

# Beelden op het Vrijthof

**Yes,  
and this  
is art!**

**4-8**

**Sept.**



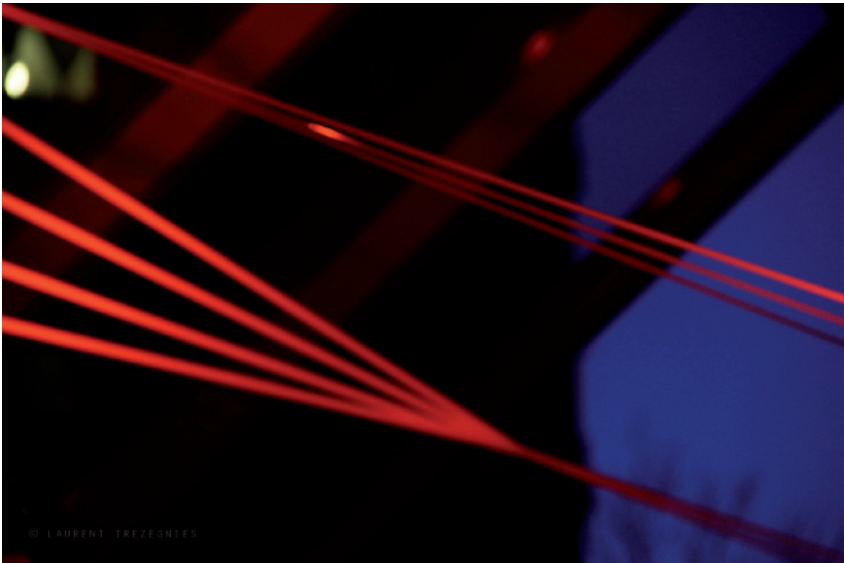
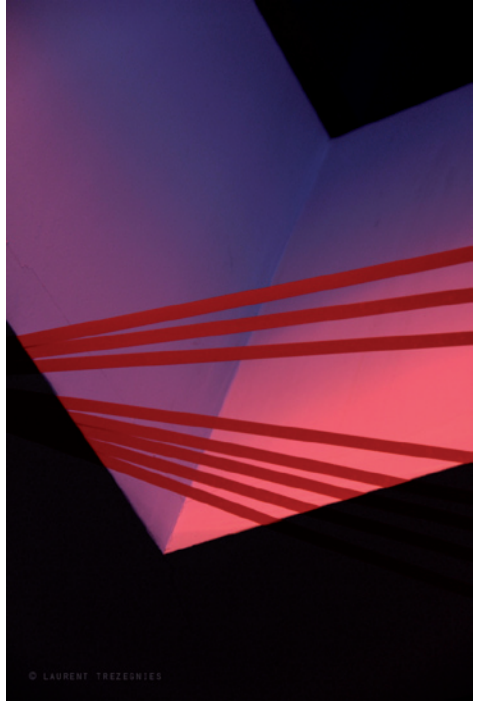
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## Yes, and this is art!

For the past three years, at the end of the Summer, we have organized 'Beelden op het Vrijthof', which is an art exhibition in the public domain. 'Sculptures at the Vrijthof' was named after an exhibition at the Vrijthof in Maastricht in 1981. Like the original precursor we strive for "the immediate confrontation of art with a larger public".

As artists, we are also critical of present-day society and try to point out cultural, social and political developments. We have observed, for instance, that public space is being privatized. Whereas advertisements, commercial events and all kinds of security measures are accepted without much ado, art in the public domain often tends to be regarded as offensive. For this year's edition of 'Beelden op het Vrijthof' we want to question this with the following statement: "Yes, and this is art!"

We were also wondering how our colleagues and fellow institutions relate to this topic, so we invited different fine arts organizations from Meuse-Rhine Euregion to participate. They have been asked to each select an artist to contribute to the exhibition. Thus, they present the artistic map of the Euregion during the visit of the jury of European Cultural Capital 2018 and the opening of the cultural year in Maastricht. This booklet gives an overview of the 13 participating organizations and the exhibiting artists. We are very proud to have them at the third edition of 'Beelden op het Vrijthof'. We want to thank all artists, institutions and partners who contributed so willingly and emphasize: "Yes, this is art!" Ilona and Marie-Claire



*Belgium, 1988***— Étreintes urbaines** 2013

Installation

— MY PAINTING PRACTICE HAS LED ME TO USE PREFABRICATED INDUSTRIAL MATERIALS, LIKE COLORED TAPE OR PAPER TAPE. I INTERVENE WITH THEIR EXPRESSIVE POWER. IN OTHER WORDS, I DIVERT THEIR PRIMARY FUNCTION TO GET A PLASTIC DIMENSION. MY INTERVENTIONS ARE ACCOMPANIED BY A DEEP CONSIDERATION OF THE EXPLOITED AREAS, I FOCUS ON THE RELATIONSHIP BETWEEN THE ADHESIVE AND THE INTEGRATED SITE. WITH MY INSTALLATIONS AND EPHEMERAL INTERVENTIONS, I PROPOSE NEW PERCEPTUAL AND NEW VANISHING POINTS. MY WORK SEEKS

**Laurent Trezegnies**

TO BE CLOSE TO THE PUBLIC TO THE EXTENT THAT I AM SPEAKING ABOUT HOW TO APPREHEND SPACE. IT IS ALSO FOR THIS REASON THAT I PREFER PASSAGEWAYS, PLACES OF LIFE.

Laurent Trezegnies finished the Royal Academy of Fine Arts Liège in 2012 with a master in arts plastiques, visuels et de l'espace.

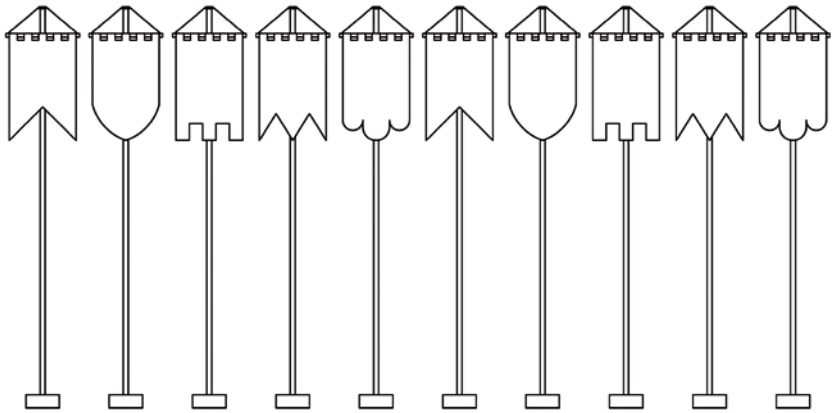
**Académie  
Royale des  
Beaux-Arts**

The Royal Academy of Fine Arts Liège provides education in the field of fine arts in the Ardent City since its formal establishment in 1836.

After finishing the three-year bachelor's and two-year master's, it gives access to tertiary art education. The programme is divided into eight different disciplines: painting, sculpture, engraving, set design, advertising, illustration, cartoon and video.

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BEELDEN



*The Netherlands, 1988*

— **Banners** <sup>2013</sup>  
Installation

— TEN BANNERS, SET UP ALONGSIDE EACH OTHER IN A ROW. LIKE A WALL OF BANNERS, WITHOUT RECOGNISABLE SYMBOLS, LOGOS OR TEXT. THE BANNERS REPRESENT NOTHING EXCEPT THEMSELVES; THEY ONLY SERVE THEIR OWN UNIT.

JOEP HINSSEN IS FASCINATED WITH THE AESTHETICS OF BANNERS AND FLAGS, LIKE FOR EXAMPLE A ROW OF FLAGS IN FRONT OF BUSINESS PREMISES. HE FINDS THE IMAGE MUCH MORE INTERESTING THAN WHAT THE FLAGS STANDS FOR.

# Joep Hinssen

IN HIS PREVIOUS WORK, HE ALSO DEALT WITH ATTEMPTING TO DETACH OBJECTS FROM WHAT THEY STOOD FOR (“THIS STANDS FOR THAT”) AND TO INTENSIFY THE REMAINING SHAPES IN RELATION TO EACH OTHER. THAT IS THE REASON WHY HE IS INTERESTED IN WHAT IS LEFT OVER WHEN YOU REFUSE TO DEFINE THE POSSIBLE MEANING OF A WORK, WHILE THE EXPERIENCE OF WHAT IS IMMEDIATELY VISIBLE DOES NOT GET LOST.

Joep Hinssen is a fourth-year student of Fine Arts at ABKM in Maastricht.

## Academy of Fine Arts and Design Fine Arts Department

The Autonome Beeldende Kunst | Fine Arts programme gears itself in various ways towards the question of how taking an independent position relates to the debate on public and private domain.

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BELDEN





*Israel, 1978*

## — Suspicious Behaviour <sup>2013</sup>

### Performance

— ARTIST YURI GODOY (TEL AVIV, 1978) CREATES OBDURATE VIDEOS AND PERFORMANCES, OFTEN WITH A CRITICAL UNDER-TONE. IN RECENT YEARS, HE HAS MOVED HIS PERFORMANCES/ACTIONS TO PUBLIC AREAS, USUALLY UNANNOUNCED.

AT THE REQUEST OF B32, GODOY IS CARRYING OUT A MORE EXTENDED VERSION OF THE “SUSPICIOUS BEHAVIOUR” PERFORMANCE DURING ‘BEELDEN OP HET VRIJTHOF’. IN 2012 HE TESTED THIS CONCEPT DURING THE ‘DOCUMENTA XIII IN KASSEL’. THE ORGANISATION LATER DISSOCIATED ITSELF FROM THE PERFORMANCE.

GODOY OFTEN REACTS IN HIS WORK TO THE EVER-GROWING SECURITY MEASURES. “SUSPICIOUS BEHAVIOUR” IS A CHOREOGRAPHIC ANSWER TO RECENTLY DEVELOPED ALGORITHMS FOR NORMAL BEHAVIOUR, AS USED IN SECURITY CAMERAS THAT REGISTER ABNORMAL MOVEMENTS. ANOTHER PROVOCATION FOR THIS WORK IS THE METHOD DEVELOPED BY THE ISRAELI POLICE TO RECOGNISE A SUSPICIOUS INDIVIDUAL IN A LARGE CROWD, A TECHNIQUE ALSO USED BY THE DUTCH POLICE.

# Yuri Godoy

## B32

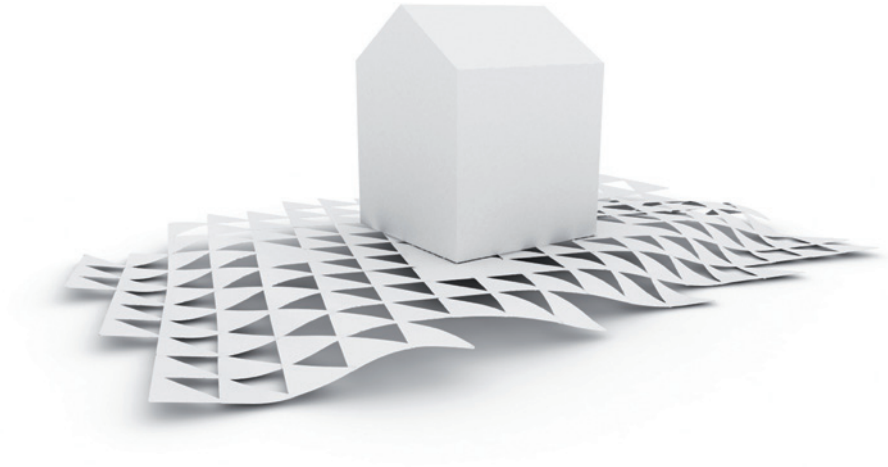
A NUMBER OF ACTORS INSTRUCTED BY GODOY WILL MOVE ABOUT ON THE VRIJTHOF SEARCHING FOR THE LIMITATIONS OF NORMAL BEHAVIOUR. IF YOU SEE ANYTHING SUSPICIOUS, CHANCES ARE THIS IS PART OF THE CHOREOGRAPHY!

B32 EXPECTS THAT THE HISTORICAL LOCATION OF THE VRIJTHOF, COMBINED WITH THE EXTREMELY CURRENT THEME OF GODOY’S PERFORMANCE WILL RESULT IN A UNIQUE EXPERIENCE. DURING ‘BEELDEN OP HET VRIJTHOF’ A DOCUMENTARY WILL BE MADE OF THE PERFORMANCE.

A COMPILATION OF A NUMBER OF SUSPICIOUS MOVEMENTS CAN BE SEEN ON YURI’S WEBSITE DURING THE EXHIBITION.

Exhibition space B32 is an initiative for contemporary art and experimental cultural expression. It offers artists a space to develop artistically, to experiment and share their findings with an audience. Using various events and temporary locations, B32 also claims visibility for young present-day art in the city.

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*Belgium, 1951 / Belgium, 1985*  
 — **The Flying Cabin** 2013  
 Installation

— THE FLYING CABIN IS A GARDEN SHELTER MOVING IN A PUBLIC SPACE AND RESTING ON A FLYING CARPET. IT IS COMPLETELY WHITE TO ACCENTUATE THE CONTRAST AND THE GAP WITH ITS ENVIRONMENT.

THE CABIN RECEIVED A GRAPHIC AND PICTORIAL TREATMENT BY GRAFFITI ARTIST EGON LEONARDI, WHO CUSTOMISED IT IN ORDER TO INDIVIDUALISE IT, WHICH IS NOT OFTEN THE CASE FOR SUCH A UTILITARIAN OBJECT.

THEN, WITH ITS NEW URBAN SUIT IT INTRODUCES ITSELF IN THE PUBLIC SPACE.

# Michel Leonardi / Dominique Lombardo

MICHEL LEONARDI AND DOMINIQUE LOMBARDO IMAGINE PUTTING IT IN PLACE ON THE VRIJTHOF IN A POETIC WAY. TO THEM, THE METAPHOR OF THE FLYING CARPET SEEMS VERY RELEVANT AND LIGHT, HUMOROUS AND UNPRETENTIOUS, A WINK THAT UNIVERSES ARE OFTEN DISTANT FROM EACH OTHER.

The "cabin" was produced in 2011 by the Centre d'Art Contemporain l'Orangerie, for a collective open-air exhibition in the Elisabeth Park in Bastogne, Belgium, by Michel Leonardi.

The "flying carpet" is represented by a construction composed of triangular modules called "Triangulate" that was developed in March 2012 by Dominique Lombardo.

## Ecole supérieure des Arts Saint-Luc

Saint-Luc Liège is an art university that organizes 10 courses and has more than 1,000 students. The courses are on painting, sculpture, comics, illustration, graphic design, advertising, photography, industrial design, interior architecture and restoration of artworks. The school is also an important cultural hub in Liège.

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*The Netherlands*  
 — **Love/Art** 2013  
 Performance

— DURING 'BEELDEN OP HET VRIJTHOF' BAS SCHEVERS AND MICHEL HUIJBEN WILL PERFORM COVERS OF POP SONGS. THEY WILL ALSO PLAY ONE NUMBER THAT THEY CREATED ESPECIALLY FOR THE PERFORMANCE ON THE VRIJTHOF.

DURING THE TWO DAYS THEY ARE GOING TO PLAY SONGS IN ENGLISH WHERE THE WORD 'LOVE' HAS BEEN REPLACED BY 'ART'; THEY INTEND TO DO SO AT IRREGULAR INTERVALS FOR FIFTEEN MINUTES AT A TIME.

# Bas Schevers / Michiel Huijben

THEY WILL BUILD A SMALL STAGE ON THE VRIJTHOF FOR THIS PERFORMANCE, THE BACKDROP BEING A BANNER ATTACHED TO TWO TREES, AND DISPLAY THE TEXT OF ONE OF THE SONGS FROM THE REPERTOIRE. THIS WILL MAKE IT CLEAR THAT THIS IS NOT JUST A PERFORMANCE BY A SMALL UNKNOWN POP GROUP, BUT POSES AGAIN THE QUESTION THAT HAS ALREADY BEEN ANSWERED IN THE THEME OF 'BOHV 2013'. IN SONGS LIKE "IF THERE'S SUCH A THING AS ART" (A COVER OF A SONG BY THE MAGNETIC FIELDS) THEY WONDER OUT LOUD IF SUCH A THING AS ART EXISTS, THEY ARRIVE AT THE CONCLUSION THAT IF IT REALLY EXISTS, THEN THEY WANT TO HAVE IT.

In 2011 Michiel Huijben was working as an artist in residence at Greylight Projects together with his brother. The results of this work-period they presented in the exhibition "Daar zijn / Being There".

[www.basschevers.nl](http://www.basschevers.nl)  
[www.michielhuijben.nl](http://www.michielhuijben.nl)

## Greylight Projects

Greylight Projects is a project space for visual and auditory art in Hoensbroek and Brussels. Greylight Projects focuses on research, development and production of innovative visual art projects that are related to the immediate environment. Greylight Projects is interested in various disciplines. Artists are invited to come and work for a period of time [artist in residence], where they are given the space to create and present new work.

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*The Netherlands*  
 — **Bouwvak** 2013  
 Installation

— THE INSTALLATIONS BY FRANCOIS SALDEN ARE THE RESULT  
 OF HIS THOUGHTS ON LIGHT, SPACE AND PERCEPTION.

A GAME OF AND ABOUT OUR ARTICLES AND PRODUCTS.

# François Salden

## Hedah

Hedah Maastricht is an artists' initiative that started in October 1995. Since then Hedah acts as a platform for current, international developments in the field of visual arts in Maastricht. This makes it possible for the audience to closely follow recent developments in art, but these developments are also made possible by offering inspiring work and exhibition spaces to artists. Hedah has a permanent location at its disposal, but is also constantly looking for temporary spaces for projects.

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*The Netherlands*  
 — **Kolen van Janssen** 2013  
 Installation

— IN MAURICE MEEWISSE'S WORK IT IS ALL ABOUT HARD PHYSICAL LABOUR AND ROUGH RAW MATERIALS. HE CREATES PORTRAITS OF LABOURERS AND THE COLLECTION AND PROCESSING OF RAW MATERIALS IS A VERY IMPORTANT STEP. HE DEVELOPED "KOLEN VAN JANSSEN" FOR 'BEELDEN OP HET VRIJTHOF'. THIS INSTALLATION IS AN INTERPRETATION OF THE LAST PHASE OF THE MINING INDUSTRY; DELIVERY TO THE CONSUMER.

# Maurice Meewisse

THE MINING INDUSTRY IN SOUTH LIMBURG HAS DISAPPEARED AND A LARGE PART OF THE POTENTIAL INDUSTRIAL HERITAGE WAS DEMOLISHED IN THE NINETEEN-EIGHTIES. HOWEVER, WITH THIS DEMOLITION NOBODY TOOK INTO ACCOUNT HOW SENSITIVE THE CLOSURE OF THE MINING INDUSTRY WOULD BE. TRACES CAN STILL BE FOUND, BUT MOST HAVE DISAPPEARED. "KOLEN VAN JANSSEN" (COAL FROM JANSSEN) IS MEEWISSE'S REACTION TO THE EMOTION SURROUNDING THE MINING INDUSTRY, PRESENTING COAL LIKE A FORGOTTEN VEGETABLE.

"Kolen van Janssen" is part of "Zwart, Groen, Geel" (Black, Green, Yellow) that is presented in kuS at the moment.

## kuS

Kunstencentrum Signe operates under the name kuS from the Willemstraat in Heerlen. The art initiative wants to pose questions about regional, social and urban development situations and from there to seek answers in visual arts.

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*Germany*  
 — open grid<sup>2013</sup>  
 Installation

— BEA OTTO'S WORKS DIRECTLY REFER TO THE SITE. HER LACONIC AND PRECISE INTERVENTIONS QUESTION AND TRANSFORM SPACE. THE BORDERS BETWEEN INTERIOR AND EXTERIOR ARE SHIFTED, PASSAGES ARE BLOCKED AND OPENINGS CREATED. THRESHOLD SITUATIONS, PARADOXICAL AND AMBIVALENT MOMENTS, RUPTURES DEVELOP. BARENESS EXPANDS.

A TEMPORARY AND FRAGILE MOMENT IS INHERENT IN THE OFTEN PROVISIONAL MATERIALS AND OBJETS TROUVÉS, BUT IS SHIFTED AND LOCATED THROUGH THEIR

## Bea Otto

PRECISE POSITIONING AND PROCESSING. THE WORKS SWAY BETWEEN GENUINE AND ARTIFICIAL, STRANGE AND FAMILIAR, PLACE AND PICTURE. THEY DESCRIBE A TRANSITORY PLACE THAT KEEPS MOVING.

Currently Bea Otto has a solo exhibition "out there" at the Ludwig Forum Aachen.

## Ludwig Forum Aachen

The Ludwig Forum Aachen is a multi-genre house for international contemporary art. Its basis is the art collection of Peter and Irene Ludwig that comprises key works of American Pop Art, Photo Realism and European art from the beginning 1960s to the present day. This is the starting point for an attractive exhibition programme. Art education offers many activities and guided tours for all ages and types of groups, available in Dutch, French and English.

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Spain**— Performing the Scenography** 2007

Video 14' 45"

— IN THE WORK BY AGGTELEK (GEMA PERALES (1982) AND XANDRO VALLES (1978), BARCELONA) PERFORMANCES, INSTALLATIONS AND TEMPORARY SCULPTURES OVERLAP EACH OTHER. THE CORE OF THEIR WORK IS THE REFLECTION ON HOW THE CREATIVE PROCESS IS FORMED BY THE ARTIST'S SPATIAL AND MATERIAL INTERVENTION.

**Aggtelek**

THEIR WORK OFTEN CONSISTS OF THE PLAYFUL CONSTRUCTION OF SCULPTURES, DEMOLISHING THEM AGAIN AND MAKING THEM INTO A NEW WORK OF ART. AFTER WHICH THE PROCESS STARTS AGAIN FROM THE BEGINNING. AS A RESULT OF THE RAPID REPETITION AND THEIR CREATIVE FINDS, THE WORK EXUDES GREAT DYNAMISM AND VITALITY. THEY USE SIMPLE MATERIALS, SUCH AS OLD CARDBOARD BOXES, TAPE AND PAINT. THEY VIEW THE SPACE IN WHICH THEY PRODUCE THEIR SCULPTURES AS AN IMPORTANT PART OF THEIR WORK; IN ADDITION BOTH ARTISTS ARE ALSO PART OF THE INSTALLATION, AS PERFORMING ARTISTS BUT ALSO AS INDEPENDENT INDIVIDUALS. THEY ARE, AS IT WERE, SCRIPTWRITERS, ARTISTS, DESIGNERS, DIRECTORS AND ACTORS IN THEIR OWN PLAY. THE WORK OF ART IS THE VIDEO, BUT THIS IS ACTUALLY NOTHING MORE THAN A FORMAL REGISTRATION OF A DYNAMIC SCULPTURE THAT WAS RECORDED IN STOP-MOTION.

"Performing the Scenography" is part of the collection Museum Het Domein Sittard, acquired in 2008 with the support of the Province of Limburg.

**Museum  
Het Domein**

Museum het Domein is a relatively young museum for contemporary art and urban history and archaeology. A museum that takes a lively, creative and idiosyncratic approach to presenting the history of its region and its city, and current developments in international contemporary art. The Contemporary Art Department centres on the international avant-garde, with a distinct emphasis on photography, video and crossover art. Young artists and their older artistic forbears are the department's principal focus.

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PHOTO [Leonie Felle](#)  
*Schaustelle Pinakothek der Moderne Munich*  
Collaboration Project <sup>2013</sup>

*Schweiz*  
 — Opening Speech 2013  
 Performance

— MARTIN G. SCHMID IS A PAINTER AND PERFORMANCE ARTIST. THE BASIS FOR HIS TEXT PERFORMANCES IS SELF-COMPOSED POEMS, WHICH HE ARRANGES INTO A COHERENT TEXT. THESE TEXTS ARE CHARACTERISED BY A GREAT DESIRE FOR LINGUISTIC EXPERIMENT, WHICH IS BY NO MEANS JUST ABOUT FORMALITY, BUT ENTERS THE DEEPER CONTENT. SCHMID GENERALLY PRESENTS SUCH TEXTS USING AGITATED SPEECH. HE OPERATES WITH VERY HETEROGENEOUS VOICE MODULATIONS. BY MERGING EXPERIMENTAL VOICE AND LANGUAGE ELEMENTS IN HIS LECTURE, HIS PERFORMANCES INTENSIFY SIGNIFICANTLY.

# Martin G. Schmid

MARTIN G. SCHMID WORKS IN ZÜRICH AND BERLIN. HE EXHIBITED AND PERFORMED INTER ALIA AT THE FOLLOWING INTERNATIONAL LOCATIONS: SCHAUSTELLE PINAKOTHEK DER MODERNE MUNICH, STUTTGART STATE GALLERY, CENTRE D'ART NEUCHÂTEL, HORST-JANSSEN-MUSEUM OLDENBURG, CHIANG MAI ART MUSEUM THAILAND, THALIA THEATER IN HAMBURG, KUNSTVEREIN PFORZHEIM, NEUER KUNSTVEREIN WUPPERTAL, GESELLSCHAFT FÜR AKTUELLE KUNST BREMEN, BEZALEL GALLERY TEL AVIV, GALERIE DANIEL BUCHHOLZ COLOGNE, STERN PISSARRO GALLERY LONDON, GALERIE AUREL SCHEIBLER BERLIN, GALLERY CONTEMPORARY FINE ARTS BERLIN.

A documentation of the performance by Martin G. Schmid will be shown at the exhibition "Klaus Nomi – 2013" in the NAK.

## NAK

NAK Neuer Aachener Kunstverein was founded in 1986 and is one of the youngest institutions of its kind in Germany; a private non-profit association for contemporary art in the tradition of the German Kunstverein model with approximately 400 members. The NAK programme reflects on visibility acting as a vehicle for information and value within the globalized economies as well as a medium of art reflecting on actual societal developments in a crystallising way for a critical temporary collective. It is oriented internationally and with consideration of the local context.

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*Belgium***— Sans titre**

## Installation and Performance

— IN A VERY PROTEAN MANNER, JONATHAN DE WINTER COMPOSES RAW MATERIAL SCULPTURES, LARGE-SCALE SCULPTURES, MADE OF INDUSTRIAL AND FOUND OBJECTS MOSTLY INHABITED BY MUSIC (WHICH PLAYS AN IMPORTANT ROLE IN HIS APPROACH), AS WELL AS PAINTINGS, QUESTIONING ART HISTORY AND ITS STAKE ON CONTEMPORARY CULTURE.

THESE ARE SITES WHERE MUSICIANS PERFORM STANDING, SITTING OR LYING DOWN, AND WITH THESE POSITIONS IN HIS MIND DE WINTER CONSTRUCTS THESE SHELTERS AND PLATFORMS. HE CALLS THEM THE BEGINNING OF A SEQUEL OR THE END OF A BEGINNING; EVERYTHING CAN GROW.

# Jonathan De Winter

DE WINTER'S VISUAL OEUVRE IS ALWAYS RELATED TO HIS ACTIVITIES AS A PERFORMER AND MUSICIAN. THE CHOREOGRAPHY OF THE PERFORMANCE DETERMINES THE FORM OF THE SCULPTURE AND CAN BE CHANGED DURING THE PERFORMANCE AND OVER TIME. HIS SCULPTURES CAN BE REGARDED AS SOLIDIFIED SITES THAT - LIKE VOLCANOES - ARE WARM ON THE INSIDE AND CONSTANTLY CHANGING.

## SPACE Collection

SPACE Collection is building a network of European cities linked by a transborder collection of contemporary art thanks to interactive sculpture in public spaces. After Liège, a second machine connected to Minckelers bronze is opened in Maastricht in September 2013. SPACE Collection also promotes visual arts by curating exhibitions and organizing events.

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Germany, 1981**— Ja, Yes, Jawohl, Oui!** 2013

Installation

— SPHINX IS AN EARTHENWARE COMPANY, FOUNDED BY PETRUS REGOUT IN MAASTRICHT IN 1834. IT IS FAMOUS FOR PRODUCING SANITARY CERAMICS SUCH AS TOILETS AND SINKS. BECAUSE OF THE LONG TRADITION AND THE STRONG CONNECTION TO THE REGION IT WAS GIVEN ROYAL STATUS IN 1959. IN JULY 2009 IT WAS ANNOUNCED THAT THE SPHINX PRODUCTION ACTIVITIES WOULD LEAVE MAASTRICHT BY 2010.

HARD-CORE OR HARD-CORE TECHNO IS A TYPE OF ELECTRONIC DANCE MUSIC TYPIFIED BY THE RHYTHMIC USE OF DISTORTED AND INDUSTRIAL BEATS AND SAMPLES. ALTHOUGH A VARIANT

**Jan Hoef**

FROM DETROIT REACHED AMSTERDAM IN THE LATE 1980s, IT WAS THE PRODUCERS FROM ROTTERDAM WHO EVOLVED IT INTO THE HARDER VARIANT KNOWN TODAY. AFTER SURVIVING UNDERGROUND FOR A NUMBER OF YEARS, THE GENRE REAPPEARED IN THE NETHERLANDS IN 2002. MEANWHILE THE STYLE BECAME MORE MATURE, DARKER AND MORE INDUSTRIAL.

Jan Hoef is a participant at the Van Eyck.

**Van Eyck**

The Van Eyck is a postgraduate institute that has turned into an international multiform organization for fine art, design and reflection. It is a multidisciplinary institute that furthers experimenting, research, study, production and exchange. In the institute promising artists, designers, and curators are given the time and space needed to develop their talents, to discover as yet unexplored perspectives and delve into deeper layers of their selves.

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*The Netherlands*  
 — **Insect Farm** 2012  
 Installation

— THE MODULES BY ATELIER VAN LIESHOUT ARE PART OF THE NEW TRIBAL LABYRINTH, A SERIES OF WORKS BY AVL CONCERNING ALTERNATIVE AND TRIBAL SOCIETIES BASED ON THREE IMPORTANT PILLARS: AGRICULTURE, INDUSTRY AND RITUALS.

# Atelier van Lieshout

THE “INSECT FARM” (OR ENTOMOPHAGUS) FITS IN WELL WITH THE FIRST PILLAR AND IS PART OF A LABYRINTH OF VARIOUS FARMS, FOCUSING ON INSECTS AS A NUTRITIOUS AND COST-EFFECTIVE FOOD SOURCE WITH A LIMITED ECOLOGICAL FOOTPRINT. THE MODULES WERE FIRST SHOWN AT THE EXHIBITION “MIND THE SYSTEM, FIND THE GAP” (Z33, 2012).

“Insect Farm” was commissioned by REcentre [centre for sustainable design] and Z33 – Art in open space. Z33 is an initiative of the province of Limburg [BE]

## Z33

Since 2002, Z33 has been organising projects and exhibitions that encourage visitors to see everyday things in a new way. The name Z33 comes from its location, Zuivelmarkt 33, the site of the historical beguinage in the city of Hasselt. In addition to exhibitions, Z33 also develops open-air projects in Belgium, Limburg.

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# Colofon

## **This publication is being presented on the occasion of the exhibition**

Beelden op het Vrijthof  
 “Yes, and this is art!”  
 Maastricht [NL]  
 September 04th - September 08th

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## **Exhibition**

### **Concept and realisation**

Stg. Beelden op het Vrijthof:  
 Marie-Claire Krell  
 Ilona van den Brekel

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Participating organizations and artists

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## **Photos**

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## **Edition**

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### **The organizations**

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### **The artists**

Aggtelek [ES]: Gema Perales en Xandro Valles, Atelier van Lieshout [NL], Bas Schevers [NL], Bea Otto [DE], Dominique Lombardo [BE], Francois Salden [NL], Jan Hoef [DE], Joep Hinssen [NL], Jonathan De Winter [B], Laurent Trezegnie [BE], Martin G. Schmid [CH], Maurice Meewisse [NL], Michel Leonard [BE], Michiel Huijben [NL], Yuri Godoy [IL]

### **And moreover**

Alain De Clerck, Ben Kaufmann, Brenda Wall, Carla Donauer, David Douven, Dirk Bours, Erik J. De Jong, Floor van Dijk, Fiedel van der Hijden, Fransz Rombouts, Holger Otten, Huib Haye van der Werf, Ilse van Lieshout, Iris Malherbe, Ivo Straetmans, Jaap van Royen, Jan Boelen, Jan Smeets, Jerome Daly, Joep Delsing, Joep Vosseveld, Jörg Theissen, Julia Zeh, Julie Hanique, Julliette Wolf, Karin van Leeuwen, Lei Meisen, Leo Benders, Lex ter Braak, Maaike Frencken, Maarten Davidse, Maarten Kuypers, Maud Douwes, Miriam Hartwig, Pascal Moors, Paul Nekeman, Peter Fransman, Pé Diederer, Peter van Loon, Pierre Henrion, Pietermel Fleskens, Pitou Sweets, Roos Aerts, Samyon Jonas, Thijs Horbach, Tim Gielen, Tim Toubac, Timo Konings, Toon Hezemans, Yvonne Engelen, Comité van Aanbeveling: Appie Drielsma, Jean Boumans, Tilman Meyer-Faye, Wouter Huis

Academie Beeldende Kunsten Maastricht

ZU  
YD

HE  
DAH

Académie royale des Beaux-Arts de Liège  
Ecole supérieure des Arts de la Ville de Liège

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HUIS VOOR DE KUNSTEN LIMBURG

K

2018

kuS

Gemeente Maastricht

NAK

saint-luc EGE

VAN EYCK

Stichting Brand Cultuurfonds Limburg

Maastricht Kunsthal  
Kunsten Maastricht  
Van Eyck  
Ludwig Forum Aachen  
Museum Het Domein Sittard

Z33  
Home for contemporary art

EDMOND HUSTINX

GREYLIGHT PROJECTS

Ludwig Forum für Internationale Kunst, Aachen

B32

provincie limburg

MUSEUM HET DOMEIN SITTARD

MUSEUM HET DOMEIN SITTARD



2013