

stichting id11 streeft naar een gastatelier en laagdrempelige presentatieplekken voor kunstenaars, waar experiment kan gedijen

Fonds 1818



POPTAHOF



COLOPHON

With thanks to our guests

Alison Owen (us), Ans Kanen (nl), Babette Kleijn (nl), Barbara DePonti (it), Efrat Zehavi (isr), Elsbeth Muilwijk (nl), FloPldisk (nl), Inge Hoefnagel (nl), Izabela Oldak (pl), Janna Navis (nl), Jimena Kato Murakami (pe), Joan Fabian (us), John Mason (us), Juan Duque (co), Judith Jansen (nl), Kim Engelen (nl), Maarten Punselie (nl), Marlous Tode (nl), Matthijs M Jansen (nl), Odie Rynell Cash (us), Patricia Eustaquio (ph), Paul Santoleri (us), Peter Owen (us), Richard Wearn (us), Ruben van Klaveren (nl), Sabrina Harri (fi), Thijs Kelder (nl), Valentina Paroni (it), M01C (nl), illiqual (nl), Trigg (nl) and Renier (nl).

INFO

foundation id11

id11 aspires to realize an artist residency and easy approachable presentation spaces for artists in Delft, The Netherlands where experiment can thrive.

www.id11.nl

info@id11.nl

HET TIJDELIJK VERBLIJF
artist in residence (a.i.r.)

WELCOME TO FINAL FLAT_land PRESENTATION

bij wijze van SPREKEN and _galerij_loop_09_____

id11 is happy to announce their 9th artist talk bij wijze van SPREKEN and exhibition _galerij_loop_09_____ of FLAT_land.

The FLAT-land project will end with this last presentation. In January the artists will leave FLAT_land and the apartment buildings will be demolished to make place for new construction. From April 2009 id11 has worked on the realization of FLAT_land, where artists used abandoned apartments and houses for projects and presentations. 74 artists from different continents participated in the project. In January 2010, a catalogue of the FLAT_land project will be presented.

Today Ans, Efrat, Izabela, Joan and Sabrina will talk about their work at bij wijze van SPREKEN. At 3pm until 5pm, the works of twenty-eight artists, made during their stay at FLAT_land are exhibited at the last _galerij_loop_____. After the _galerij_loop_09_____ pea soup is available and followed by an evening with amazing sounds and performances '___het laatste Geluid' with M01C, illiqual, Trigg (Bart Knol), MicroPhobic and in between vague sounds of Renier and Maarten.

We hope you will enjoy the last artist talk, exhibition and join us eating pea soup while listening to the last sounds of FLAT_land.

foundation id11

Paul Giesen & Rolina Nell

THE ARTISTS at FLAT_land

1. Alison Owen

Each of my installations is created on site in direct response to the physical and emotional characteristics of the architecture. Working with simple materials - thread, masking tape, paper, dirt, and found objects - I construct installations that subtly alter the space. The resulting works draw upon my impulse to investigate and make sense of my surroundings. I consider my work to be drawing-based, but rather than working in two-dimensions with pencil on paper, I draw in three dimensions with materials both tangible (cut paper, thread, paint) and ethereal (light and shadow). Like drawing, the work results in a series of marks upon the space that reveal the process of intense observation, interpretation and recording. The installation at FLAT_land presents artifacts of domestic experience. I collected or created objects that have some relationship to decoration, such as picture frames, potted plants, and wallpaper, and yet are one step removed from their original manifestation. They are flipped, emptied out, or recreated out of unsuitable material. In this space, layers have been stripped away and new layers have been added, and a balance has been reached between my work and the existing space.

2. Ans Kanen and Efrat Zehavi

Cooking Apes

An installation by Ans Kanen (choreographer\performer) and Efrat Zehavi (visual artist). Inspired by the "postmodern fable" of Lyotard, Ans & Efrat set on their experiment. They use an abandoned house in Delft as a laboratory for their 'homemade evolution' process, wherein body and material are in constant

Harri discreetly moves objects, as well as social conventions, towards a form of disillusioned poetry. Her work, at first glance trivial, subtly questions the changing values and cultural taboos of contemporary Western society. - Yannick Franck

25. Thijs Kelder

Dstruct

Dstruct is a collective of musicians, artists en graphic designers who found each other in the electronic music and free party scene. The members Coen Kelder & Thijs Kelder of Dstruct are the graphic/ 3D designers of Dstruct. Their work is strongly related to graffiti, new city icons, vector images and inspired by the streets. Demolish is the concept...They combine different disciplines and techniques (old and new) to accomplish their concepts and ideas.

26. Valentina Paroni

walk in a box

I've always preferred walking than running because it allows me to take the right time to think. This work is called "walk in a box" and it's about walking as a creative action. Walking you can cover a distance, measuring the space with your own body as a tool, and you can make experience of the time you consume to do that. So a walk in some way is a collection of fragments of time and space of the reality and environment that surround you, it's a way to discover it. A walk is also a democratic action because walking you share the public space with other people. Cities that are walkable are usually very lively and democratic cities. In this box you can find the photographic documentation of my randoming walk in Delft.

girls; so common that it is usually overseen. They almost get absorbed by their surrounding, but despite of this it seems they turn their back to you and do what ever they like. It is mysterious who they are; their identities are only given by clothing and decorations. In spite of the colorful forms, funny garments and details the paintings also have a feeling of sadness. My interest in unravel the existence of ordinary things generally invokes a feeling of emptiness and a sad look on the past or unfulfilled desires.

23. Ruben van Klaveren

“Symbols, in whatever form they may appear, are not usually isolated; they appear in clusters, giving rise to symbolic compositions which may be evolved in time (as in the case of story-telling), in space (works of art, emblems, graphic designs), or in both space and time (dreams, drama)”
J.E. Cirlot, Dictionary of Symbols

I am always fascinated by symbols, on a theoretical level as well as on a visual level, from different angles I approach this theme in my work. By association symbols will create a story, a bigger picture, symbols can be seen as fragments, reflections of the primordial, the Platonic ideal. I think communication through archaic symbols still has a lot of power, I consider them timeless, symbols express the eternal through the use of the temporal.

24. Sabrina Harri

Sabrina Harri articulates her creative practice around core issues on our perception of reality and its representations. Not without a certain humour, she embodies this theme in fragile and modular installations, drawings, videos and actions that ably disrupt common sense. By diversion and game, Sabrina

movement. With the help of a video camera, they record and document their process. The results are converted into a theatrical narrative and staged within the house. Sound by: Matthijs Jansen. “Waarop de Mens en zijn Verstand, of eigenlijk: waarop het Verstand en zijn Mens leken op het moment dat zij de planeet vlak voor haar vernietiging voorgoed verlieten, dat vertelde het verhaal niet.” -Jean-Francois Lyotard.

3. Babette Kleijn

I want to experiment with my work by analysing it. What will happen when I give a figurative respond on my abstract pictures. The analyze will be a work on its own as a clear defragmented reflection of that what is shown on the picture. All together the atmosphere might become a playful area in which abstract aesthetics and heavyness will play a main role.

4. Barbara DePonti (in collaboration with Iskra Sguera)

“Speaking things”, the project, satisfies the desire to know a new city, which you have never seen before. The project wants to discover a new urban reality asking the collaboration of every citizen. The citizens will be actively involved in the project giving one of their belongings and then explaining its affective value and/or symbolic value. That all talks about the city of Delft, anyone with its own specific message.

5. Elsbeth Muilwijk

Elsbeth Muilwijk creates drawings and objects. Topics and techniques are diverse. A recurring topic in her drawings, also in this exposition, is the autonomy of animals in nature versus their powerlessness in relation to humans in control. Her sensual tactile objects leave scope for various associations. In all her work she creates a world with an atmosphere of its own.

6. floPIIdisk

7. Inge Hoefnagel

The start of the three dimensional work are the drawings and photographs made in the public space. In this case they are made during last years' end in the city of Leeuwarden, The Netherlands. The drawings are based on walks through the city and observations of symbols, markers, signs and routes. There seems to be no choice; each location gives information and directions which way to go. A decision to go your own way appears unwise. From the drawings, I have searched for the basis; a form, a language of images which remains when all non-essentials have been stripped off. Sometimes the remaining object is returned to the same location, sometimes it is placed somewhere else, which leads to alienation. I wish a person, looking at the object, to observe the space in a different, more intensive, perhaps even experience it differently. The object and its surroundings cannot be seen apart. The essence is not about the observer recognising the origin of the object, but giving his own interpretation. View this room with the door closed!

8. Izabela Oldak

I am an artist, a painter living and working in Amsterdam. I was born in Rybnik in Poland in 1982. In 2007 I Graduated Academy of Fine Art in Poznan in Poland. Currently I study Fine Art in Dutch Art Institute in Enschede. Mostly I am creating abstract paintings and installations inspired by ornaments, fashion, design, psychedelic patterns, kaleidoscopic images, phantasmagoria, illusions, visions, fantasies, dreams and symbols. For me art is about research for truth, is a language to communicate and to express emotion and thoughts, to force people to

re's something fleeting and final about working in spaces like this, every morning I hear them clean out another apartment, filling another dumpster, Doom daily creeping ever closer. The buildings, I imagine, like most concrete structures will be sand on the beaches of tomorrow.

20. Peter Owen

I make drawings and paintings that encompass personal experience, public spaces, and the collective memory and narrative of cities. For this residency, I am creating a series of drawings using as source material specific architectural elements of the surrounding neighborhood. The drawings indicate the simultaneous renewal and entropy that transforms cities over time.

21. Richard Wearn

I am interested in the utopian mythologies that are revealed to us through urban rehabilitation and renewal. For the Flat_Land project I will use the interior space of the apartment as the subject - the content generated by the interaction of the architecture with the memory imprint of those that lived there. The work is also conditioned by a sense of obsolescence. By providing a limited vantage point and denying viewers a direct experience of the apartment, the space becomes historicized. Once contained, even the most intimate occurrence is rendered mute and suspended. Preventing entry into the space recasts our gaze as voyeuristic, and an accounting of absences.

22. Rolina Nell

I make site specific paintings/murals and work with acrylic paint on canvas. My paintings often express my curiosity concerning women's roles within a social and cultural structure. My work captures and isolates images of ordinary woman and

cupied my studio (603). I used the material to address contemporary issues of identity, race and class in Holland from a foreigners perspective. By using images and objects thrown out by the former artist I question the ideas of what is art and is the work actually original being that it is rejected artist material with new subject matter and are the political elements relevance from someone outside the Dutch culture?

18. Patricia Eustaquio

My works weave objects into a narrative and rely on the spaces in between what is actually there. The objects serve as clues, to complete the puzzles in our heads while our mind-cogs grind into the social, archaeological and art-historical spheres that our lives encounter. The idea of Poptahof as a space, and of Delft as its context, is a playground for material that is both palpable and conceptual, and it seems appropriate to create a dialogue for these materials in a domestic sense: a reference to the residency as the well as the home and the community in general.

19. Paul Santoleri

The piece will be a wall drawing made in response to the flat and FLAT_land, Delft and other inspirations encountered during this summer spent traveling. Starting in the forests of Finland, then to France, in Paris painting walls and now in FLAT_land, moving from room to room in my flat. Ink drawing direct on the wall, I travel light, though my baggage is marked heavy- I draw from fragments, from sketches and photos, to make the drawing in the space... I'll also show some small pieces and photos of street interventions. It's inspired by the lichen in Finland, the graffiti & sculptures in France and Germany and being here in the Netherlands. I often have had a studio in a building soon to be demolished or renovated. The-

think, to discuss and to expand horizons. About the project "Reminiscence"; for the FLAT_land project I want to create a really intimate salt-painting titled: "Reminiscence", consisting of organic beautiful patterns based on my dreams, symbols and daily life experience. I will place it in the building which will be demolished. By this action I want to direct the attention on the temporary side of life and human nature as a metaphor of living and dying, creation and destruction a universal cycle of life.

9. Janna Navis

Outside autumnwind is a ghost. In the flat all doors are wide open, and plants and shrubs that took their refuge here, bow obediently for such force. White waves come very nearby and a sheep is enforcing himself to hide behind the wallpaper.... FLAT_land out in side is an installation of Diepzout Janna Navis in cooperation with Paul Caron.

10. Jimena Kato Murakami and Juan Duque

The visit at 636.

A space...

How to approach it, making it our own,

When entering into 636 Poptahof for the first time brought about these questions:

"How many times the doors have been opened and closed?"

"Under which circumstances in their inhabitants' daily lives?" many people came to live in those spaces, many people left leaving traces, we came as strangers, we observed, we imagined, we also had stories to tell.

We took the space as hostage, and worked there to render homage to those memories

Re-appropriation it's a territorial struggle...

Tension...

Working with materials found in the 636 flat - wooden doors, frames, curtains, carpets, newspapers, we constructed in situ installations that alter the space.

Yet bit by bit some things start taking place, having a shape, making sense...

Small Kitchen

A room with a carpet

A room with forgotten curtains

A large seating room with a great view to the horizon...

5 small rooms - chapels each one with their own soul...

Visitors come to bring the cracks to the surface in the status quo Intruders...

Welcome to flat 636..."

11. Joan Fabian

Damp smell and sneaky **evidence** in flat 589.

Tea towels with all those **grinds** - construction work-noise.

Where is **Mondrian** in all this?

He rests in Brooklyn!

Another **displaced** artist far from home.

His influence plays upon me as I see him in these **rigid** dwellings.

Oh he loved nature!

Squares and grids, a need for order.

No round houses.

Residents must evacuate.

Blue/white **ghosts** float around.

Old Delftware **obsessively**

collected by some old lady - a human **compulsion**.

Quest for **beauty** in a **chaotic** world?

Poptahof squares must **fall** down to **rise** up once again.

I go **home** to sleep.

14. Kim Engelen

'TIME TO GO'

a video by Kim Engelen

Actor: Georges Devdariani, Music (Cello): Martine Mussies

Tagline: Sensitive man demolishes his apartment with a sledgehammer. Description: We see a man sitting on the floor. The musician sits with her cello on a chair. The room is empty except for a sledge hammer and a pot of paint. The man walks to the musician and kisses her on her head. We hear humming, beating, and picking sounds on the cello. The man writes on the wall with black paint: 'Time to go'. His slow movements from before transform in staccato movements and become uncontrolled. The woman offers the man the hammer. And he demolishes his home and the life he once knew.

15. Maarten Punselie

Urban Shamanism.

Installation

Drawing

Soundscape

Urban shamanism represents one's need to stay in tune with the universe in an urban environment.

16. Marlous Tode

Marlous Tode (illustrator) works under the name Studio Flying Colours. For this project she made a big wallpainting that has no boundaries. The painting only contains simple black lines, which looks like a big hairdo.

17. Odie Rynell Cash

For the first part of the residency I chose to use discarded materials and work of the former artists in residence who oc-

12. John Mason

Poptahof is in a state of transition. Something is destroyed so that something new is created, morphing from one thing to another. What was once to the left has moved to the right and vice versa. Nothing remains static; the universe is on the move. A person may think that they see clearly from one angle, but then if they move to another angle it can look very different. Micro-Phobic will integrate all of this into it's processing of sound.

13. Judith Jansen

Going all the way down to your inner core and make work from that point is the essence of my work. It is an outward manifestation of your inner, being as close to my sub consciousness as possible. Concepts such as 'honesty' and 'purity' mean a lot to me. I'm making a picture of an identity; whoever it might be. It's about dealing with the struggles between; soft-hard, attraction-subtraction, beauty-ugliness. All these tensions are to be found in ones identity; in body and behaviour. I'm trying to express contradictions in the body and a certain kind of sexuality. The contradictions become visible in the use of materials, such as: Metal-wool, Lycra-latex. To me my drawings are the same, but sometimes a little more save. They're like small pages of your diary picked up from the floor to be seen by anyone. At FLAT_land I am showing some of my drawings, I believe they integrate very well with their environment. I'm trying to work more or less site-specific by also making installations. The old apartments have just been abandoned by its inhabitants. There are reminders of the people who used to live her: On the walls you still see the colours and scratches. I want to create an apartment left by itself; starting to create a life on its own. Anything can happen.

ART WALK

_galerij_loop_09_____

route artist/kunstenaar

a(d)dres(s)

house/huis :

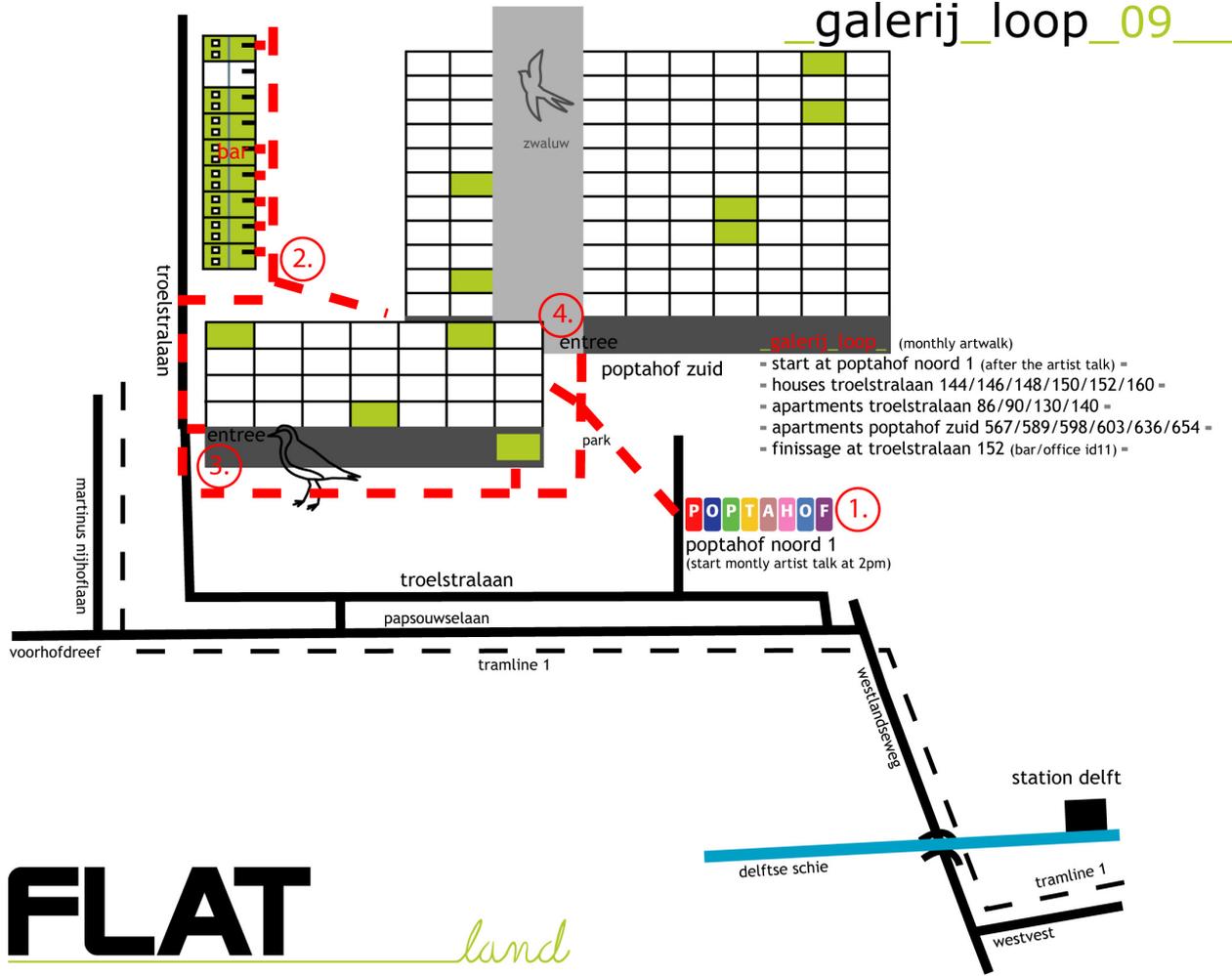
1. ● Maarten Punselie / floPIdisk Troelstralaan 144
2. ↓ Ans Kanen / Efrat Zehavi Troelstralaan 146
3. ↓ Thijs Kelder / Marlous Tode Troelstralaan 148
4. ↓ Valentina Paroni / Peter Own / Alison Own Troelstralaan 150
5. ↓ Rolina Nell Troelstralaan 152
6. ↓ Kim Engelen Troelstralaan 160

ap(p)art(e)ment :

7. ↓ Janna Navis / Ruben van Klaveren Troelstralaan 86
8. ↓ Babette Kleijn / Judith Jansen Troelstralaan 90
9. ↓ Elsbeth Muilwijk / Paul Santoleri / Rolina Nell Troelstralaan 130
10. ↓ Izabela Oldak / Patricia Eustaquio Alison Owen / Barbara DePonti Troelstralaan 140
11. ↓ Richard Wearn Poptahof Zuid 567
12. ↓ Joan Fabian / John Mason Poptahof Zuid 589
13. ↓ Odie Rynell Cash Poptahof Zuid 603
14. ↓ Juan Duque / Jimena Kato Poptahof Zuid 636
15. ↓ Sabrina Harri / Inge Hoefnagel Poptahof Zuid 654
16. ▼ Bar at the id11 office Troelstralaan 152

drinks and snacks are available after the _galerij_loop_09_____

At 6pm pea soup and the program of ____het laatste GELUID are available at Troelstralaan 152 (bar and office of id11).



FLAT *land*