

# RE:PRESENT #2

The exhibition  
that never took  
place turned  
into an online  
presence...

# foreword

*Over the past four months, Belinda Hak and I have worked on the exhibition RE:Present#2. This exhibition is second of a series of three exhibitions with the first-year Painting and MADTech students from the Frank Mohr Institute (FMI), part of Minerva Art Academy.*

*We visited about 28 students in their studio's spread over the Praediniussingel and the Moesstraat in Groningen. Some artists seemed to feel a little uncomfortable in the beginning but became very excited and enthusiastic when we started to talk about their work. There were many topics to discuss; what they are working on, what materials they use, what they read, what they collect, and how the studio is used. From the group of students, we made a selection of 12 artists that fit the theme 'to take care'.*

*For me, as a student of Curatorial Studies at the University of Groningen, and in my role as co-curator of RE:Present #2, it was valuable to learn and understand how the artists present themselves at a studio visit. Simultaneously, the students, some of them were more familiar with this process than others, were introduced to the phenomenon of studio visits from their perspective as artists.*

*During this period of social distance, the importance of the dialogues with the artists, and the real experience of the studio became way more apparent. Not only to learn about the work but also to understand what it means to the artists to work*

*with materials and equipment. To see the actual brushes or textures, noticing sketches or failed works, and seeing other things lying around. All this information is vital to have better conversations and a better understanding of the work and the artistic meaning.*

*In this digital publication, an attempt has been made to do justice to the physical work of the artists. At the same time, the freedom of the visitor has been taken into account in the navigation; as a visitor you can follow the 'curatorial route' in the exhibition, but you can also go your own way. This has been the guiding principle for this publication. A navigation has been made to guide you, yet, you can browse at your own pace. Several pages per artist are devoted to their work and intentions. Also, the five 'rooms' act as the different gallery spaces relating to the layout of the original exhibition.*

*Gisanne Hendriks  
Master student Curatorial Studies,  
University of Groningen*

# exhibition text

*We care a lot.  
(It's a dirty job, but  
someone's gotta do it.)*

*This exhibition is the second in a series of three, titled RE:Present. In this project, we are working from three different approaches, exploring ways of (re)presenting artworks. This research involves questions like: what does it do with my artwork when it leaves the studio or the place where it is created? How does it communicate in an exhibition context, with the space, or in relation to the work of other artists? What are my role and responsibilities in this process?*

*The concept for RE:Present #2 is taken from the idea of curating, and what it means to 'curate'. The word curator comes from the Latin word curare, which translates as 'to take care'. The meaning has changed from Ancient Rome to now – particularly in the second half of the 20th century the contemporary art curator arose, who, one could say, functioned more as a catalyst and exhibition maker than as a caretaker of a museum collection. Fascinated by the notion of 'taking care', this exhibition is created around this concept. Caring for yourself, for someone, for something or for the world at large: to take care compels us to connect. While caring refers to a feeling of concern or interest, or to the act of attending to someone or something, it gives us responsibility and a sense of humanity. Accordingly, these connections and humanity you will find in the artworks presented in RE:Present #2 – We care a lot. (It's a dirty job, but someone's gotta do it.). As George Orwell once said: 'For you can only create if you can care.'*

*As curators, we have tried to ensure that the artists and artworks come first. Our concern is not only how the work is presented, but under what circumstances and for what purpose. Through this collaboration with artists, we look for contact with the public, the visitors. Therefore, this exhibition follows the thoughts of Jacques Rancière, who urges us 'to venture into the forest of things and signs'. There is not one person who explains what we see or what we should think, but we add together, with our own knowledge and our own thoughts, to a creation that presents itself. This, in the end, is also what taking care means. Taking care of our responsibilities as artists, curators, and viewers (or whatever we want to call ourselves) and be generous to one another.*

*Enjoy,*

*Belinda Hak & Gisanne Hendriks*

*\*The title is taken from the song We care a lot by Faith No More. As the song implies, it is about caring about the things we love, questioning at the same time how popular and visual culture deal with caring.*

*Participating artists:  
Alan Ahued Naime,  
Dewi Brouwer, Ivana Deric, Cheuk Lam Tam, Christos Mavrodis, Livia Ribichini, Marjolijn Rijks, Jannemarein Renout, Jui-Tsz Shiu, Alexandra Subota, Yu Wang, Tianyi Zheng.*

*Organized as part of a program by the Frank Mohr Institute, the international Master of Arts in Fine Art and Design, and in collaboration with NP3.*

# Groningen, May 2020

*The exhibition that never took place turned into an online presence ...*

*As every announcement nowadays starts with 'due to COVID-19, we are forced to... ', we also had to adapt because of this virus. Unfortunately, the exhibition as we had envisioned it was canceled. A few days before the transport of the artworks from the Frank Mohr Institute to the RE:Search Gallery at the Hofstraat in Groningen was to take place, everything stopped abruptly. Teachers were no longer allowed to physically teach according to new guidelines to contain the virus. And, that included this exhibition. At first there was hope that it could be postponed, but it gradually became clear that a new plan had to be made, because our daily life was curtailed by a so-called intelligent lockdown. Therefore, we had to come up with a new concept. This is what this threat, this crisis, is doing to us: coming up with new strategies. Teaching and studying at the art academy as well as making and visiting exhibitions are communicative, spatial, visual and tactile practices. It is not so easy to let go of these practices or to offer and receive the same experience or satisfaction virtually. But we are going to make an attempt.*

*Because RE:Present is also about finding ways to express ourselves as artists and curators and to show our work to the public, regardless of the situation or, perhaps more precise, taking the situation into account. After all, context is everything. Which does not mean that it is easy... In any case, it asks us how we can deal with these new conditions and strategies for making art public, whereby it is important that we not only show, but also connect with audiences. We will have to consider other exhibition practices.*

*The urgency of the theme 'to take care' has been underlined once again by this global crisis. Taking care of ourselves, our loved ones, and our environment is more urgent than ever. Health and well-being, in all forms and meanings, is more important than ever and is, finally, high on everyone's agenda. In one fell swoop it became clear that our environment consists of fellow human beings, as the Rotterdam poet Jules Deelder once put it, but is also in close relationship with everything that surrounds us. Taking care is also paying attention, and therefore slowing down and taking time. For some, that is the discovery of the recent period. Artists have always done this, because without attention and taking the time there is no content, no material, no context, no making, no exhibiting; no sense. I think we can read that in the artists' answers to the questions we asked.\**

*Yes, the attention you have as a viewer for (an artwork in) an exhibition is different than as a reader of a book or visitor to a website. That is one of the reasons why creating and visiting an exhibition is an exceptional experience. The interaction in space with the artworks is unique, wonderful and full of movement. On top of that, it would have been so exciting for our student artists and the public to meet and, consequently, enrich each other's worlds. I hope that we have managed to achieve that a little bit through this publication.*

*Belinda Hak  
Lecturer Frank Mohr Institute*

*\* Similar questions would initially be asked through public artist talks during the exhibition that would have taken place last March, now they have been asked and answered in writing.*

*Go to the  
individual pages  
of the students.*

[Alan Ahued Naime](#)

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[Cheuk Lam Tam](#)

[Christos Mavrodis](#)

[Dewi Brouwer](#)

[Ivana Đerić](#)

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*Go to the  
rooms for the original  
setup of the exhibition.*

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# ALAN AHUED NAIME

*Alan Ahued Naime began his musical studies in 2011 at the Centre of Musical Research and Studies in Mexico City, where he graduated with a Licentiate in Music Theory and Composition with a Master's degree in Music Composition. Since 2017 he has been working in the field of Sound Art, creating sound sculptures and installations. Currently, Ahued Naime is developing art projects with a more transdisciplinary approach. His works and music have been selected and awarded in international contests and festivals.*

[website](#)

[soundcloud](#)



[\*Alan Ahued Naime\*](#)

[\*Alexandra Subota\*](#)

[\*Cheuk Lam Tam\*](#)

[\*Christos Mavrodis\*](#)

[\*Dewi Brouwer\*](#)

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ALAN AHUED NAIME:

bh: What does (working in) the studio mean to you?

aan: A studio should be a space where you can concentrate, away from distractions of any kind. Of course, the type of room is essential depending on what type of project I am working on.

bh: Does the work of your fellow students influence your work? Is there another artist in this group with whose work you feel connected, and in what way?

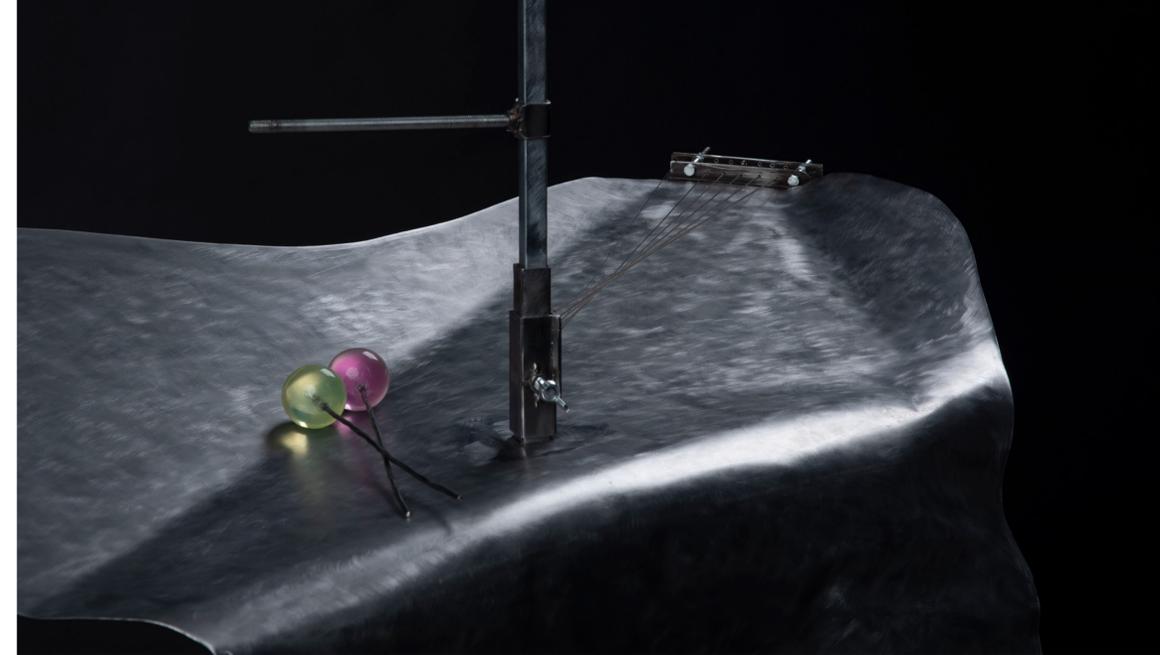
aan: I am amazed by their creations and, even if I always try to work on my personal way, they definitely trigger new ideas for my practice.

bh: You have a background/education in music. Do you think that your approach to making art/objects/installations is different from artists with a visual art background? And do you actually see yourself as an inventor or innovator?

aan: I believe that my background helped me develop an abstract way of thinking, different from other artists, who tend to be more visual. However, I am always keen to learn new means and tools to project my ideas, trying to work in a transdisciplinary way, so my art doesn't get limited by what I already know. If you asked me what I wanted to be when I grew up, I would always answer "to be an inventor". So, I would love to achieve that one day.

bh: Your work may stem from music and music composition, but there is also a clear relationship between music / sound and object-related art. I do not mean the traditional sacred object, because you deal with it in such a way that it can also be a tactile and interactive experience for the public. What does the art object mean to you and what possibilities does it offer you as a musician to make objects?

aan: There are several answers to this question: From a composer's point of view, nowadays it is common to ask a pianist to play everything but



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the keys of a piano, to get “new timbres”. Sound sculptures give musicians much more possibilities to get exciting sounds and play with them. From a personal point of view, I try to always work according to what I need to say or express. Doesn't matter if it is with objects, sound, image or text.

bh: Concerning the subject of this exhibition, it appealed to me that you also saw the work as an educational experience, can you tell us more about it? What would you like to achieve with the audience/spectator/user?

aan: Sound sculptures have been used for music education for quite some time. I had the opportunity to develop some ideas while I was studying music because we had a set of Baschet's instrumentarium. This is a set of small sound sculptures specially created to be played by children.

One of the most significant issues when learning music is the fear to make mistakes. A wrong note on a tempered instrument like a violin might ruin your performance. With the sound sculptures, which usually don't have specific pitches, it is hard to notice if the player made a mistake. This gives a lot of confidence to learners, making it much easier to learn about all kind of subjects like rhythm, timbre, texture, acoustics, pitch.

When I show my work in an exhibition context, I like to invite people to interact with it, to make noise, to improvise, to play. Play as in playing music and as in playing games.

bh: How do you find the topic ‘to take care’ interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

aan: Maybe not with those words, but if you ask why I like this sculpture or what I expect to get out of it, my answer is to let people have fun. And then the concept of taking care becomes important. When we play, we forget about life for a while, when we play with someone, we communicate and create a link and a relationship with each other. I've seen

**Sincretismos**  
Performance Notes

Live electronics:  
Max LivePatch by Esteban Chapela

Sound sculpture by Iván Navarrete PhonoGrafic.

*Sincretismos* may be played in any sound sculpture with the following specifications:  
At least one crystal/glass tube, a metal sheet, and a threaded rod.  
A string (violin/guitar) needs to be installed as well.  
A series of presets need to be prepared on LivePatch before performance (contact composer).

Authors edition  
alanahued@gmail.com

Duration:  
12' approx.

**Symbols**

	Press pedal		Rub
	Glass		Strike
	Metal		Rub (superball)
	Threaded Rod		Scrape
	Metal Sheet		Rim
	String		Vertical scrape
	Metal gloves		Free motion (speed given by dynamics)
	Superball		Zigzag motion (given dynamics)
	Wire of Superball		
	Density diagram		

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"Music score of my piece *Sincretismos*. The sculpture was made based on this music piece. The music was originally composed for a sound sculpture by Iván Navarrete Phonographic."

some amazing performances by two strangers improvising at the same time on the sculpture. So, in a way, this idea fits quite well, since playing makes us feel better, as well as taking care.

○

*Syncretisms* explores the relationship between analog (in this case acoustic) and electronic media. The traditional/restricted way of thinking that the visitor should not get close to the object on display is disrupted by an actual invitation to play and activate the sculpture.



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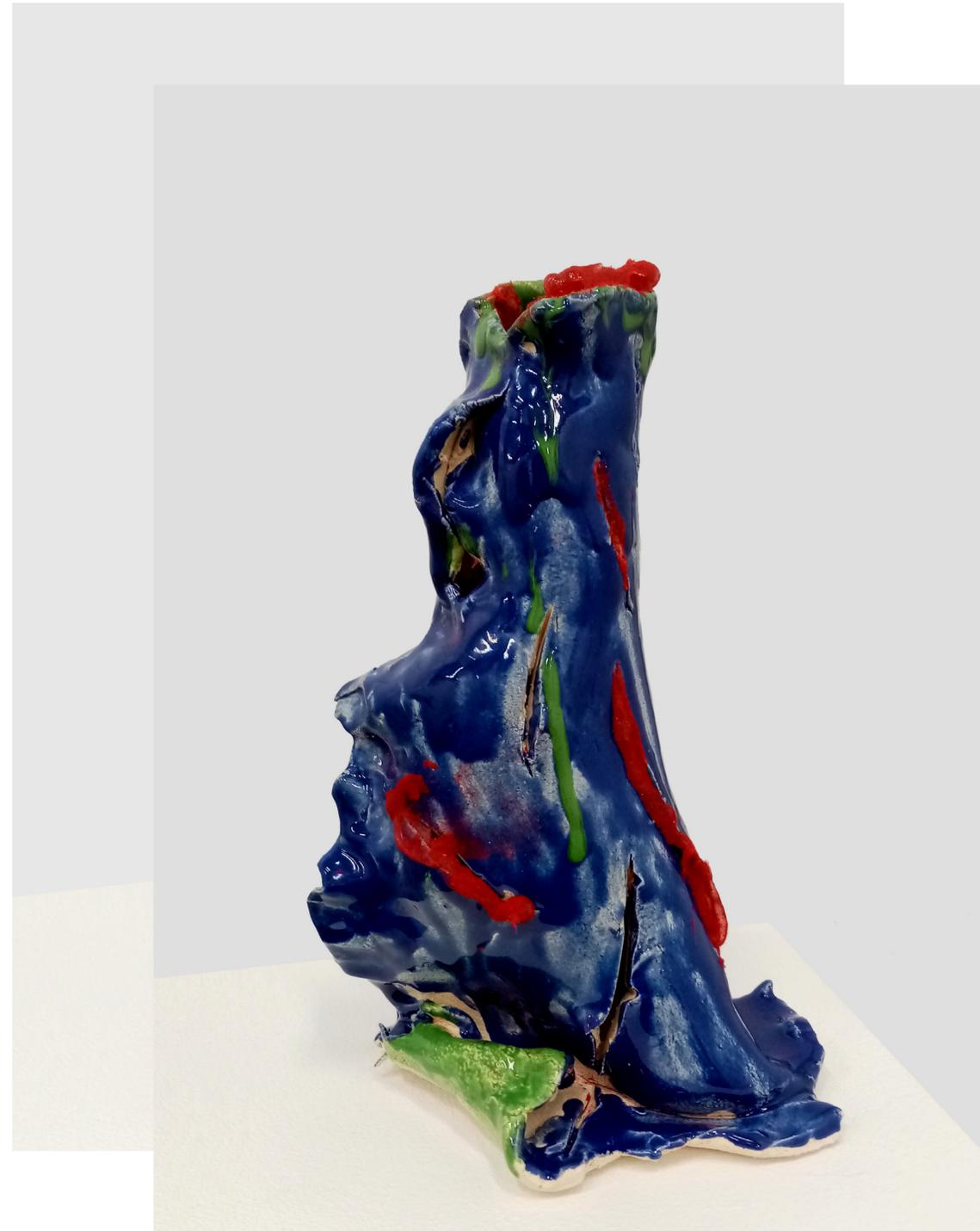
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# ALEXANDRA SUBOTA

*Alexandra Subota is a German artist based in the Netherlands. Inspired by the paradox of daily life, Alexandra combines different materials playfully and ironically. Transient materials such as plastic or food, which dissolve faster than conventional art materials, reflect the spirit of our time.*

[website](#)

[instagram](#)



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ALEXANDRA SUBOTA:

gh: What does (working in) the studio mean to you?

as: To me, working in a studio means freedom. Going to the studio became a sort of routine. Once I am there, I can focus on my work, and don't worry (too much) about other things. On the one hand, it allows me to experiment and play, but on the other hand, also time to reflect and exchange thoughts with fellow students.

gh: During the studio visit, you explained that you get inspiration in many ways; from a newspaper, via Instagram, or a situation from everyday life. Can you tell us what you see or think at that moment and how you translate that into an artwork?

as: The Corona crisis is, of course, omnipresent at the moment and I, like so many others, have mixed feelings about the things I am witnessing. On the one hand, I am amused by stories that I read in the news, such as angry consumers who throw with cucumbers or block the cash register tape. On the other hand, I am aware that all this carries a certain tragedy. I think that now is the time for questioning oneself, although knowing that it is not always that easy. So, I have started making a crown, maybe more will follow, that should encourage oneself. The crown is adorned with different leeks made of modelling clay, which means that it will be heavy enough to hold his head upright.

gh: Can you tell us which questions or topics are central to your work? And when did you start to have an interest in these questions or issues?

as: I would say that the interest I have and transfer to my work developed over the past years. One theme that runs through my work is the pressure to seek instant-fun and adventure in a fastmoving (performance) society and the disappointments coming along with it. This is followed by the question of what is and what has value, and especially who decides this. A further interest is the theme of anti-aesthetics, but also the use of different materials and colours which have specific connotations in western culture.



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gh: How do you select materials? Due to the current circumstances and the fact that the studio is temporarily unavailable, is it possible for you to make work? And can you explain how? Have you thought about making digital artworks?

as: I often select materials by its tactile appearance, so basically materials that either create the wish to touch them or the opposite. It is usually an interplay between soft vs solid, glossy vs matt, and so on. Since I don't have much space at home, but I like to create chaos while working, it is not so easy to work as free as in the studio. Anyway, it is still possible for me to work on smaller things. For example, I started working with modelling clay, which has the benefit that I don't depend on a kiln. I thought about making digital work and also began to illustrate some things digitally. Although I enjoy working digitally, to me, it is an entirely different approach than creating physical work and therefore not a "compensation" for it.

gh: Does the work of your fellow students influence your work? Is there another artist in this group with whose work you feel connected, and in what way?

as: Everything has an influence to a certain extent, but I wouldn't say it necessarily influences my work, but rather that it encourages and motivates me. I mostly feel connected to work involving similar aesthetics, including colour and material choice, but also certain topics I can relate to.

gh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

as: I believe that art allows taking care of specific issues, either public or private, directly or subtly. I have a playful and sometimes gentle approach to my work, and in that sense, I think it is something I wish to see more often. Not just in art, but in general.

◉



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[Yu Wang](#)

#1 *Yu Wang, Marjolijn Rijks, Alexandra Subota, Dewi Brouwer*

*The composition in the first room focuses on the works of Yu Wang, Marjolijn Rijks and Alexandra Subota. Concerning the theme, the medium is the main focus here; especially their personal relationship to materials and techniques and the challenges and opportunities they bring. You could say that these artists are all in their own way taking care of their medium and the medium takes care of them.*



[Marjolijn Rijks](#)

[Dewi Brouwer](#)



*Dewi Brouwer would perform her performance(s) in this room. Using music, language, singing and a performance-like approach, she experiments on the spot, while challenging the audience to take responsibility for their own role.*

[Alexandra Subota](#)



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# CHEUK LAM TAM

*Cheuk Lam Tam fills in the gaps and sews the holes of emotion by listening to overheard quotes and unheard voices of discarded materials. Exploration of relationships, cultural memory and life's realities fuel her work. She works with a range of cheap materials, puts bread in the cupboard to get moss, and forgets to be friends with a gallery to become a poor artist. Graduated from a college not studying art, she makes people happy through doing low-tech work. Tam believes playing with a cat a day keeps the doctor away.*

[website](#)

[Earwax Book Café](#)

["Once We Have Something Good We Are Not Gonna Go Back"](#)



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bh: What does (working in) the studio mean to you?

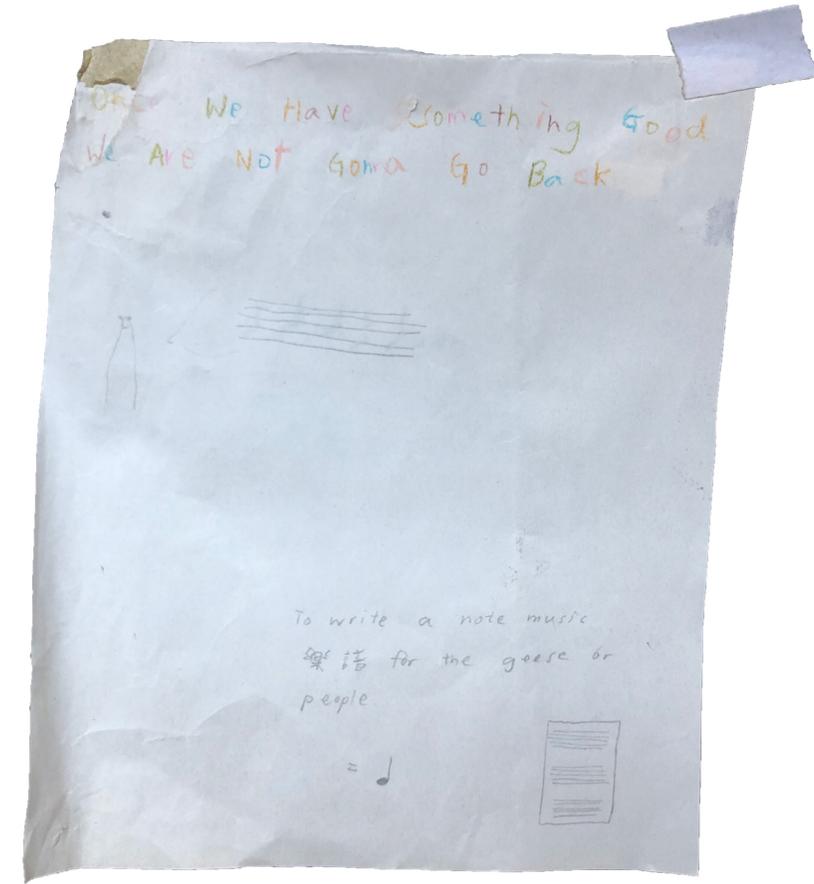
clt: The studio is where I dream of a tart but end up with a scone, long for strawberry shortcake, but it turns out that the cream is melting. There's room for a fallen pie or any uncooked cake batter and turn them into cookies.

bh: The way I see it, you use many different methods, techniques, materials, and art forms to tell your stories. The chosen work for this exhibition is your 'geese project'. In your studio, we talked about broken relationships, stupidity and the failing self, but also about being homeless. How are these topics reflected in your project?

clt: The first time I saw the geese in the park, I thought of goose noodles in Hong Kong. I tried to make friends with them by feeding them veggies, but it ended in chaos with screaming. It reminded me of a Hong Kong movie, *Happy Together*, in which a gay couple made a trip to see the Iguazu Falls in Argentina with their own eyes but found themselves stuck in Buenos Aires. What remained was fighting, making love, moving, dancing, and suffering, while their lives drifted apart.

The film was released in May 1997, before the handover of Hong Kong from the British to China on June 30, 1997, after 100 years of colonial rule. Despite a description of the city, it is almost absent. There is only a short montage of Hong Kong's skyline shot upside down at the end of the film – Hong Kong people found their existence, in times of feeling uncertainty of the future.

I turned the experience of the geese and me into a film and some drawings about distance, friendship, perfection, imperfection and personal failure. It is like the juxtaposition of the couple in *Happy Together* and the subversion of the Hong Kong-Beijing relationship. I saw myself and many other Hong Kong people as the geese who cannot live a life without the bread we are used to and supposed to have. Although the bread we had was not perfect and good enough, seeing it is being taken away. Hong Kong is our home that



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keeps disappearing; therefore, I saw no difference between a homeless person and me.

bh: Does your (temporary) move to the Netherlands/ Groningen have (had) any influence on how you make your work and/or how you think about your work?

clt: I continued to encounter and follow materials, but I wasn't expecting any materials here that would keep telling me things about post-colonial conditions – I usually only realize this after I made the work. The subject is about you and me because we are living in a place that was once a colony or a colonial power, but it *seems* not about you and me because these places are far apart. It seems it has nothing to do with you. If it's not interesting to listen to colonial history, maybe it is interesting enough for materials to tell. They have stories.

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

clt: I see it as an intention because it has a "to" in it.

It is much related to my practice of admitting imperfections in my life, and how I react to them, but I would rather not be aware of "to take care". It's like paying attention to breathing, it makes breathing more difficult. Right before "getting along with the geese", there might be something torn apart.

bh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

clt: In the geese installation, there's a drawing with a hole, geese, and a statement written: "the day I couldn't hug geese". It has rainwater on it as I brought it to the park and took a photo of it.



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#3



*The Day We Had a Good Bread*

28.02.2020

Pencil on tissue paper and paper card, bread clip dated 1/1/2020,

16 \* 17 cm

*The Day I Couldn't Hug a Geese*

28.02.2020

Marker, wood color, cloth and cotton thread on paper,  
cotton thread, needle and foam, size variable

14 \* 20 cm;

Through the photo, I saw myself holding the drawing with the hole, so I saw the geese far away from me. When this part of the installation is shown, an arm-shaped foam form is holding the drawing, the audience then can see through the hole in the drawing the video with the geese. At the same time, the arm looks like the neck of a goose. I'm invisible.

bh: How would you have presented the project in the exhibition?

clt: In the gallery, I was attracted by a corner with many pipes, a window, and a rectangular shape where there was a doorway once. I imagined small drawings and sculptures having fun with the pipes. In contrast, the drawing "the day I couldn't hug the geese" held by the abovementioned arm or neck, extending from behind the window, like someone is peeking at the geese in the projection from outside.



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# CHRISTOS MAVRODIS

*Christos Mavrodis is a visual artist from Greece. His artworks, reminiscent of dreamscapes, are material products of feelings, fictional narratives and firsthand experiences which are strongly influenced by pop culture while maintaining an exaggerated personal style. They are contemporary 'otherworldly' images which are grounded in the primal, eternal human emotions of loneliness, desperation and the everlasting craving for fulfilment.*

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CHRISTOS MAVRODIS:

bh: You have a background/education in illustration. Do you think that your approach to making art is different from artists with a visual art background?

cm: My education was mostly focused on illustration/visual storytelling, but I was always curious about things outside these “boxes”. Music and painting were always two big interests of mine. Honestly, I don’t know if my approach is different from people who studied fine art. We all make things at the end of the day. I know both sides, but I don’t know if that has an impact on my process.

bh: Who are these people who inhabit your paintings, drawings and animations? And what relationship do you have with them?

cm: There is no precise answer. Usually, they are products of blending real people and situations with imaginary ones. I like the concept of building alternative timelines and different versions of existing people. Although, for this to happen, I need to know them very well. I cannot twist and bend something strange to me. Sometimes they are embodiments of my thoughts and feelings. In the past, I’ve tried to keep a distance between real people and them, but it’s impossible to restrain unconscious, personal elements from being part of the work. All my drawings or paintings are associated with my own experiences or interests. Therefore, I am present in all of them, in a way. I don’t like the idea of this, but I’ve learned to live with it.

bh: You clearly have an interest in human relationships and storytelling. In your work, I recognize the theme of our exhibition. Are these human relationships you represent in your work about caring (or uncaring)?

cm: Caring is the foundation of all human relationships. We care about others. We do things to make their lives better because we enjoy how it feels. If two people don’t care about each other, they are strangers. It’s interesting how the dynamics and the “rules” in some relationships tend to change.



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Especially in romantic relationships. People demand more and more. Unconditional love and care. The story behind the paintings is about two people who care too much about each other, so they run away from everything. Their relationship is both poetic and unhealthy.

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

cm: I am not aware to what extent I was conscious about it, but now I can see it was always present. Probably the short answer is "no", but I'll notice from now on.

bh: Does your (temporary) move to the Netherlands/ Groningen have (had) any influence on how you make your work and/or how you think about your work?

cm: Of course it had. I think we are social and adaptive creatures. We absorb and reflect what is going on around us. The diversity of people I met has drastically broadened my perspective on the world and on my work as well. I think I've become less worried about categorizing the mediums I use, my themes etc. I don't try to force anything in my work (I used to do that a lot).

bh: What does it mean for you to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

cm: I don't think it changes the work itself. Usually, if something I made reaches the point of going public, I would be more or less conscious about what it is. Of course, an outsider's comment can help me see it with "fresh eyes", but the nature of the work does not allow itself to transform in a different context. I see it as showing my diary publicly. Everyone can have access and comment on it, but it's still "my diary".



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# DEWI BROUWER

*Dewi Brouwer is an artist and self-taught musician from Amersfoort, The Netherlands. "She makes work which travels under your skin", speaking specifically about her performances where she challenges herself and the public to experience something bodily tangible that is usually hidden. Putting herself on the spot and reaching for the sensitive spots of the audience. Currently, she is working on producing music and creating different performances.*

[soundcloud](#)

[instagram](#)



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DEWI BROUWER:

gh: What does (working in) the studio mean to you?

db: The studio, for me, is a safe space where I can express myself, make a mess, collect, and introspect. It is like a second house in which you can make things dirty. Nowadays, my studio is in my home. It doesn't make that much of a difference than having a bit more mess around and less space to move around. It requires a more considerate attitude to work and live in your room at the same time.

gh: In the original setup for the exhibition, you would perform a new song with guest musicians. Can you briefly tell us what the visitor would have experienced in the exhibition?

db: They would have experienced a performance with three of my recent songs, twisted by a duduk player, a violin player and by the visitor's voice. I wanted to perform my rap song – the first song – with a duduk player getting rid of the original beat. Then performing a lyric song with sound effects by a violin player. With the last song, I wanted to include the public by collecting their voices and sampling it at the moment. This would be an improv piece. Obviously, it would be nice to do it in real life.

gh: What is the difference for you between the performance of a song and a digital presentation?

db: Imagining something is nice, but of course, a performance, a real-life experience, is the most important thing. Feeling the soundwaves entering your



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body, hearing the little mistakes or the synchronized play, hearing your own voice back. All of these are essential.

### *Trustcrumbs*

Moving towards a division  
Gave it all my superstition  
This is not the end decision  
But just a repetition  
Coming in with a secretion  
Making space for something different  
Making space for something more present  
In a hollow combination

Want to come into fruition  
In the dark it will not happen  
Colors dripping on the painting  
Waiting for what they are saying  
Hopeless restless all together  
Nonono it doesn't matter  
Crawling out of the pavement  
Watching how am I behaving  
Worms. Hurt. Dirt. Merge.  
Falling again buried and cursed  
Crumbling coming together till strength is coming and then I am lost

Crumbling down and up and down  
Thinking that I found the thing I wanted now  
Till life brings you more lessons that you were not expecting  
Blindfolded in a presence and waiting for a message  
You wanted to be all cropped up in a box and stopped on the way to luck  
To take a learn and learn to shake off  
Everything that was mistaken for you to be a part of  
Baby show the way to devil  
Drown me in fire till i can see further that nothing else matters but life in this moment  
Give me the power to light up your face

Emptiness is coming get me  
So I will be fully connected  
Merely on a piece of paper  
I cannot be your saviour  
Drawing doodles on the sun  
Picture perfect only one  
Permiating through what you are saying  
Pieces of trust in the making

### *Hobby*

Is it a hobby

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gh: In your new song, you used your own created sounds and lyrics. Can you explain why it is important to you that all content is created by yourself?

db: I want to be able to totally relate to it in an intimate way when I perform it or merely while creating it. I also like the fact that in every part of the creation I am not an expert, it turns everything into a playing field. It is not that I don't like working together, but if I do, I want to work with professional amateurs or professionals who are open to trying stupid things.

gh: During the studio visit, you explained that you meditate in your studio. Can you describe what the relationship is between meditating and creating and performing a piece of music?

db: Meditating is like creating a clear state of mind which gives you another perspective on your work. So, it is just a practical thing to do when you focused on a thing for a while. I also like to move around, do exercises or yoga, or eat something for the same reason.

gh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

db: I like taking care of my audience, not always in a super sweet manner, but in a way that allows me to loosen up or sometimes seek for the uncomfortable. A gentle shock effect for some, for others something more of a gentle experience. The line between caring for or caring too much about is an interesting thing to me.

Or is it my art  
I want to be professional  
But also a child

All that I want  
I just what I do  
But how can I be  
An artist too

Where is the money  
Is it just luck  
Expecting art to give it to me  
The faith must be strong

All that I want  
Is just what I do  
But how can I be an artist too  
All that I want  
Is just what I do  
With doing my hobbies  
Am I just a fool

*Eye around the corner*

There is an eye around the corner  
And it sees you in the morning  
With your naked body in the mirror, but don't worry  
It sees you in the evening  
When your eyes are tired from seeking  
All the answers on the questions you believe in.  
It cries for a redeeming  
It cries when you are screaming  
It smiles when you are bleeding  
Has enough when you are needing  
It takes you everywhere  
Where the story is not there  
Where the colors seem al blinding  
It is still here when you are fighting

Eeeeeeh, uuuuuuhh 8 x  
(Transposing)

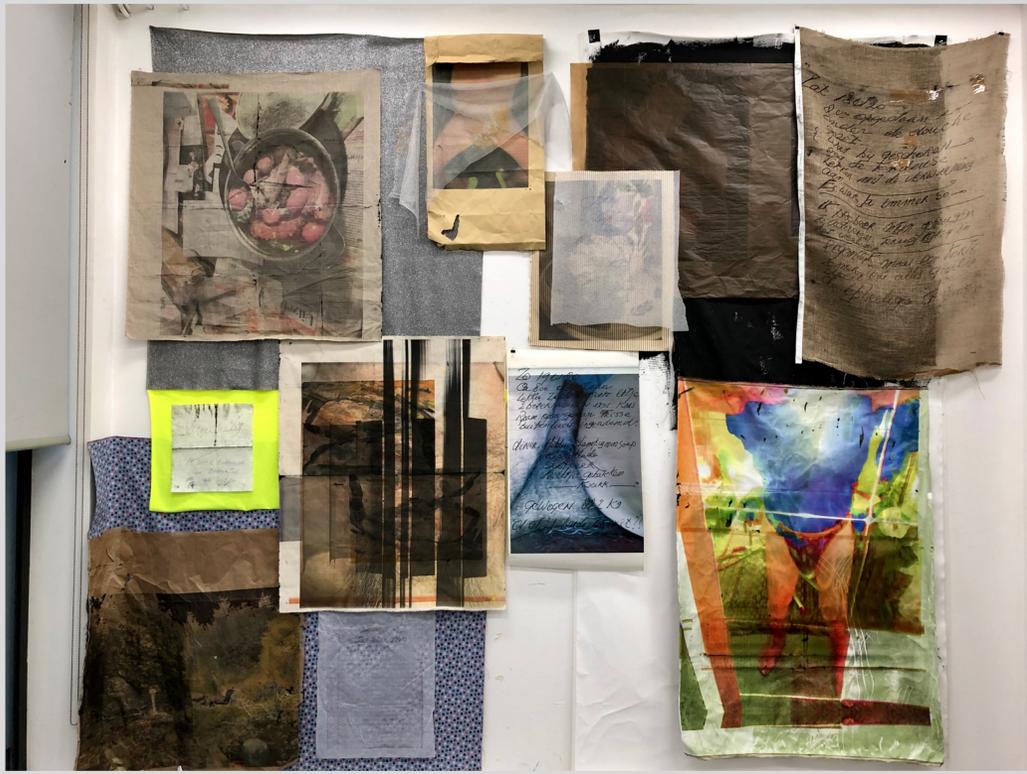
Repeat all 1x

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[Jannemarein Renout](#)

## #2 *Ivana Đerić, Christos Mavrodis and Jannemarein Renout*

*The theme 'taking care' undoubtedly evokes the association with taking care of each other. In this second space, the work of Ivana Đerić, Christos Mavrodis, and Jannemarein Renout are concerned with the interaction between people and zooms in on specific narratives. With her installation, Deric conducts research into human senses and contact, whereas the drawings and paintings of Mavrodis focus on human emotions in an intimate relationship, and the work of Renout, on the other hand, is an intense portrait of her demented father.*



[Christos Mavrodis](#)

[Ivana Đerić](#)



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# IVANA ĐERIĆ

*Ivana Đerić (1996) is a Croatian artist based in The Netherlands. In her artistic practice, she focusses on natural processes, human behaviour, and social interactions triggered by sensorial experiences. Through digital media, installations, graphic design and performances, she researches these themes by experimenting with (natural) materials and inviting the visitor to participate in her work.*

[instagram](#)



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## IVANA ĐERICÍ

gh: What does (working in) the studio mean to you?

id: My studio is the second me. It is a reflection of my thoughts and way I function, in the way it is an artwork on its own. In a practical, distinguishing work space from home space is crucial for me, in that way I can separate myself in two modes: creating and relaxing/processing.

gh: In your work *Meeting*, you invite visitors to make physical contact with each other in a constructed setting, sitting on a beanbag, and surrounded by several plants. They are blindfolded, and you are filming them. Can you explain what the visitor would have experienced in the exhibition?

id: Unfortunately, I cannot describe this, because participating in the work is a personal and individual experience, it varies from person to person. Even if you join several times, you will experience it differently every time, also depending on who you're undertaking it with.

gh: During the studio visit, you stated that you are interested in the sensory experience. How come you have this interest and since when?

id: Consciously it started by the end of my bachelor studies by changing the media of my artistic practice. Still, I haven't discovered yet how deep the roots of my interest in sensorial experience go. Through time I have realized that by manipulating our sensorial experiences, we can change the way we perceive the world. I've always been interested in finding methods to play with one's mind, and senses are a perfect tool for it.

gh: As mentioned, your work *Meeting* is about physical contact between visitors. Have you thought about how the virtual world could contribute to your research into the sensory experience, in particular touch, and can you tell us something about it?



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id: I'm going to connect this question with the COVID-19, situation which shook and changed our everyday life. As an artist working with touch and knowing how vital touch in our life is, I was fascinated by all the absurdities happening when all the social distancing because of COVID-19. People were turning completely virtual. Then when we were asked not to touch ourselves, it became even more ridiculous and disturbing at the same time, because we were asked to self distance too. My work with touches is focused on learning how to become more tactile and consciously use it more frequently to improve our mental and physical wellbeing. The social distancing did completely the opposite of what I'm working on. It makes the problem drastically bigger. Talking of social distancing I'm including preexisting and ongoing social disconnection problems which are directly linked to self disconnection and have been affecting our society since the introduction of modern technology, mass media, and especially social media nowadays. I'm not trying to say that technology is necessarily bad but adaptation and change in our perception are certainly needed. At the same time consequences of COVID-19 brought many thoughts, questions, and materials for larger-scale research which opens many possibilities for further development of my work.



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gh: In the setting, the visitor is captured on camera. The work, therefore, has a semi-scientific character. What role does the visitor play in your work?

id: For me, it is one big experiment and archive for further research. A growing collection of material for future work. Therefore the visitor him or herself is a vital part of my research.

gh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

id I don't think I ever used the words 'to take care' for my work, but after thinking about it, it seems pretty evident that it plays a significant role in my work. For me taking care is giving attention. It can be

directed towards yourself, someone, or something. By giving attention to the body or environment, we're giving importance to a certain subject and potentially changing the direction of our thoughts and reality, therefore my work can indeed be interpreted as taking care.

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## JANNEMAREIN RENOUT

*Jannemarein Renout (1969) studied photography at the Gerrit Rietveld Academy in Amsterdam. Previously she worked as a lawyer. Her work has been exhibited at the Nederlands Fotomuseum, Art Rotterdam, Unseen Photo Fair, Dutch Design Week and Fotomuseum Winterthur (CH). Publications include FOAM Magazine (No.#49), Unseen Magazine (Issue 7), De Witte Raaf (No. 180), Frame Magazine (Issue #109) and X-Knowledge Co. Ltd. Japan (September Issue No. 9).*

JANNEMAREIN RENOUT (jr):

bh: What does (working in) the studio mean to you?

jr: I consider 'The studio' a fluid place, which can be a physical place, or a specific mindset, it is a toolset which is always on me. To have a studio in an environment of art education – that is, at the FMI – is precious to me, as the interactive dynamics keeps me alert on the way I think and act, and my work process.

bh: When I visited you in your studio, you had just started a new project around your father's dementia. (Almost a break from the work you did before.) A subject that comes very close and is personal. I think we both knew immediately that we had to show this work in this exhibition because the relationship with the theme is so clear. And luckily you wanted to show it. We are now a few months later, how is your attitude towards the project now? And how is your father doing?

jr: Well, let's start with my father. Thank you for asking. Actually, he's doing very well. He has taken on the task to take care of a small tree in the patio of his nursing home, and he writes every other week in the house newspaper. I follow his whereabouts from a distance. Last week he wrote *The Intensive Green Care in the Patio*, which is about this small tree in the patio that nobody took care of. He tells about how he waters it every day. How the root system of the tree mirrors the size of the leaves above the ground and how it sets small buds for new leaves. To me, this articulates something essential of how to live; something that is generally overlooked, or, better, not looked at. This nursing home houses around 200 residents and nobody ever took an interest in this small tree in the patio.

As I can only enter the entrance hall of the nursing home (due to the COVID-19 measurements, red.), we communicate by writing. My father is not a phone person. Although his writing is clear, I notice that his handwriting is slightly different from before. The process of dementia is present in that handwriting. How he writes, how pen is put to



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paper. There is something different in the lines, they become more careful, hesitant. This is a difficult process to watch from a distance. The thought of my father being around has always given me comfort. It's fundamental. The project is a necessity to relate to my father, to hold on, or, the refusal of letting go. As such, I put up a fight with the images, I brush them with water, I put them in the washing machine, I pull them through the printer, and I start over and over again. Printing layer upon layer, to feel close, to grasping something that gives me a sense of belonging.

*Vergeetae King*  
*UK Word Bedrock*  
*Book Dementia*  
*№ 46 190220*  
*54*



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bh: The topics that emerge in this new work are not necessarily personal but universal. I am thinking of the chronology in time that no longer counts in dementia, but also the changing relationship with a parent (or child) and the challenges that this brings. I feel that you are also trying to look at the world through the eyes of your father by his photography. Is this also what you have discovered by creating this work? Or what can you add to this observation?

jr: The universal is something I try to keep a close eye on. Already in the selection of the images (I look at the texts as imagery as well), I feel an awareness of distance. The photographs have a powerful composition. For me, the quality of the composition disconnects the photos from personal quality. The way I obsessively rework the images is very personal, this way of working comes from a very obsessive-compulsive way of being in the world. A way of being that relates to my past, to which my father is inextricably linked. Possibly the images tell more about the internalized father (and mother, for that matter) and me than about my actual father, or his dementia. At the same time, I play around with the unease of the father-daughter relation that is inherently present in the work. It's this question of what it is to live a life and what remains. To live is a challenging task in itself. On an average day, so much multitasking and decision-making are going on.

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever

Notes, May 2020, paper

Man mirror, May 2020, inkjet on linen

looked at your work or interpreted it that way?

jr: The topic 'to take care' translates as a form of resistance at the very point where my work emerges. To counterbalance the formalized linear order in which we built up our lives. To be honest, I didn't explicitly look at my work in this way. It's a valuable insight to look at my work from this point of view.

bh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

jr: To bring my work in a public space, to make public, is a form of communication. Although the work is still in progress, which makes it a challenging effort to communicate this quality.

bh: How would you have presented the work in the exhibition?

jr: I would have used the unfinished and informal quality of the work as a tool. The raw materiality of the images would have been put forward. While building up, I would have filled 'the gaps' with quick-fix solutions that would have brought a particular dynamic in the presentation. I also planned to put part of the work in the space. Possibly hanging and dangling awkwardly. So, as a viewer, you would have to engage with the work, because it is really in your way. Putting the viewer in my shoes, so to speak.

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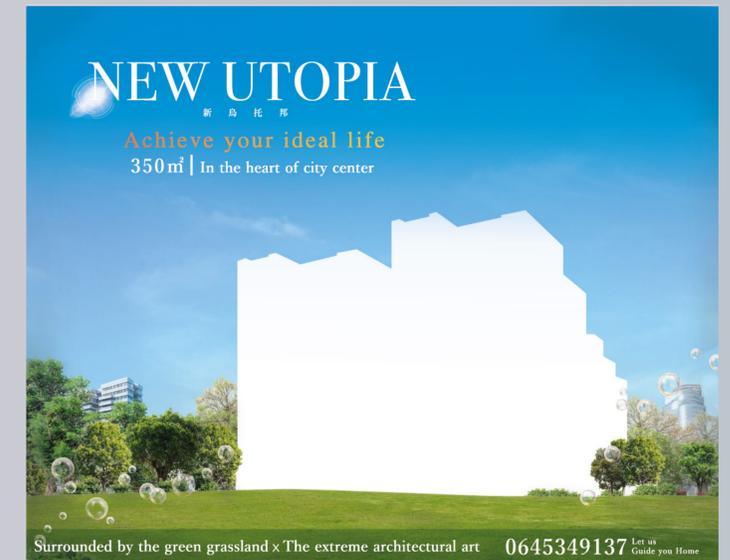
[Cheuk Lam Tam](#)



#3 *Cheuk Lam Tam, Livia Ribichini, Jui-Tsz Shiu*

*In this room, the emphasis is on taking care of your own imagination. Cheuk Lam Tam, Livia Ribichini and Jui-Tsz Shiu try to get their grip on different situations in their personal lives. In a poetic, humorous but also serious way, Tam raises questions about her own actions in relation to geese in the Noorderplantsoen. Ribichini, instead, investigates confrontations with herself and another person. Shiu works with real and imaginary architectural phenomena, specifically with our relationship, experiences and expectations towards these spaces.*

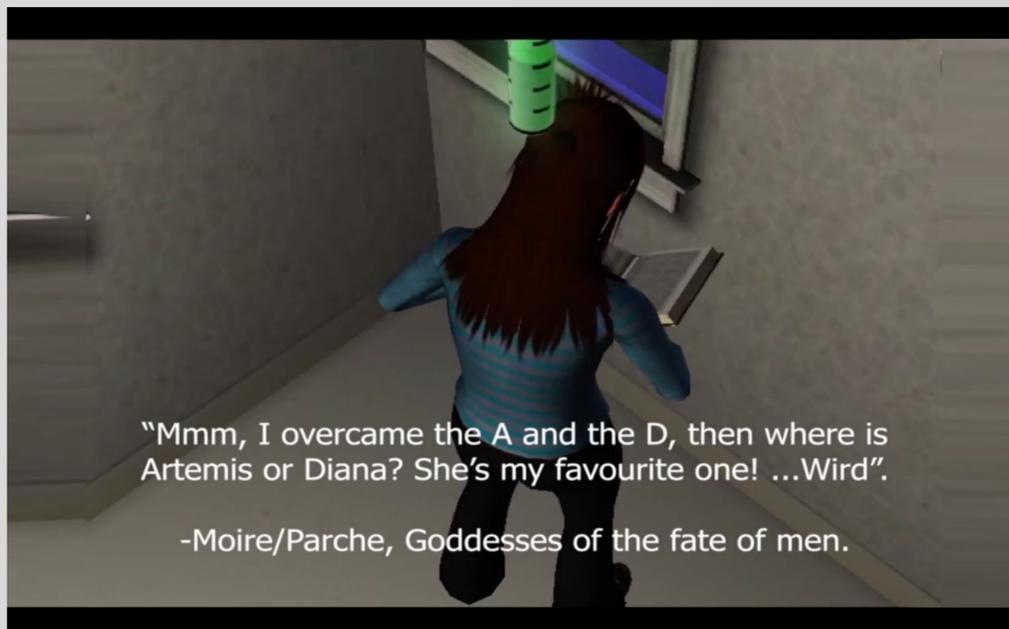
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[Livia Ribichini](#)



## JUI-TSZ SHIU

*Jui-Tsz Shiu (1995, Taiwan) searches for an unknown and non-existing object. While composing and measuring the ideal world and the imaginary sphere, she tries to construct a spiritual resi-dence that only exists in the imagination. All this to reach out to distant places. Shiu's works are a combination of video, objects and spatial installation.*

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JUI-TSZ SHIU:

bh: What does (working in) the studio mean to you?

jts: The studio is the place where I can concentrate, where I can spend the whole week and work. At the same time, it is the place where I can experiment, read and do the brainwork. For me, working in the studio means that being an artist is a serious career. It is comparable to other jobs that have specific working time and where you have to produce something, but the artist doesn't necessarily have an income. Usually, I schedule what I will do during my time in the studio, because I think being there should stimulate the attitude for work, and, also, should have progress. The studio is the first place of artistic practice, it includes everything I need for making art. I am happy there, and it makes me feel motivated to work.

bh: Does your (temporary) move to the Netherlands / Groningen have (had) any influence on how you make your work and/or how you think about your work? Can you tell us more about that?

jts: I changed a lot in my ideas of making works as well as the way I look at my work. In the past, I always watched them with bias, because I have the obvious likes and dislikes, and I believe it made me narrow-minded. Also, the environment of my former university was very competitive. At that time, I concentrated on the fact that my works should be 'accepted', it limited my development and possibilities. In the Netherlands, and especially the FMI, I found that I have become more relaxed. The environment here (or as the foreigner being here) I can look at my work with an open mind, trying to accept the forms I didn't like before. Meanwhile, I do my best to explore new stuff, and I focus on myself rather than cater to others expectation. All of these changes make me discover that there is a lot of interesting details in each of my works, and now the art-making is just like breathing, it emerges automatically.

bh: This work is about the relationship between an



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imaginary space and the human body. It made me realize that our rational minds can hardly do anything other than beforehand fill in strange and unknown spaces, perhaps as a kind of false security. Being humans, unknown future conditions may not be our forte. What have you discovered about this by working on your project?

jts: Through my project, I found that the imagination is limited and is hard to be transferred. Every imagination is based on the thing we already know, our prediction and speculation for the future are also from the things we know.

bh: In addition, your work generally has to do with architecture. What interests you or how did you come across this area of interest?

jts: My interest in architecture in my recent development comes from my previous works. I used to build temporary places such as tunnels and underpasses and often built up a room or house to put my work inside to provide a completely own atmosphere without other disturbance from other works. I really enjoy the process of building places by myself. It incorporates my ideas and aesthetics, and every detail has its own meaning. I like to provide an experience which is extraordinary but close to reality, it is like an escape from daily life. After I received my bachelor from the university, I was accepted at the master's degree of architecture design; however, I found that I should stay in the art field because art always has more possibilities.

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

jts: When I heard about the topic, I was a bit confused at first. Because for me, taking care is a physical behaviour, where you put something or someone in an important position in your mind. But in my artistic process, I have never considered something or someone as important as my idea. In a way, all my works are only taking care of myself. Then I



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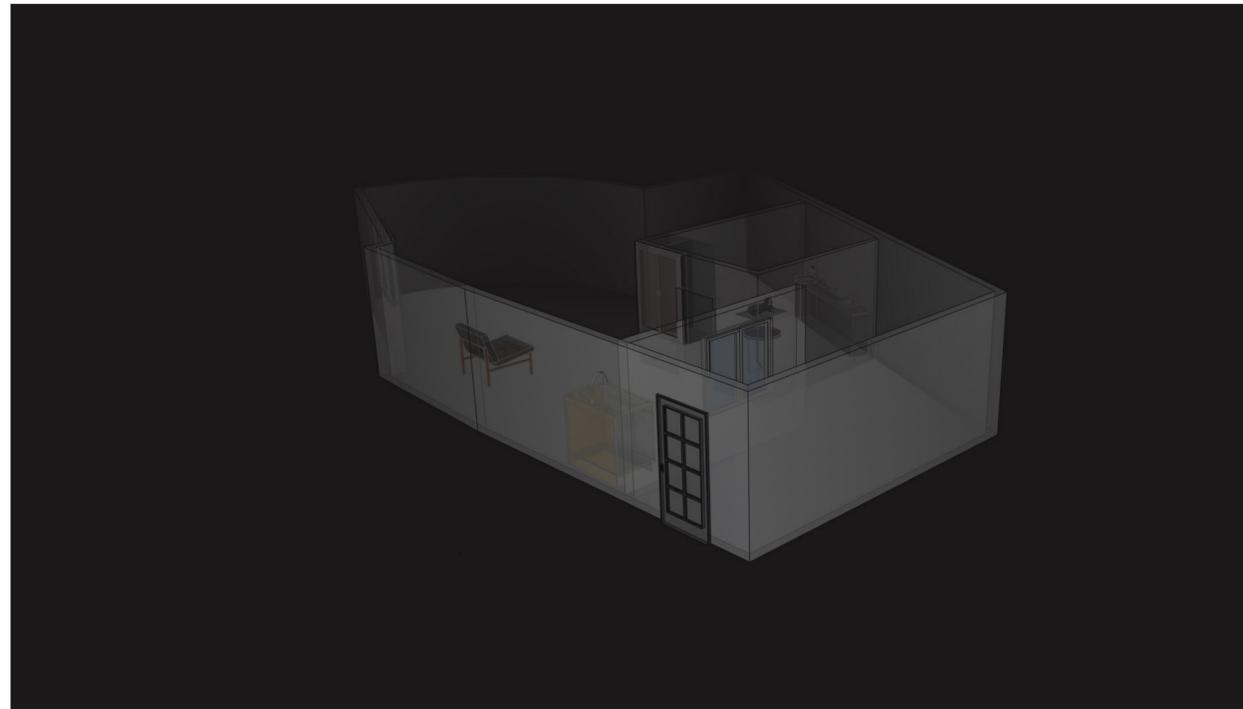
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discovered that when I build up an installation or envisage how my works can interact with people, I have to take the audience into account, I think it is the second level of taking care.

bh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

jts: Finished work means it has to be seen. Bringing the work to the exhibition space is a step in the artistic process. All of my works in the studio are made for showing, and from the beginning, I will make sure the form is suitable for exhibiting. Concerning the meaning, this will not change if, for example, the works have to be shown in a different space. If the exhibition asks for some specific topic, and if I don't have a work that fits, I will make one accordingly. Furthermore, if the exhibition space is the public space such as a park, street or square, so one that is totally accessible for everyone, I will reconsider the form for sure. Because the work in the public space has to be able to withstand certain damages from people and nature.

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# LIVIA RIBICHINI

*Livia Ribichini is an Italian artist and founding member of collective Fulminate. The collective creates immersive site specific installations focused on light. Her current research investigates identity, avatars, users, dreams, and virtual vs real space.*

[website](#)

[youtube](#)

[instagram](#)

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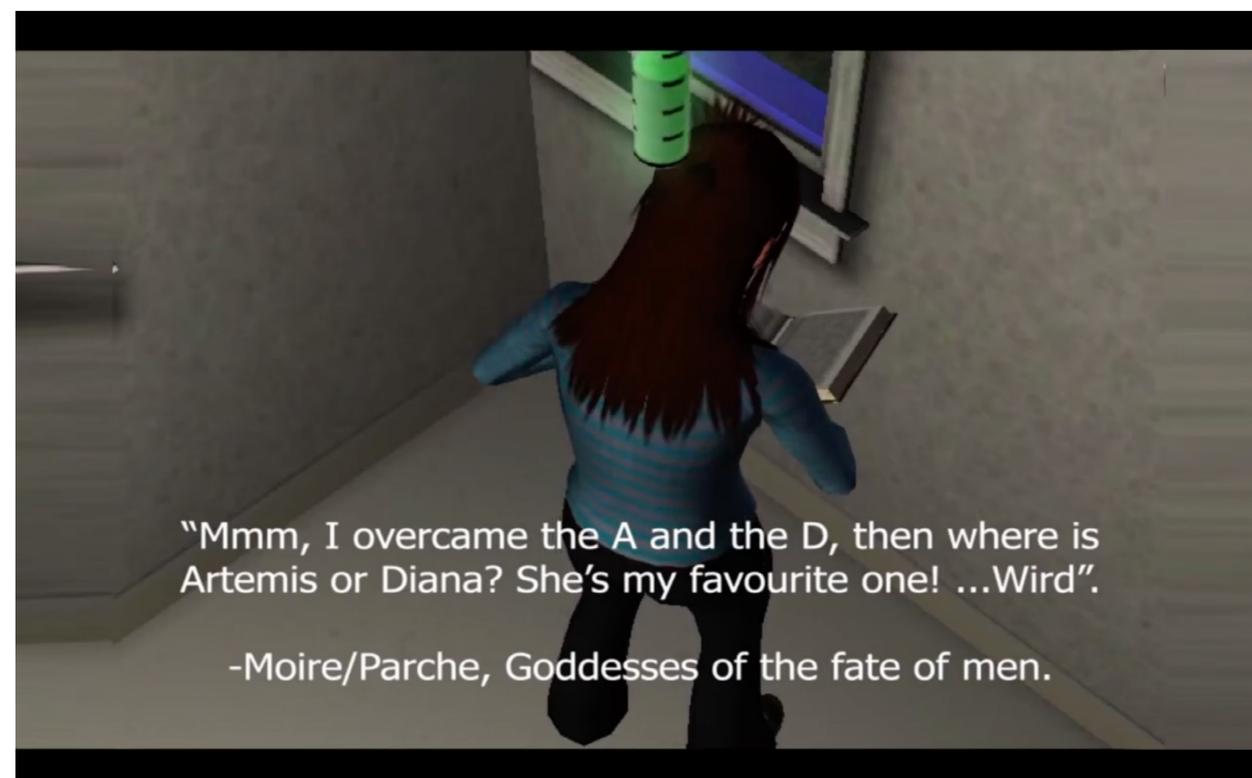
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LIVIA RIBICHINI:

bh: You have a background/training in scenography. Do you think that your approach to making art is different from artists with a visual art background?

Lr: I don't think so. I mean, I think to have a sensibility about space and how to approach that, but it's the same attitude that a sculptor can have.

bh: What does (working in) the studio mean to you?

Lr: The studio is generally the expression of your inner research. This year, I had a small studio, and for this reason, I started to work on little things: using my laptop as the primary tool and investigating the virtual space more. Sometimes I worked in the common area of the basement, and there I worked on a bigger scale: painting walls, large projections...It's always like this: the studio, the dimension, the space suggests to you the work that you will make. In the past, I created big installations because I was building them on the streets, so in a way, the city became my studio.

bh: Your work is quite diverse, from video, performance to light installations. How do these media feed each other? And is it determined in advance which content (story, concept) belongs to which medium? Or, asked in another way: how/when/why do you choose for a specific medium?

Lr: I think that all these media are connected, as you know, I come from a background in scenography, so the theatre is an important concept for me. What I think is that now I'm exploring all these different media to understand and catch the potential in them, but I know that there will be a moment where all these will participate in a single artwork. I use the medium in a traditional way; by pushing it to extreme boundaries, you can see the potential of that single medium; you understand it, or you change the perspective on the use of it. Choosing a medium is something that happens automatically, naturally. It's like that my



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subconscious already knows what is better to use; in general, it occurs in the moment of making.

bh: The two works in the exhibition are very different from each other and have been created differently. One is about a dream you had and that you acted out with an avatar of yourself in The Sims, the other was a spontaneous performance with another artist, which was shot very close to the skin. The one video represents, in my experience, the inner world of dreams and thoughts that does not make sense and emerges deeply within ourselves. While the other video is about the relationship and confrontation with someone else, and so it is, as it were, outgoing. How do you see the relationship between these two videos? And in what way do they complement each other?

Lr: The two works are different, but they come from the same core. I explored the two aspects of the self: one that deals with the interior and one that acts in the exterior. Both are pushed to their limits. In *Dejavu*, I investigate with a more conceptual attitude. I aim to push the medium to its boundaries. Is it possible to use a videogame as a simulator that represents a dream? Is the dream perceived as a reality, or is it something unreal? In the second video, I overcame my own limits. It was my first performance after many years, and I could not do otherwise but accept the challenge. I was interacting with another person. His body, his subjectivity and all the difficulties and resistances that these can bring. I was screaming, I was fighting, and I was definitely feeling the fear, the responsibility and the sensibility of being present. So, the common points are the self, the research of the limit and the stream of consciousness that doesn't add resistance but allows things to flow. These three elements lead to self-growth.

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?



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Lr: I think that it is about remembering who you are and being true to yourself. Sometimes I forget about myself. After 25 years, I can say that being myself is my anchor to the world, and I'm grateful for all the people I met and all the experiences I had. Because of them, I am who I am.

bh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

Lr: The meaning is still the same. Of course, it's open to interpretation, and everybody perceives it in their own way. To see my work moving from my studio to public space is always a challenge. The best moment for seeing other people's perspectives on your work. Maybe sometimes the form is changing according to the space that hosts the work. That's something I really like: to see how your work can change shape and adapt to the space that surrounds the art piece.

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*“I think a lot about the crumbling economy these days and the necessity of dealing with unknown systems. I look at graphs of all kind, analysing growth and decrease. I look at nature growing in circular rhythms. In the studio, I feel like an alchemist, I am experimenting what could be possible, what is, what it does, where it goes. What? The flow of repeated gestures, ideas, reactions and contemplations. I hope you are well.”*”

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MARJOLIJN RIJKS:

gh: What does (working in) the studio mean to you?

mr: My studio is a retreat, a field of research and experimentation.

gh: Due to the circumstances, we had to change the exhibition into a digital publication. You said that you are experiencing some challenges due to the COVID-19 crisis. Would you mind telling me what the current situation means to you and how it changed your thoughts about your work?

mr: The crisis has moved in many areas of my life, I am quite an instinctive person and cannot deny what is happening. I work now with concerns about the economy and compare awareness's of growth to the cycles of nature. These concerns were latent before the crisis and became more urgent because or thankfully to it.

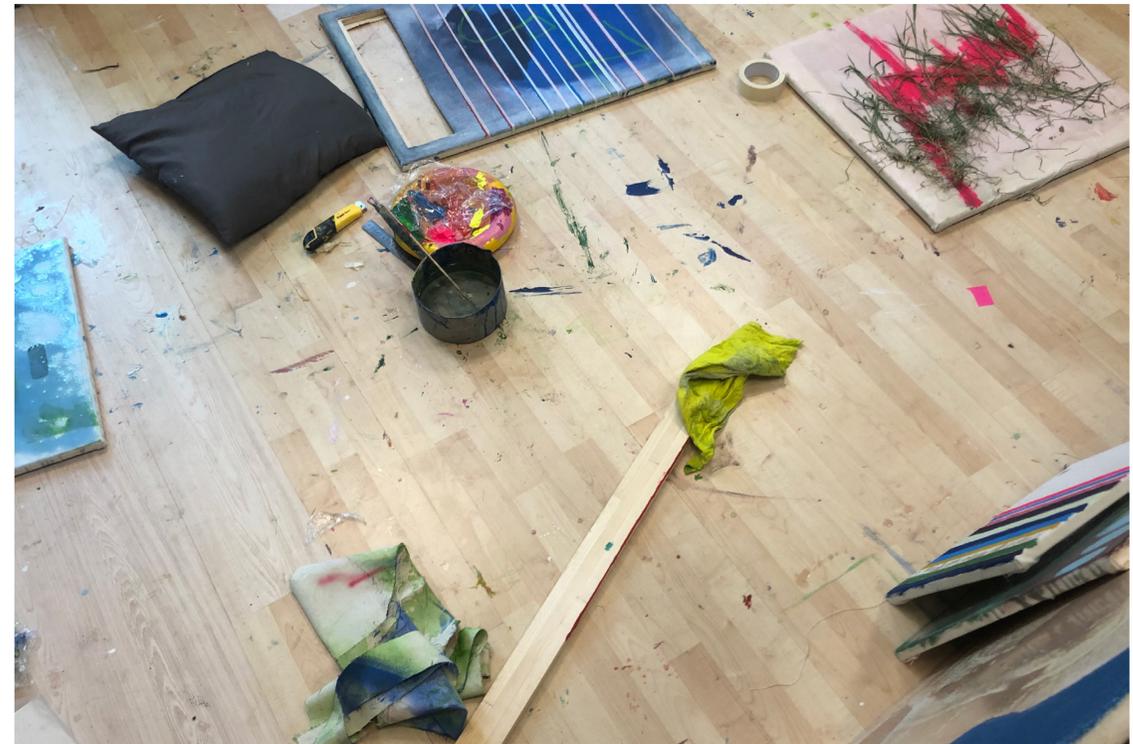
gh: Due to the current circumstances and the fact that the studio is temporarily unavailable, is it possible for you to make work? And can you elaborate on how you are working?

mr: I have access to a studio in Arnhem where I live. I come here daily. How I work? Depends on the day. In an ideal situation, I would read, write, think, paint and feel exhilarated. I go for a walk daily; nature often brings me clarity and comfort.

gh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

mr: There is a relation in place when I am in the process of making. A relationship between me, the ideas, the impulses and the mediums. Acting with this activity is taking care of that relation, I think.

gh: What does it mean for you to bring your work to a space that is accessible to everyone (public)? Does



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it influence the way you work?

mr: That's a question I still find complicated to respond. The public doesn't influence how I am working, but the meaning and thoughts about the work and the responses that I hear alter the meaning of the work. Maybe I wouldn't show certain things at certain times. Or on the contrary show certain works because of a certain time.

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#### #4 Tianyi Zheng

*Tianyi Zheng would use the front space in the RE: Search Gallery with her mixed-media installation, so that it would always be seen from the street. The day and night rhythm influence the experience of the work. Zheng's work revolves around the politics of the body and the power relations that evolve with it.*

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# TIANYI ZHENG

*Tianyi Zheng (1995, Hubei) is a visual artist, currently interested in the interface and narration between the issues of space, place, and identity of people. As well as urbanization and technologization in mixed media installations. In her work, she combines video, text, sound and performance. Zheng received a degree in Fine Art from the Chinese University of Hong Kong (CUHK) and has curated cultural event such as the Wild Art Festival in CUHK and Green Wave Art in Hong Kong.*

[website](#)

[online exhibition](#)

[instagram](#)



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TIANYI ZHENG:

bh: What does (working in) the studio mean to you?

tz: The studio is a part of my daily life, I stay there every day until late at night (before the lockdown). At the same time, in my creative process, it has different functions like storing materials, making and displaying. I like to collect materials like a bird, the studio is my nest. With tools and materials directly available, I feel very at ease and comfortable in it.

bh: Does your (temporary) move to the Netherlands / Groningen have (had) any influence on how you make your work and / or how you think about your work?

tz: I feel that moving to the Netherlands has an impact on my artistic creation. Still, I think this kind of influence is even more due to moving away from Hong Kong, where the social movement I experienced brought great shock and even trauma to me. It also makes me (and other artists participating in the movement) feel a sense of powerlessness in art. The geographical distance allows me to think more calmly and to devote myself more to create. To some extent, Groningen, this quiet city, has given me some breathing space from the social movements and turmoil in Hong Kong. But at the same time, it makes me feel guilty. These emotions may also become the starting point of my work.

bh: Your practice is very diverse, from installations, sculptures, paintings, video, to performances. As I see it, all these shapes feed each other in content and complement each other in material and form. During our conversation in your studio, you said that the body is political. Can you tell us more about that? And can this statement be seen as a connecting element between all your used media? (By the way, it reminded me of the 70s slogan of feminists 'the personal is political' but maybe you don't mean that at all.)

tz: I used to think about making art from the



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perspective of mixed media. Therefore, I used everything available in my work, such as text, painting, video, and even my body is one of the media. I think the body (behavioural or performative) is one of the most political of these media. It is based on Michel Foucault's theory of body and power.

Foucault remarks that 'the body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it, force it to carry out tasks, to perform ceremonies, to emit signs [...] the body becomes a useful force only if it is both a productive body and a subjected body. This subjection is not only obtained by the instruments of violence or ideology; it can also be direct, physical, pitting force against force, bearing on material elements, and yet without involving violence; it may be calculated, organized, technically thought out; it may be subtle, make use neither of weapons nor of terror and yet remain of a physical order.'

To resist, we need to realize that the 'renunciation of power' is an illusion. Rather than attempting to dis-activate power relations, we should try to understand them in order to "hack" their process of subjection. New relations of power emerge from this operation which needs to be countered once again, continuously. In this sense, I am now thinking of the diverse media that I have used and how they can be the body extension of myself. For the work I made, I wish it can play its role in the microphysical hacking of the macrophysical cartography of power.

The association with the feminists' slogan is reasonable, Foucault's idea that the body and sexuality are cultural constructs rather than natural phenomena has made a significant contribution to the feminist critique of essentialism. (But I don't think I am doing something directly related to feminism.)

bh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

tz: I haven't thought too much about interpreting my work from the perspective of 'to take care'. But after hearing this idea, I found it very interesting. If my work really takes care of anyone, it is probably my own. Recently I read Jacques Derrida's hauntology and felt that my artist approach was like the ceremony of



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exorcism after being haunted by ghosts. So, in fact, I did not take good care of my works (on the contrary, I always left them aside); instead, they took care of me.

bh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and / or meaning?

tz: My work can only be completed after bringing it from the studio to the exhibition setup. After the exhibition withdraws the work, it returns to an unfinished state. My work exists in such a short time and unstable space. In the studio they may just be debris, stored, or used for other purposes (such as a fan/bean bag). The venue/space/setting/viewing, they constitute the work, which is indispensable.

bh: How would you have presented the installations in the exhibition?

tz: The original idea was to set the palm tree near the window with the infrared warm light project on so that pedestrians could see it from outside. The light installation will operate at night so people can see the stage in a very different atmosphere during day and night.

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*A Reminder from Last Summer: Scene004\_ Fa and his umbrella,*

FA Luchtbed, Inflatable Neck Pillow, Steel Rod, Baby Parasol,

*Yu Wang (b.1992, Wuhan) explores the expression of emotions and desires of indefinite meaning through painting in which she combines concrete writing and abstract forms. Wang is interested in the individual experience, identity, territory, and daily myths, but her work also includes her own imagination and description of images, objects, and words. Her paintings are the result of a search to textures and structures which are normally hidden under the surface.*

[instagram](#)

## YU WANG



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Studio at home, because of COVID-19

*The other face of the ribbon,*

acrylic, ink and charcoal on canvas,

135 \*150cm,

2019



YU WANG:

gh: What does (working in) the studio mean to you?

yw: Working in the studio means the possibility to express and explore the relation between me and the real world. In the studio, I try to construct a space for a new relationship that hides and contains countless clues, traces, and sketches. I am used to filling and reorganizing this space with all the materials I can touch.

gh: In your work, you refer to the architectural and natural space. What is the attraction of these spaces for you?

yw: I really like to experience these different spaces. They always connect with my perception, which is a fascinating and wonderful process. Different geography, terrain, history, and daily life, they often collide with some part of my experience, familiar, and strange. I am used to describing these spaces through painting, writing language, and metaphors, to express different but interwoven scales, materials, colours and smells. For me, they have an increasing memory-like tension.

gh: Does your (temporary) move to the Netherlands / Groningen have (had) any influence on how you make your work and/or how you think about your work? Can you tell us more about that?

yw: When I came to the Netherlands, this new country and new context sometimes gave me a sense of confusion in time and space. In the past, expressing my experiences in my work has often failed. With the emergence of this new context, some of my original thinking is in a fragmented or interrupted state. I know that this is a new element to sort out and create a relationship with reality through creation. It also means that I have to put myself into a broader structure to think and practice.

gh: You have a background in traditional printmaking. Do you still use these techniques, and how does it influence your paintings?

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yw: I have three years of experience in lithography. During this period, I was also working on my paintings. For me, the technique is not the focus of my creation. I am accustomed to using a relatively simple way of constructing my painting and image system. I pay more attention to a common language between them, such as the control of ink and liquid paint, and the stacking and covering between image elements and brush texture.

gh: What does it mean to bring your work from your studio to a space that is accessible to everyone (public)? Does this change your work in form and/or meaning?

yw: I think this means some kind of 'moment of encounter' to me. I have always been curious about this moment taking place in a specific space, and I'm looking forward to the response of the public. In this interaction, it may produce and open up a new, meaningful space, mobilizing concrete or abstract experiences together with the audience. Consequently stimulating a joint moment. This is what I expect to experience.

gh: How do you find the topic 'to take care' interesting? Before we introduced this topic, had you ever looked at your work or interpreted it that way?

yw: 'To take care' is the perception and response of our existence as an individual to daily life and substantial context. Like you and me, the plants you grow, the house we live in, the trees in the garden, the earth, the atmosphere, and the ocean. Every object and event that exists. An existence's attention to its own existence. My work stems from the complex and ever-changing daily elements and physical experience. I try to weave them together through my work on the canvas. While we pay attention to the world around us, but also taking care of our own situation.

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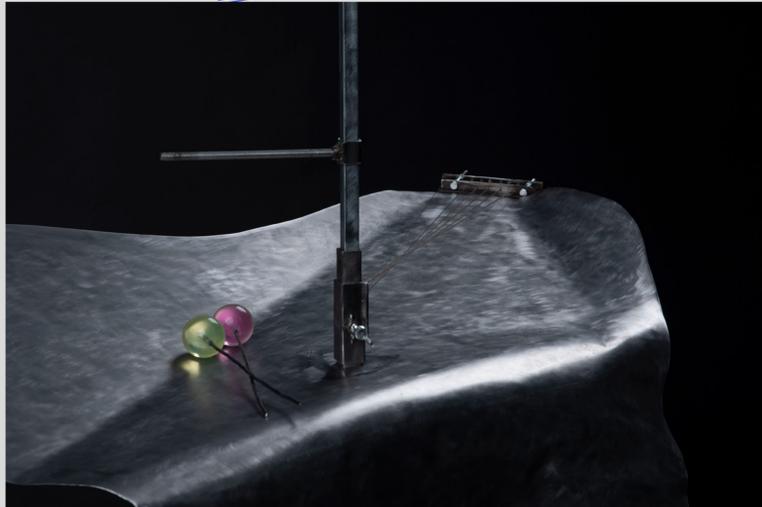
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## #5 Alan Ahued Naime

*Upon entering the exhibition RE:Present #2, the installation by Alan Ahued Naime would have been immediately heard and experienced physically. A different work has been chosen for this publication though. In his work, Ahued Naime emphasizes the importance of music and sound and takes us along or challenges us to participate in his work and experience it first-hand.*

[Alan Ahued Naime](#)



# colophon

## Curators/editors

Belinda Hak, Gisanne Hendriks

## Participating artists

Alan Ahued Naime, Dewi Brouwer,  
Ivana Deric, Cheuk Lam Tam,  
Christos Mavrodis, Livia Ribichini,  
Marjolijn Rijks, Jannemarein Renout,  
Jui-Tsz Shiu, Alexandra Subota,  
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*RE:Present #1*, curated by Marc Bijl, lecturer Frank Mohr Institute  
*RE:Present #3*, curated by Ruud Akse, core lecturer Frank Mohr Institute

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