

**KUNSTHUIS SYB +
HANZE ACADEMY MINERVA:
24H RESIDENCIES** *17>30MAR 2021*

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FOREWORD

What can you do and make in 24 hours? Throughout March, Kunsthuis SYB welcomed 23 students from Academy Minerva for a 24-hour residency.

Third- and fourth-year students were asked to send in a proposal for a residency of 24 hours at Kunsthuis SYB. During their ultra-short residency, the artists were supervised from a distance and given space and time to develop new work, or to reflect on their practice. With this project, SYB offers the art students an opportunity to gain experience with working as an artist-in-residency, planning and executing a project on location.

**SARA POSTOLLE & MARTIJN
DE GEELE (SWIATOLOGY)
+ DANIEL ALSINA SANTOS
(BIGBSTRD) ^{17>18MAR}**



On the day of our 24 hour residency we wrote each other abstract letters and we communicated in frequencies through modulated sounds and light symbolism which resulted in an extended play titled; redrum - 24hr EP#1

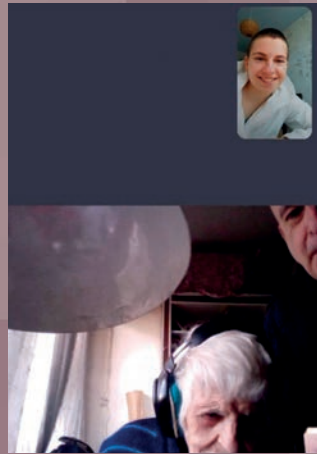


GENA KALINA SCHNEIDER & PLAMEN BAKARDJIEV: TWO ARTISTS IN A HOODIE A FAMILY ARTWORK 18>19MAR

The plan

“Together Alone” - working title

At the beginning of this pandemic, when they closed the ski resorts in the Alps, my father rushed from Austria to Bulgaria to get over the Boarder in time. 3 Days before everything was closing down in march, he picked up his mother from the elderly home. She was not doing well and kept asking for him. A long time has passed and he is still there, he turned into a care giver, 24h a day. The two of them are imprisoned in their own home, in fear of Corona, waiting.



The idea is to paint a portrait of my Grandmother together with my father via Skype. I will build up a painter Studio in the space and set up the necessary media to paint with him through Skype and film our communication. I will be the one holding the brush and he will be my eyes. What he describes I will paint.



“ Next to her right is a green lampshade, her hair is reflecting the yellow light, she is wearing the necklace she got from her husband, the curtains in the window are not letting in much sunlight...”



The experience

Kunsthuis SYB has a wonderful space for painting, flooded with light, especially on a sunny day, as this one was. I quickly set up the painting equipment and the video camera for documentation and called my father. We spent intense 4 hours talking and painting with short breaks in between, until the daylight faded away. A lot of the times I would just close my eyes and listen carefully to his voice, gathering information to slowly get an idea of the space he was describing. He could not see what I was painting and I could not see what he was describing to me. Trust and good communication was key, I had to listen well and he had to be patiently leading me through the process step by step.

I did not go into this focused on the result of the painting, this work was about the process much more than the final outcome of the painting, that is why after the residency I took my time to work on the 2 hour video documentation. The video is in German but will soon be visible with subtitles on my website.



The outcome



The outcome is firstly a video documentation of the whole process, and secondly the portrait of my grandmother. An interesting discovery that someone made later is that the portrait does not show my grandmother, but rather a fusion of my father and grandmother. I was surprised by how well one is able to paint without looking at the scene that you are depicting, using your ears instead of your eyes for it is a very different experience. For this painting to be a success it is not about what I see, it is about communication, connection and collaboration.

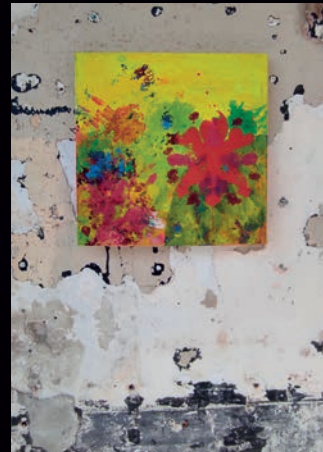


Thank you SYB.
gk-schneider.art
@genakalinaschneider

ROSLYN SCHWENGLE: SYB FLOW PROCESS 18>19MAR

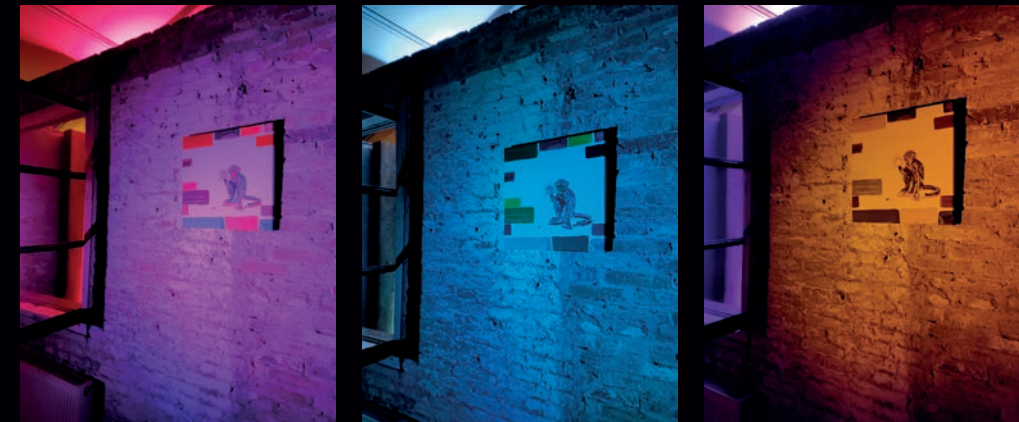


Art has a unique way to tap into parts of our mind that we cannot put into words. I see art as communication to my subconscious mind and see what hidden messages it has for me. During my 24-hour visit, I used what was available to me, With canvases, paint, and light I changed the entire atmosphere of the room.



This was a wonderful opportunity to make and share art during the pandemic at the 24OPENCALL at the SYB kunsthuis residency. My name is Roslyn Schwengle, I am 22 and come from one of the ABC Island, Aruba. I'm a student in Groningen studying for my bachelor's degree in Fine Arts and it is my last year at Academy Minerva. The "SYB Flow process" is to describe my creative experience during my 24hour stay at the SYB Kunsthuis residency. When I say flow, I am talking about the experience of the creative process when working.

The work has many forms but can only be seen with the right lights. For more on my flow project visit roslynschwengle.com. I have enjoyed myself during my stay, SYB was comforting and is overall a creative space filled with possibilities.





**BAD ARTIST:
BOX OF 2020** 19>20MAR



Marcel Duchamp
The Box of 1914, (1914)

Photographic facsimiles of 16 manuscript notes and a drawing mounted on matboards, each c. 24 x 18cm, contained in a commercial photographic supply box.

Edition of 5.



Bad Artist
The Box of 2021, (2021)

Photographic copies of 16 notes and drawings mounted on matboards, each c. 15 x 10cm, contained in a plain cardboard box.

Edition of 1.



Firstly it is unfair to think that a visual (re)presentation of an object (or lack thereof) can elicit from the viewer a form of compassion, enlightenment or agreement that would result in the transformation of their life, let alone a unanimous transformation of all viewers and thus the societies they form. And secondly, it is even more unfair to expect, what is elsewhere accepted as unattainable, from the arts to produce an ideal according to which the viewer can transform.

where does Kara end and Bad Artist begins?

- it is not to create any confusion about who I am, or to hide facts about it, but simply a theoretical mirroring of the constantly attempted separation of art and life.
 - the name reflects the art, rather than the art the name.
 - there is no illusion of there being no person, no personality, but the statement is exactly that the personality is temporarily on hold as the person becomes the artist and the artist plays art.
 - Is bad artist anonymous?
 - 'I don't believe in art, I believe in artists.'
 - a non identity
 - the artist name works in the same way as the white cube as it declares a context in which a specific kind of activity will take place
- ARTIST NAME AS CONTEXT

this way brown

The tension between
modernism and post-modern
ism. The modern body
and postmodern content.

Big-modernism approaches
you. Postmodernism capitali-
ses on your intellectual
approach. Big physical
present presence with
content that draws on

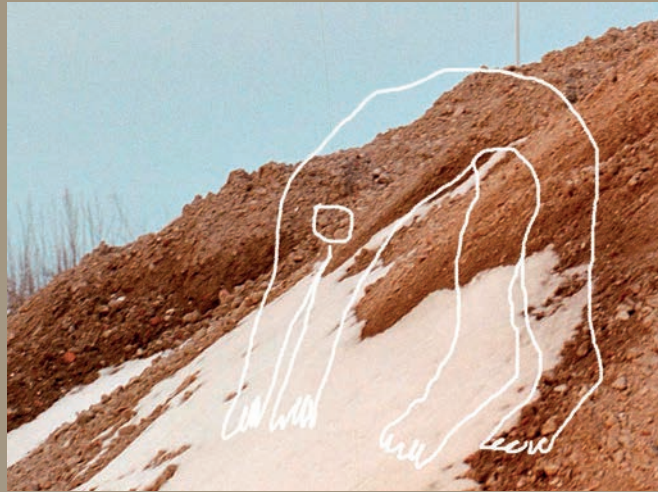
lack-of-content. (NO BIG

GESTURES, JUST BIG
ARTWORKS)

The gallery provides definition, so ensures that something is art,
AND it provides separation, so ensures that art is separate from rest.
Separation is intrinsically connected to art's self-awareness, which first established the
need for the gallery.
But at stake is also the quality; self-awareness (awareness that art can define itself, that
it serves itself) = quality

MARTINA PRIEHOVA: MOUNTAINS OF (IM) POSSIBILITIES 19>20MAR

A
AAAA
AAAAAA
AAAAAAA
AAAAAAAAA



Nonsense, confusion, impossibility --> Sisyphus task
+ the sheer joy of the Dutch mountain non-existence

A multi-disciplinary project about

accumulating

shaping

moving

struggling



How do islands work?

What is a mountain?

- any kind of hill
- a pile
- objects stacked on top of each other in conical shape

Connotations:

- human inability/incapability/incompetence
- lack of solutions
- nonsense
- doing tasks that have no beneficial outcome



Jedidja and Lily about the sea

2:59 Hitting a crisis point & hating the footage:

Plan: ^{my} video may should be fun & playful

How do you experience your mountain?

...

F: I just think about the physical action of moving, and accumulating objects. And, so, there is also this process of going to places and finding things on the street, or second-hand shops. And there is this joy of purchase and grabbing a little thing and bringing it home and adding it onto your pile.

M: So, some kind of a dopamine rush.

F: Yeah, It is the same as a handful of sand, and you feel like you're doing work, and you are doing work, but eventually you've got to move house and it's the same as pulling all of the mountain, you know. It's like you have to execute weeks and months of work and you have to move all of that in a single moment. And it's really difficult, and quite daunting.

M: Yeah, but we still did it.

F: It just takes a lot of energy.

M: It does.

F: And money as well.

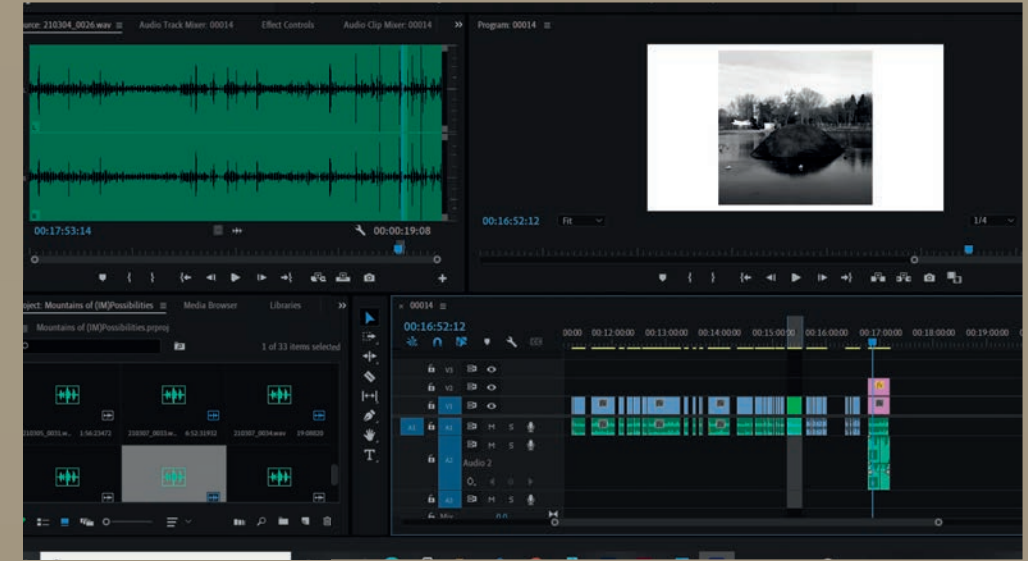
...



Lorenzo about setting himself up



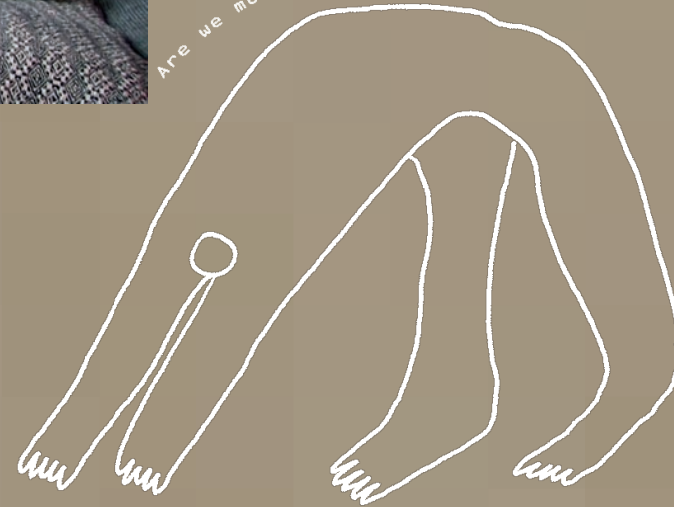
Lily about Stoicism



Progress/process at SYB

The 24 hours served as an initial dive into editing pre-recorded video footage.

Are we mountain carriers?



Confusion luxury

confused happenings --> short videos as a documentation of the thinking process, the beginning of everyday practice. Each video is filmed under different circumstances, and nothing much happens.

In possession of confusion luxury

DESIREE UULDRIKS
& LARISSA KIP:
MINDMORPHING^{20>21}MAR



Text by Desiree Uuldriks

In the 24 hour residency in kunsthuis SYB we have challenged ourselves to write and draw for the entire 24 hours straight. The plan was to write down and draw everything that came to mind and to print it out immediately. This way we could get a peek inside our own head and the speed in which we were producing would prevent perfectionism from interfering with the project.

At the end of the 24 hours we would then have a floor strewn with our thoughts and fertile ideas, these would come together like a great mindmorph.

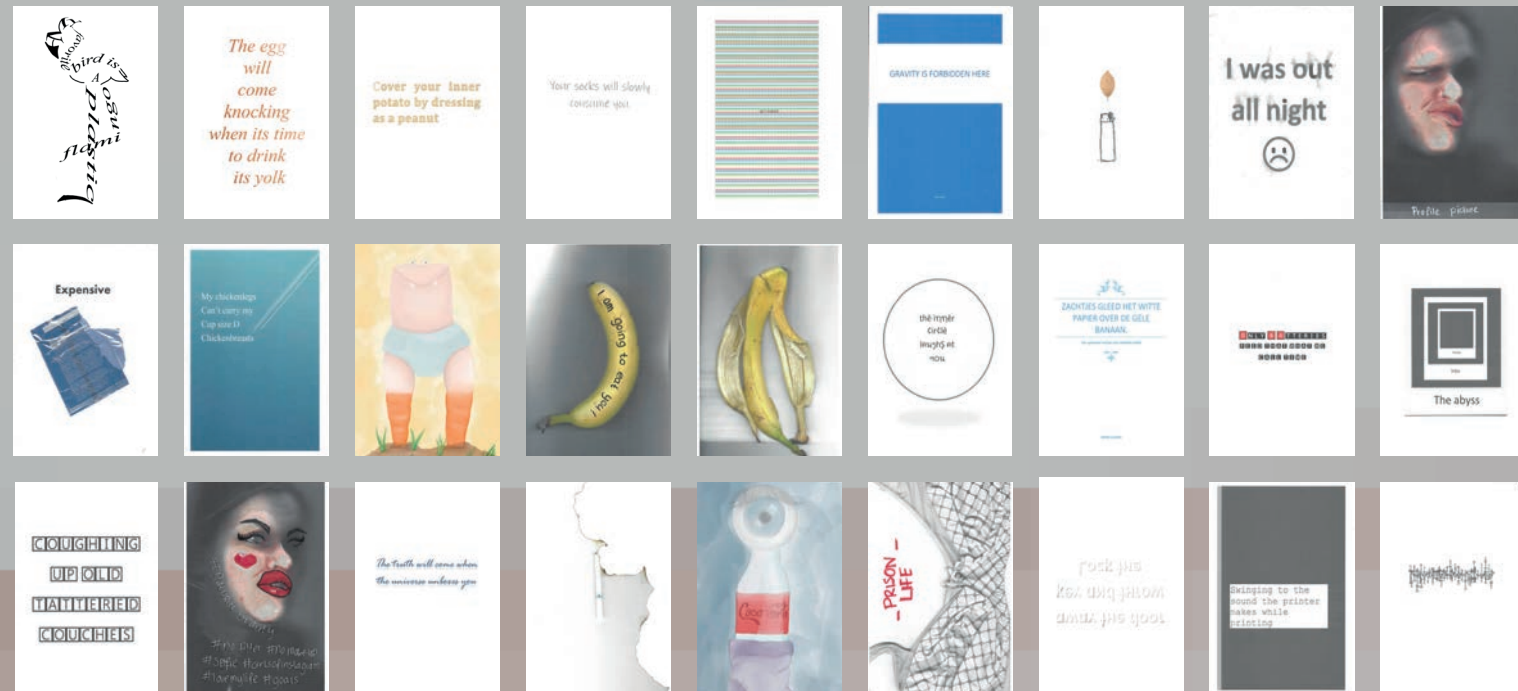
During the 24 hours I expanded the idea of writing alone to scanning, taking photos and making digital collages, making so-called surrealistic memes. Because not only the written word, but also the image is an important part of my own mind.

Everything that was conceived and made ended up directly on the floor from the printer and eventually we were surrounded by the chaos of our own minds.

It wasn't always easy, fighting perfectionism or the hidden urge to wanting to make something aesthetic, but also keeping up the stream of thoughts is a hard thing to do. Some periods during the residency my mind became somewhat empty and drained. What seemed infinite seemed finite at those moments. But pushing through these struggles ensured that I could step out of my comfort zone piece by piece and eventually it gave me something new and unexpected.

This is the result of working 24 hours straight, in which we were dependent on our own thoughts and improvisation. A successful experiment in which our minds have become physical and certainly worth repeating.

@desireeuuldriks | desireeuuldriks.com





Text by Larissa Kip

Over the weekend of the 20st till 21st of March 2021 my friend Desiree Uuldriks and I were the occupants of the kunsthuis Syb for the 24-hour residency. In the time we had we decided to dedicate ourselves to drawing and writing everything that came to mind. Basically, ridding ourselves of trying to be perfectionists and lingering to long on the same piece. Needless to say, trying to not make everything as perfect as possible, this was a hard task to complete

at first. Only after time went on the ideas came faster and were easier to just get on paper and leave them as they were, but after time went on for too long and our fatigue started to set in ideas became scarcer, harder to grasp and less inspirational, at least for me that is. I began to draw simpler things that I have seen often, instead of pulling from my mind and my writing became stale and repetitive. The best creations came from the time frame in between these two extremities where ideas started to come fluently and places

and characters were being built almost on their own. Where before you even finished one idea another idea was already looking for a way out almost not being able to wait for you to be done with their predecessor. This is why I have experienced this residency as pleasant and fruitful, because not only did I leave with a bit less need to make everything perfect, but I also left with a lot of substance that I can build upon for my own personal projects.



POLINA SHUVALOVA &
MONTSERRAT CAMARGO
(LIMON)^{21>22MAR}

YOU KNOW HOW I FEEL ABOUT CHICKEN
PIECES...

While cooking and coexisting in mundane activities we explored and exhausted each others minds. Reflecting on memory, intimacy, and the comfort and discomfort of domestic environments we collected a series of visual elements for the creation of a mutual archive.

МАКАРОНИ ДО-ПРАТКУ.
MY MOM HAS CHANGED THE RECIPE
SO MUCH THAT IT DOESN'T HAVE
ANYTHING TO DO WITH ITS NAME
ANYMORE.
I'VE CHANGED IT EVEN MORE,
IT'S TASTY.
YOU WILL NEVER KNOW.



IT'S CALLED «SUN IN THE WINDOW».
BUT IT DIDN'T WORK OUT AS PLANNED.
YOU SEE, I DON'T EAT EGGS BUT
EGGS ARE ESSENTIAL IN THIS
RECIPE. THE EGG YOLK IS THE SUN.
WELL, YOU SHOULD TRY IT:
CUT A MIDDLE IN A PIECE
OF RHYE BREAD, PUT IT ON
THE PAN AND CRACK AN EGG
IN THE MIDDLE. FRY A CUT OUT
MIDDLE NEXT TO IT.
MY GRANDMA WOULD ALWAYS COOK
THIS FOR ME.



IF YOU EAT TOO MANY EGGS - YOU BECOME A CHICKEN.

A stolen kiss would be good if another person secretly wants it and you're just, like, pushing it. Not pushing it, but you are like...hmmm... Having initiative in it.

Yeah, hmmm, when I can tell that the other person wants it, and she is not like....

Yeah

A stolen kiss would be good only if the other person secretly wants it.

I have been very surprised by stolen kisses sometimes.

But how did you feel about it?

Good. I mean, depends, sometimes good, sometimes not... and then okay.

how do you feel about stolen kisses?

If you stand very silently next to a crocodile, it is fine.

Why were you standing next to a crocodile?

Crocodiles have specific patterns in their tails... and then you adopt it, you put in the water and maybe they find it.

I had a book about basilisks.

I thought there is one in my pool.

Wasn't your pool clear?

Yeah, but I thought it would come from under... There was this white...

Uhm... Drain thing?

Yeah. And I thought it would come from there or his eyes would be there, when you look at it.

Woah, so scary.



I feel like I became vegetarian when I was small because I would get freaked out by meat. Like an actual vegetarian, for a while.

Because I would go to the parties or friends' houses and stuff, and in Mexico sometimes meat dishes are like chicken pieces or thigh. I also don't like chicken thigh. Weird meat in sauces. And it would freak me out, so I was just like: "I'm a vegetarian."

...

I don't understand chicken pieces.

...

Hahaha, I just think it's weird, I don't know. I don't know. I don't know. It has no logic. It's just...

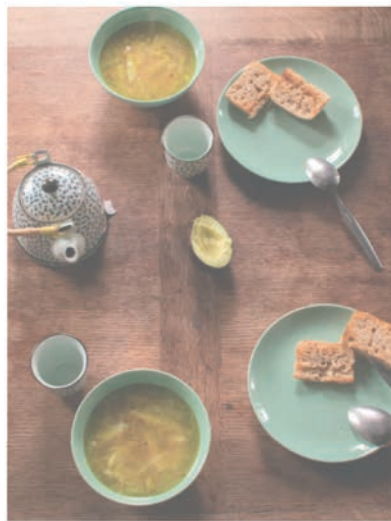
Is it because of your perception that it comes from a breast cut into pieces? What if I cut tofu into pieces, it's not going to weird you out? It's not because of pieces...

No, no, no. It's kind of chewy. Chicken is, you know, a texture of chicken.

Yeah.

And when it's in my food... Like, I have a chicken filet and I cut it into pieces it's fine. Or tacos with chicken pieces it's also fine. But if it's a sauce with chicken pieces inside, I feel like it's weird because I don't know they are there.

Suddenly I was to again
sitting at the round glass
table covered by a table
cloth that falls too short.
Green and red.
It smells of Thyme and potatoes.



It is soup made by my mom
in memory in distance. I find
comfort in the broth, in the way
it folds around the creases of
the plate. The buns are white
with flowers. The buns are white
~~with flowers~~ They were given to us
by family, like most things in
my parents house. I hope they dont stain.

I was never taught
by my parents how to
cook, and when I think
about my mom I
rarely associate her with
food. Spinach makes me
think of her. Extra
Virgin olive oil, a bunch
of garlic, a pinch of salt,
& handful of spinach.



That's why my mom would tell me to yell "FIRE!" if I'm in
danger instead of just yelling or yelling "HELP!".

Same. I was also taught that.

* * *

I think I'm important for the people who I have connections
with.

You were not in the best place then. It was the
time when you got thrown out of the house.

It was good in some ways

I remember he has pink kitchen.

*pink is
better in summer*

TOMATO IS MY FAVORITE
VEGETABLE.

What is the red thing?

Tomato.

Tomato paste?

No, just tomato. What red thing?

The tofu.

Tomato.

I feel too much, and I'm sometimes just like: "NO".
And it hasn't calmed down for me with her.

And I feel this intense feeling all the time. The people that I have connected with, I feel this intense all the time. And I feel that this intense feeling always prevails for them. Even if they were a small fraction of my life, it will be there. And it would be a big thing in my heart. And... I just let it be there. And it's always like this.

I say that, but I wouldn't stop talking to you. It usually comes from something romantic.

Mmm, okay.

In friendships there are less things that can affect it, I feel like I am more vulnerable in my romantic relationships and it means I am also more exposed and more things can affect it, rather than in friendship less things can affect it and I feel more secure about it. You know?

Mhm... its true because you feel very deeply about it, and they were literally inside you, their energy stays there.

I guess if you are always putting your emotions in it, right?

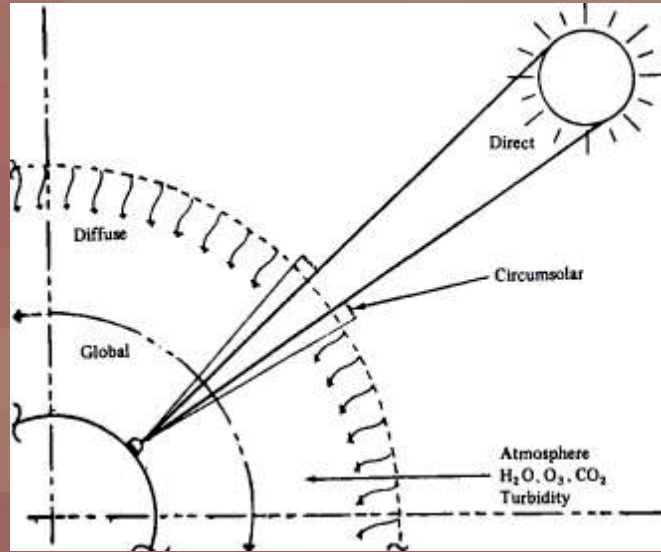
I don't think only emotions. I think you should be mindful with the people you fuck.

22.03.2021 - 23/03/2021

to read the full book and listen to the audio, visit
polinashuvalova.com/you-know-how-i-feel-about-chicken-pieces/

@polina.shu.shu | polinashuvalova.com
@ensolyelmar | montserratcamargo.com

**WOLF HEMMEN &
DOMANTAS GRIGAITIS:
CONVERSATION** 23>24MAR



During the residency we focused on conversation through a combination of experimentation-based production and verbal reflection. Starting with a verbal conversation about the term 'circumsolar' we worked outwards from there, redefining and reshaping our interpretation of the word and adding to it during the course of 24 hours, or a full rotation of the earth.





ROBERT RONQUILLO 25 > 26 MAR

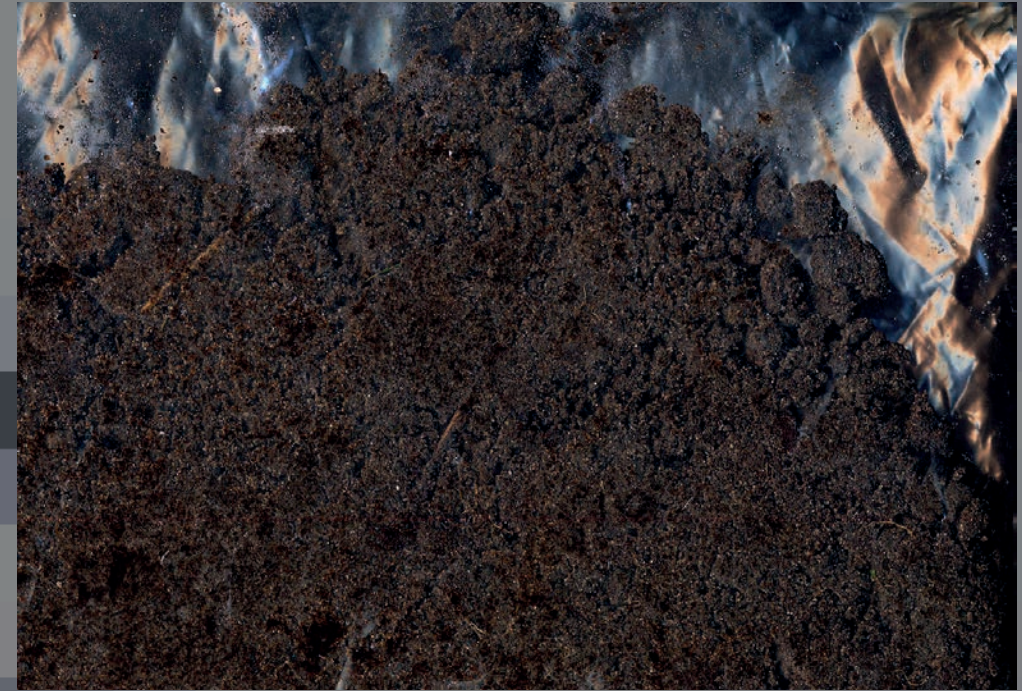
A feverish search quest for the beauty of the environment that is deep hidden underground. Beauty itself can be hard sometimes to be found above ground. I am looking for traces in the rhizosphere that cannot be seen with the naked eye. I represent the soil by means of the effervescent signals with the help of soil drilling in and around Beetsterzwaag. That geological location is somewhat higher due to the sand ridge on which Beetsterzwaag is built. You could say that I have been looking for a mountain. A Dutch mountain hidden in the soil, buried by agriculture and settlements. The same quest is also part of the theme I'm working on. I myself dig into the past of my youth about a mountain that continues to fascinate me on a large scale, which continues to distort its character and structure over the years. The imagination therefore plays a part in this, as does my brief visit and research in Beetsterzwaag.

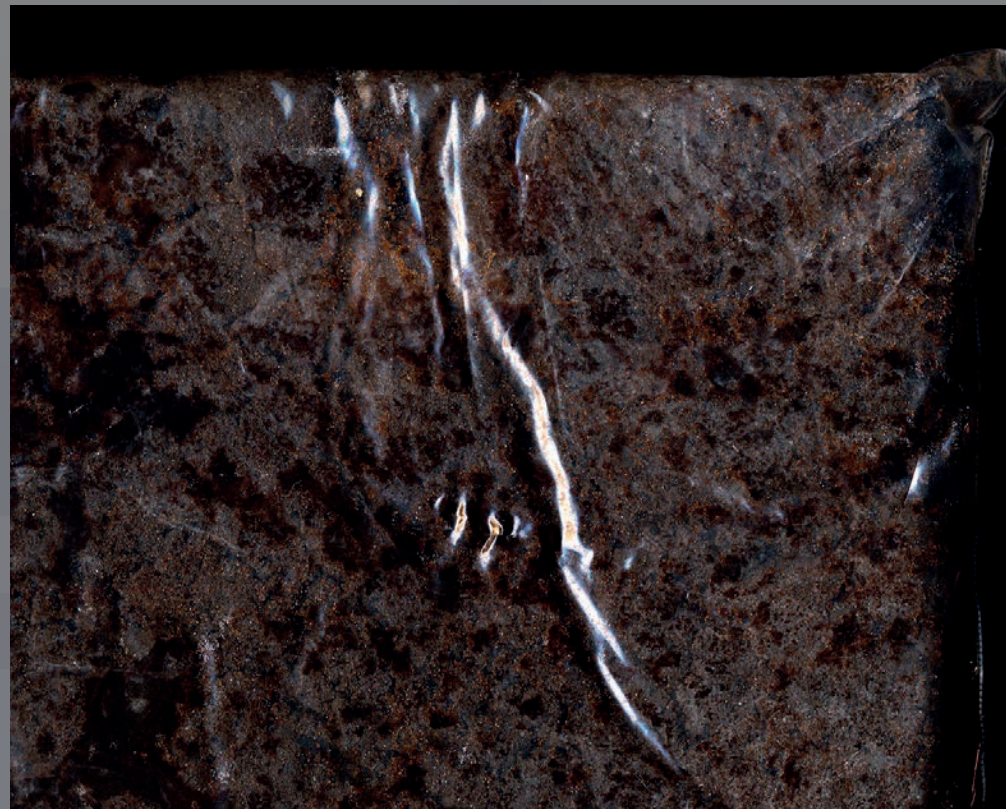
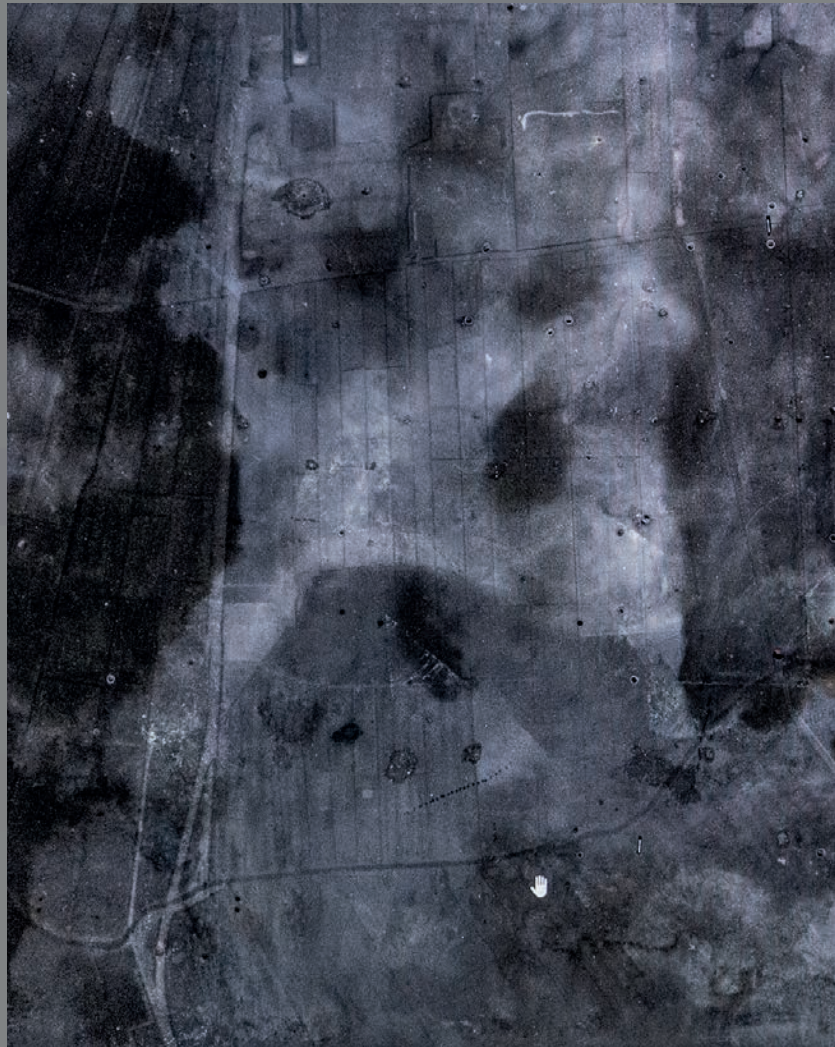
Images were shot in the vicinity of Beetsterzwaag

images are derived from the Current Altitude File Netherlands (AHN)

Sound is also made possible with the help of a No-Input Mixer & Effects pedals

@_robertronquillo | robertronquillo.nl





**ROZA KOOTSTRA:
IN SEARCH OF
THE LINE** 25>26MAR



My stay in Kunsthuis SYB gave me the opportunity to have the time and space to explore my new project 'In Search of the Line'. This project is involving threads, ropes and ribbons in combination with moving bodies:

"Each line answers or co-responds to every other. The result is not an assemblage but a roundel: not a collage of juxtaposed blobs but a wreath of entwined lines, a whirl of catching up and being caught."
Tim Ingold, *The life of Lines*

It is a follow up of my latest work in which I unmade a wearable crocheted surface to connect artworks from other artists via its thread. While unraveling the thread I guided the viewer through the exhibition space leaving a network behind.

Where my latest work was about the unravelling of crocheted knots and their interconnectedness, during the residency in Kunsthuis SYB my focus was on the process of making in crocheting. In a first meeting with a collective, I introduced the basis of this craft (photo 1). Together we made knots. Knots attached to other knots, sculpting the thread (photo 2). We reflected and discussed themes, images and meanings given to knots. Here are some of them:

**The knot
The knot
The knot
The knot**

**as an anchor
as strength
as a tight connection
as a memory**

Whilst making, we listened to extract from Carole Martinez and her book *Le coeur cousu* and quotes from Tim Ingold lectures and book about *The life of Lines*.

You too are invited to crochet, knit, doodle, fold your laundry... will listening to this audio:
<https://youtu.be/RTTIGvQYPc0>

Now, I have a question for you. Are you a viewer and/or a participant?

Part of the collective:
Abi Bedeova
Laura Fabricius
Alisa Rudzite
Marieke van Loon
Aisha Hachem
Vera Muller
Morgan Ton
Roza Kootstra

S.R. NIEKOOP &
RA'FAT ALI ^{126>27MAR}



Weet je wat ik wel zou willen zijn?

*Een bloementjes gordijn
Een bloementjes gordijn*



Ra'fat?

*Weet je wat ik wel zou willen zijn?
Een bloementjes gedaan
Bloementjes gedaan.*

Project copy paste by ra'fat Ali and s.r. niekoop;
Interact and connect the old and the new of
kunsthuisSYB.

COPYPASTE.FLOWERPOT.

It was a functional space; Loved and gave protection. Now only in ruins and being protected and preserved. Dis-functional as it can be perceived, but wishful and hopeful as well. It make me want to be with it, not in it. Also I want to be protected and preserved, loved.



COPYPASTE.TILES.

Dutch tiles is a known phenomenon that depicted every day pictures and phenomenons or biblical/mythological sceneries, that the owner identified with or enjoyed. In SYB these were fragmented and lost, with some knowledge of the events that has happen in the building we wanted to fix the dutch tiles so the identity of the owner and space would be fixed again.

Missing.	
The.	
Tiles.	
Dutch.	
Tiles.	
Not.	
All.	
There.	00:06
Complete the picture.	00:08
Fragmented.	00:10
Can.Dy.	
Store.	
Make.	
The candy.	00:14
Complete the picture.	00:17
With.	
Sugar.	
Caramel.	
Tiles.	
Complete the picture.	00:23
To fragile.	
But we will	
Complete the picture.	00:24
Try.	
Again.	00:38
Again.	00:41
Try.	
Again.	00:43
Again.	00:47
Try.	
Again.	00:50
Again.	00:53
Try.	
Again.	01.04
Again.	01.24
Completed	
The picture	01:53
.....	01:59



COPYPASTESPACE.DESIRE CUBES.

Before being physically present we were intrigued by the aesthetics and history of the space based on pictures and text that we found online. We wanted to interact with it so we created an online presentation of the space. The old house is framed and boxed and we used the same idea. We interacted with the physical and memories of the space.



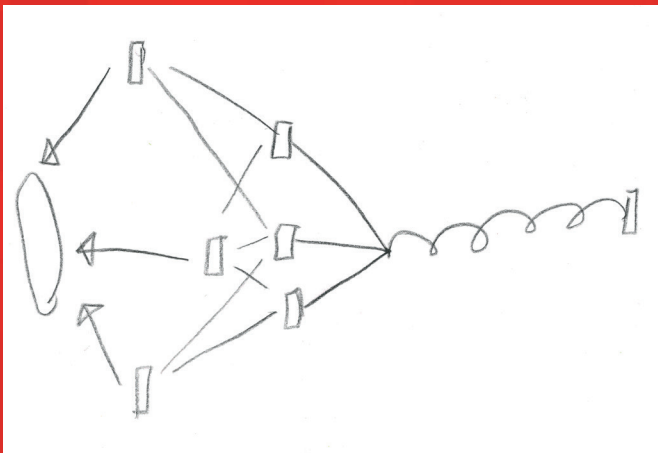
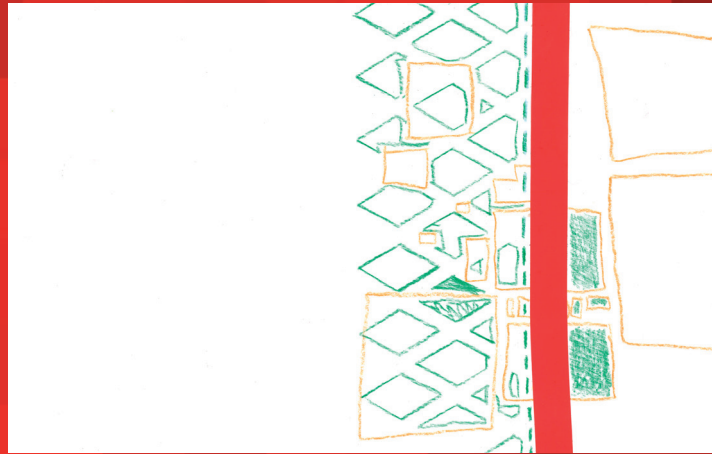
**MICHEL TEEUW &
LILY DOLLNER:
R-A/EXN_COMPLEX** 27>28MAR

In r-a/exn_complex, Lily Dollner and Michiel Teeuw transformed Kunsthuis SYB into an absurd, non-linear assembly line. Following a structured protocol inspired by Merzbau, factory lines, Oulipo and computational-thinking, the residency was divided into 24 one-hour blocks.

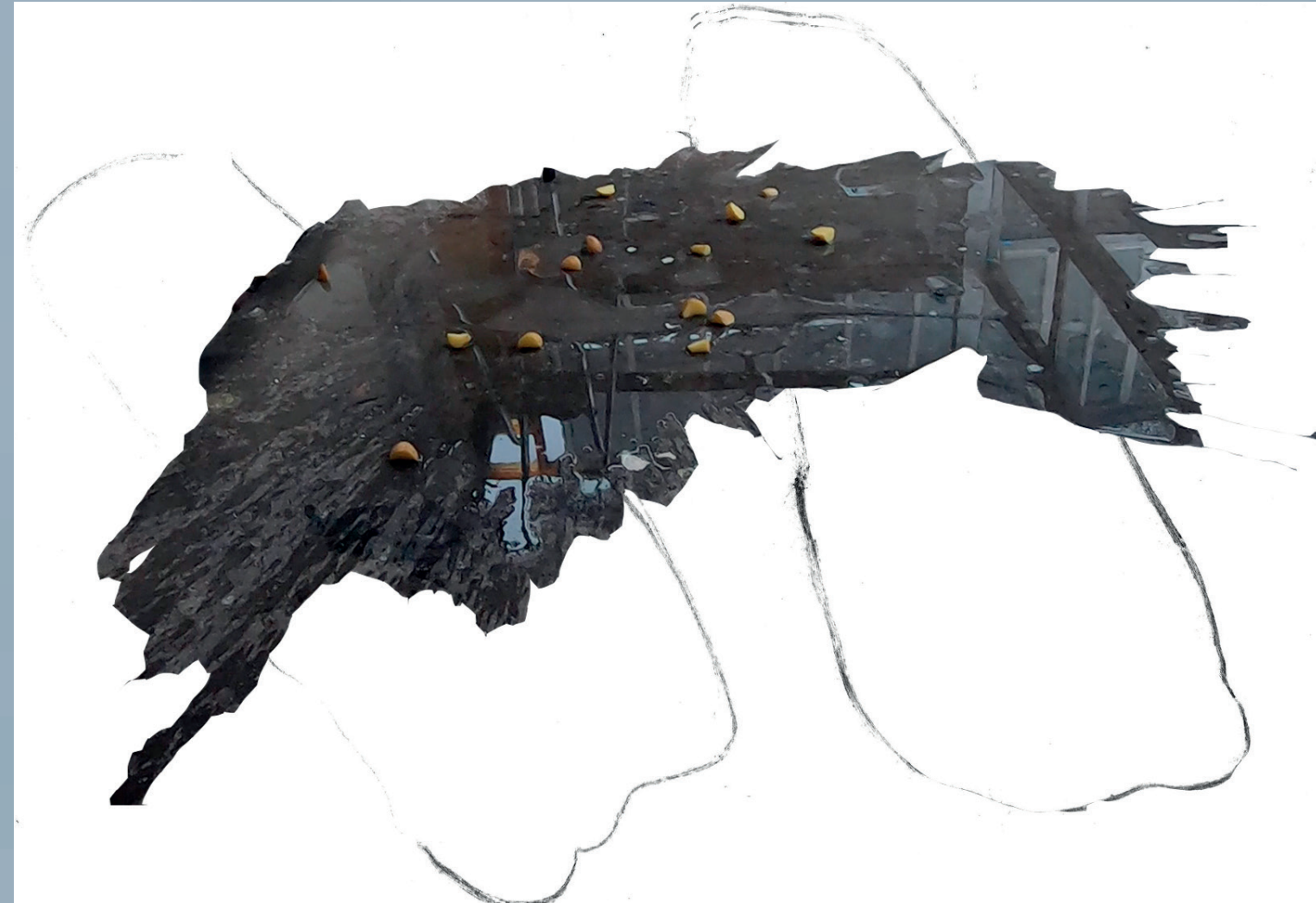
Based on the input-output structure, they consistently worked and re-worked a selection of found objects to ultimately create two performative installations: a functional, schematic construction room; and a distorted tea-room.

@lilydollner | @quentinzero | michielteeuw.nl





LIEVE VAN MEEGEN &
MARIJKE KLAMER:
HYDROPHILIC
ACTIVITY^{28>29MAR}



Sensing the earth — flowing with water — stepped through, out of, and on.

**KARIN
GROENEWOU** 29>30MAR



..... when you enter the space you see the beauty of the dilapidated walls of the monumental building of SYB. the provision of time made the dilapidation and story visible of these walls in the space. there are parts falling off the wall, like leaves from a tree. if you look close on the spot where the ground and the wall meet, you see a trace of this occasion. i really get thrilled when i see these kind of aspects. within the concept of the 24 hours, which can be divided in such as day and night, in a whole. i wanted to give meaning to the new whole with 24 new objects, divided from the inside and outside structures of surfaces that captured my eye. dilapidation is everywhere, and i took a lot of

self made clay with me to capture these surfaces. with a bucket full of clay i walked with Till to the forest nearby. walking on the fallen leaves off the trees that covered the floor as a blanket, i noticed a sawn down tree. the structure that the chainsaw left behind on this tree was now covered in my clay. when i removed the clay there was still a trace of the fluid left, ready to dissolve in the air. my eye could not capture the whole process, but i will always know it was there. it was a nice dialogue between the clay, the tree and me. i took the clay back to SYB, where i collected 23 other structures of the surface and put them in the space of SYB as a whole, so they can now make their own story and pattern.....



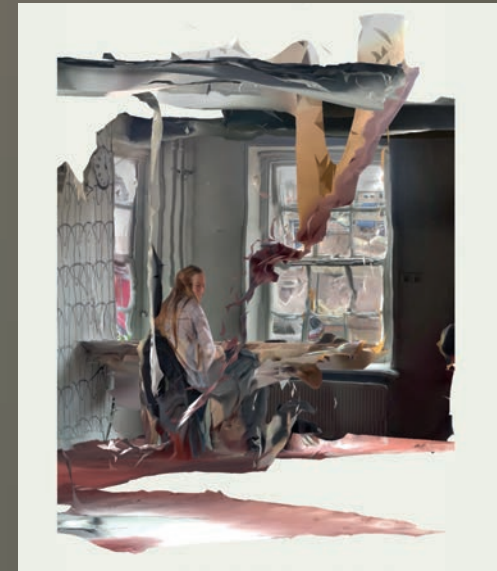
TILL SCHÖNWETTER 29>30MAR

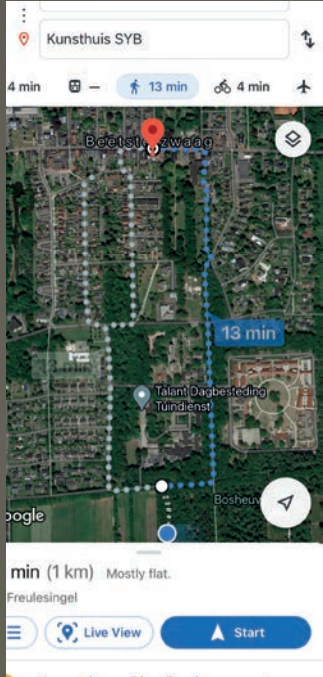


The last resident Till Schönwetter used his 24 hours to paint, scan and photograph the SYB space and its surrounding nature, showing the fragmented results of digitalisation.

In the following week a virtual tour of the SYB space was published, placing all the residents artworks into one experimental virtual space.

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***The backgrounds you see on the pages are close-ups of the presented artworks, creating an enormously microscopic backdrop for each page.**

The 24H Residencies have been coordinated by Josine Sibum Siderius (director, Kunsthuis SYB)

Thanks to all the participants:

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