SPRINKLE NEVER-IN-A-RUSH ESSENCE

Jolijn van den Heuvel and Bas de Weerd

September 06 - December 16, 2021

SF: The exhibition title of your duo-show *sprinkle-never in-a-rush essence* sounds like a request and/or advise for artists but could also be a Buddhist mantra. The origin of this phrase is just an anecdote and therefore probably less interesting then how this title and your work are resonating with each other. In general, and in particular, with your exhibition at DAS ESSZIMMER.

JH: This title came to me when I wasn't looking for it at all. The text and also the sentence that formed the base for this title, had a completely different context than what the words formed for me. *Like filling up a vessel how Bas already explained so nicely*. For me, the title, in a sense, directed me to keep it light-hearted during the work period leading up to the exhibition. Try to let things arise in an unforced way, and that takes time and attention. Also, the meaning and multiple layers such as the word *essence* entails, gave me guidance and kept me conscious to be open and receptive during the collaboration.

It is a word derived from Latin esse (to be) implying the idea of inner or inherent reality. With on the other hand a complex and multilayered essence of smell referring to the

from left to right: Relaxed fit jeans, 2021 and Rood blad met kikker, 2021 (photography, both Jolijn van den Heuvel / *De eerste dagegen, die letzten Tagen, 2017 and Wachten, wachsen, waxen, 2021* (oil paintings, both Bas de Weerd)

Sunburst (honey locust), 2021 ceramic (left) and *Sunburst (honey locust), 2021 porcelain* (right), both Jolijn van den Heuvel

particular aromatic compounds used in the perfume. For example, floral compounds such as rose, lavender or pine. This word referring to multiple meanings marks some sort of a contrast; having a clear core, with many surrounding connotations. In some way you can point your finger at it, but just can't fully grasp it. Like the Dutch word that really connects to both our practices *'onbepaaldheid'* one of the areas in which our work resonates well.

BW: I suppose, for me, its first and foremost advice to myself. When Jolijn approached me with the title the first thing it resonated with to me is something that I'm very concerned about when shaping my practice. What attracts me most and keeps drawing me back in about painting is how it seems to run on its own time. It's a slow medium, you know like the expression 'watching paint dry', I think it's just the way that it works on a material level but that finds its way into other aspects of it. Paintings themselves I think are at their best when they have this kind of archaic presence, objects disjointed out of their time. I really desire this, that's what attracts me to working with this medium. By having these slow materials dictate my days and give shape to my studio, by immersing myself into that it's an alternative to a way of being in time that I find forceful, just trying to resist being pushed along by that. I think a painterly practice traditionally can have this kind of reclusive vibe to it, to me that's part of what is attractive about it although I find im always in the process of formulating why that is. We have this Dutch word *'treuzelen'* I think you could translate it as *dawdle* in English, for example it's how a child acts when you try to hurry them along, buying little bits of time here and there.

I think it makes a lot of sense to dawdle when you're not so certain about the direction things are moving ever forward in. It's a way to resists this a bit and create some space in the progress, space to do some work in and I believe the exhibition we made also is a bit of space resulting from this, attached with it an invitation to spend some time lingering about. It opens up possibilities, I think.

SF: During the preparations for the exhibition and in particular during the installation process I realised that your work approaches and views are close to each other, what can also be sensed from your answers above. One of the points that you share is that the surroundings are quite important for you and influence your work.

JH: That's right, for me my surroundings are the most important fuel for my practice. I have an observant attitude and attention to the world around me. So being *on the road* is an important part of my practice. A journey that can go just as much to a familiar street around the corner as to new unknown places. For me it's about wandering, exploring, and experiencing these environments. I see sensory impressions, the quality of daily life and the reciprocity of our presence in the world as the greatest source of inspiration. When recording the observations, I focus my attention specifically to intimate, often unnoticed details. I also collect physical tangible material. Often these are animal or natural found objects that I am attracted to. Fascinated by its form, materiality, or its history. These artifacts act as a source for my ceramic works.

For example, one day during the working period Bas and I went to the botanical garden. There we walked around for a couple of hours to take in all the impressions of the flowers, plants, smells and sounds. We both gained inspiration to come up with new work. However, there are different ways in which Bas and I deal with these impressions and create new work based on them. For me it is often a very direct outcome. I took photos and videos there, one of which was *Rood blad met kikker* and a video of a moving pinus coulteri cone has become part of the video work *Flaneren*.

Through my work I try to view, question and investigate my own sensitivity to my environment and the way in which I am attracted by the everyday things that surround me, in their proximity, to question and investigate. With my work I try to share my personal research into these relationships with the viewer.

BW: I try to work towards establishing a relationship with my surrounding. For me this has to do with trying to establish a sense of place. When I make installations, I often work directly with the architecture of my surroundings, reacting to it. But also, in more indirect ways I try to find resonance with the surrounding. So, I like to spend time at a location for this, in the past I have camped at the location of exhi-

Ready Or Not, Here I Come, You Can't Hide., 2020 pigments, honey, oil flour, sooth and damar varnish on canvas, Bas de Weerd

exhibition view front space

bitions during the build-up, or set up a temporary studio as we have done at the passage. For me I would say this is a way of trying to get a grip on the place, the particularity of it, a sense of presence in a certain and specific time and place. That's something I try to establish when making an exhibition or installation. A kind of heightened awareness of being in a place.

When it comes to the paintings I make, they are made in a more isolated studio environment. In a sense that specific environment is really important for them, I think my paintings reflect this kind of place that functions around the materials and procedures, the day-to-day rhythm of working on them in the studio. I think they really have their roots in that specific hermetic context, and something happens when they are ripped-out of that and exhibited. However, insulated the studio is, or I try to make it like that, I do feel close to something of Jolijn's practice in going out and paying close awareness to the world. These impressions are really important to me too, and I think it's an attention for these things we recognised in each other that let to working together. I think it's exciting to see how directly Jolijn works with these impressions, for me the process has always been more delayed. Its material that comes back with me into the studio and there it gets to ferment, and shift into places, tangled up with the studio process and its materials. They are absolutely necessary, and I'm always trying to be open for them to appear. The other way around I do often catch myself looking at things out in the world from the logic of a painting, so this works both ways. In the end I think I strive for the paintings not so much to depict these impressions but to become like them, function in a similar way by forming them around the ways of these things, and then have a similar presence, something for people to stumble over.

SF: I personally think that in art and life a lot has to do with control and and let go… in the right moment and I have the impression that between the lines of your statements above this is also resonating…

exhibition view, front space

JH: I think that you inevitably have to deal with a certain amount of control and letting go, not only in everyday life but also in your practice. For me working with multiple media had a major influence in being able to find a good balance. Within the mediums of photography, video and ceramics I have to deal with control and letting go in many different ways.

For example when I work with ceramics I have a lot of influence on how the work will take shape. Reproducing by making molds of an object or artefact found in my environment is a very direct way of working. Towards the end of the process I give myself more room to let go, for example in experimenting in use of glaze or in the way I present the works. My photographic and video works depend more on moments of opportunity and they cannot be forced or foreseen. I can only look for the circumstances by going out and encountering things that I consider valuable to become a work. How and towards what I am receptive is the part where I have more control over, that's the same for the way I decide to visualise it.

I guess, in a way control isn't really always fully manageable and it is often more of an influence that you have on the direction you want to go. Like a feeling or need that cannot always fully be controlled or grasped. It's a natural guidance. The philosopher Maurice Merleau-Ponty formulates it as; in our sensitivity to physical stimuli, we allow ourselves to be guided by attention to meaningful structures. What we perceive strongly depends on the way we are in the world and the associated forms of attention and meaning. A saying I now and again remind myself of.

In any medium, whether it's photo prints, video projections or ceramics I want to let the moment, object or artefact speak for itself by emphasising its strength without having to adjust or add too much. Behind the precision with which I work and the clarity of the works, there is still a great incongruity. It is often exactly what it seems, but in an incomparably indeterminate way. Finding a good flow between having control and letting go or maybe for me more so having a 'direction' and being open to *chance* is key.

BW: I like to think I've never finished a work I started on. I want something to happen between that moment of initiation and when it's time to step away for the last time and coincidence plays a big part in that. I came across this rule the other day in a collection of manifests on making Jolijn gifted me when we where staying in Bonn; *Don't try to create and analyse at the same time, they're different processes*. It

exhibition view, *Widowmakers (Pinus coulteri cone)*, 2021 Hahnemühle PhotoRag (left) and *Tapijt op rol*, 2021 Hahnemühle PhotoRag, Jolijn van den Heuvel

made me think about the state I'm in when working on something hands on, you know -brush in hand-. A lot of that is reacting to accidents, something is initiated with a certain idea and often it's not entirely clear how that will work out, or it works out different than expected and then you start reacting to that and so on. By the time you step away you might have stumbled your way to someplace new hopefully and it might take some time to figure out where that is and how to proceed from there. But in that state of reacting to what's happening, even going slow that is something that really swallows you whole, you have to give yourself over to it, in that sense relinquishing a measure of control. Working instinctively the act of painting and thinking about it become the same thing. Its a balancing act, like trying to navigate a set course while continuously re-setting the destination. I think the amount of control while it might not feel like it, it's only a very small part in the totality of making something. Of course that small part is crucial because it defines the trajectory of the work.
I like the way Jolijn puts it; 'being open to chance'. Obtaining a state of 'being open' which invites an image of a kind of void, like a vacuum ready to fill itself with substance. One of the paintings I exhibited I named *Lichtung* which means *clearing* like an open space in a forrest. This was in reference to this term as used by Martin Heidegger who used it in his writing referring to the necessity of a clearing in which anything at all can appear, the clearing in which some thing or idea can show itself, or be unconcealed. Its trying to somehow open up a space to have something actually happen in the work, have something real take place. This is left to chance.

Con Spirare, 2021 (left), oilpaint and rabbit skin glue on canvas, Bas de Weerd and *Sterren licht*, 2021 (right) Hahnemühle PhotoRag, Jolijn van den Heuvel

Jolijn van den Heuvel *www.jolijnvandenheuvel.com*

*1994 currently lives and works in Veghel/NL.

Education

2014/18 Bachelor of Art and Education, Fontys Hogeschool voor de Kunsten, cum laude, Tilburg/NL

2016/17 Minor Art and Context: Philosophy and Concept Development, Tilburg/NL

2010/14 Specialist Decoration Restoration, Sintlucas, Boxtel

Awards/Scholarships/Residencies

2021 Residency two months, Kunstkollektivet 8B, Unnerud Nykøbing Sjælland/DK

2019 Nominated/Longlist Kunst Sybren Hellinga Kunstprijs.

Solo shows

2020 Between Hands, SEA foundation, Tilburg/NL

2019 VITRINE AFFAIRS, The Balcony, Den Haag/NL

Group shows

2021 ACHTERLAND, ZUIVER., Kruisruimte, Eindhoven/NL. Residency and group show.
Virtual Punch! – PUNCH!, Amsterdam/NL

2020 PARK – Benefit for Brabant, Tilburg/NL
168H, Online/online.

2019 SCENARIOS OF DESIRE II, Veurne/BE
De Roze Sokkel, edition 3, NS16, Tilburg/NL
Harmonie in de Linie, WitteRook, Breda/NL
Vers kunstweekend, Bergarde Galleries, Heerjansdam/NL
AMP #6 If sky enters if light if water if dirt if fabric touches TAC, Eindhoven/NL

2018 Residency De Roze Sokkel, edition 2, Kunstpodium T, Tilburg/NL
Theaterfestival Boulevard, Muzerije, 's-Hertogenbosch/NL
Next Up / Graduation Show, Atelier Rozenstraat, Tilburg/NL

Relevant activities

since 2020 (workshop) teacher visual (photography) secondary education,

since 2018 Co-founder of art initiative ZUIVER.

since 2018 Author, Witte Rook

Bas de Weerd *basdeweerd.nl*

*1990 in Eindhoven/NL, lives and works currently in Maastricht/NL

Education

2018 /19 Fine Art and Design in Education, Bachelor degree, MAFAD, Zuyd Hogeschool Maastricht/NL

2011/15 Bachelor of Fine Arts, AKV|St.Joost, Avans Hogeschool, s'Hertogenbosch/NL

2010/11 Applied Photography, Fotovakschool, Boxtel/NL

Exhibitions, Residencys

2021 ACHTERLAND. ZUIVER, @Kruisruimte, Eindhoven/NL. Residency and group show. together with; Danielle Lemaire, Lennart Creutzburg, Lotte van Lieshout, Jeroen Schampers, Tyrell Kuipers, Jolijn van den Heuvel and Solanyi van Solingen

2020 WKNDX. Witte Rook, Breda/NL. Artist in residence.
LOOK WHAT THE WIND JUST BLEW IN. Platform LivingRoom, Rotterdam/NL. duo-show with Ryan Lim Zi Yi.
LIMBURG BI NNALE '20. Marres, Maastricht/NL. Bi-annual, first edition, participant.
WAX ON, WAX OFF, WAX ON. Cantecleerstraat 89 Maastricht/NL. Open studio,
host collective painting happening. With; Willem van Kempen, Sanni Yerna, Tom van Rooij, Pippilotta Yerna, Tessa Politievlogger, No Ile Jansen, et al.
IT IS PART XVIII AND I'M HERE TO BE PART OF THE ASSEMBLY, AND THIS ASSEMBLY IS NO LONGER NECESSARILY CEREMONIAL. Bo Stokkermans, Bas van den Hurk & Jochem van Laarhoven. De Fabriek, Eindhoven/NL. Guest collaboration.

2019 DESTINATION UNKOWN '19, Weert NL. Artist in Residence. Fellow participants; Diogo Gon alves, Leandros Ntolas, Risja Steeghs, Reinier Vrancken, Hein van Duppen, Bruno De Marco, Lily Lanfermeijer, Robin Kersten, Jonathan Gaarthuis.
IN HET MIDDEN 2019, TAC Eindhoven, residency and group show, Co-organizer and participant. Together with; Ian Skirvin, Lisa van Sorge, Wessel Verrijt, Anouk van der Wege, Ruben Mols, Robbert Brinkman, Joey Broekx, Dina Dressen en Iris van Wijk.
summer edition, online residency hosted by Eef Schoolmeesters.
HOW TO MAKE AN ART|DAKOTA HAVARD, SEA Foundation, Tilburg/NL, collaborative project, guest.
UNDER THE PAVEMENT, THE BEACH, Wallspace, Eindhoven/NL, group show Together with; Joel Blanco, Millie Herpin, Tarek Beshta, Alice Schiavone, Erwin Thomasse. Curated by Pernilla Ellens.

2018 ACT SURPRISED, Caf Zondag Maastricht/NL, Solo Wyckerbrugstraat 42, Maastricht.
IN HET MIDDEN 2018, TAC Eindhoven,/NL residency and group show Together with; Christa te Dorsthorst, Sabine de Graaf, Myriam Gras, Bas van den Hout, Mirron Looijmans, Rebecca Niculae, Romee van Oers, Lisa van Sorge, Brenda Tempelaar, Monique van de Ven, Manon Verkooyen, Iris van Wijk, Annemiek Wolse, Susanne Khalil Yusef.
BEING AT HOME, Wyckerbrugstraat 10 Maastricht/NL M:OED, group show Together with; Mike Moonen, Anke Huntjes, Willem van Kempen, Dina Dressen, Han Rameckers.

2015 LUCKY MEN, LUCKY ARTIST, Gallerie Mieke van Schaijk, s'Hertogenbosch/NL, group show, Together with; Kai Chang, Willem van Otterdijk, Thom Brand, Glenn Peeters, Roel Neuraij, Koen Baakman, Ivo van den Elzen, Guido van Amelsfoort and Manuel Marengo de Swaaf.

Publications:

2021 DESTINATION UNKNOWN 2020, the printed edition. Contributing artist.Stichting Destination Unknown. limited print of 400.

2020 How To Make An Art | Very first edition #1, With Dakota Havard. Text contribution, SEA Foundation, Tilburg/NL. Edition: 50. Design and Artwork; Dakota Havard, curator; Marieke Folkers. July '20

exhibition view, back space

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Kingdom of the Netherlands

TILBURG

Front Image:

Exhibition view back space

Back Image

Exhibition view front space: (top) *Rosa Blütenblätter,* 2021 non-woven wallpaper, Jolijn van den Heuvel and (bottom) *I'll catch you later*, 2020 oilpaint and rabbit skin glue on canvas (left), *Mulligan*, 2021 oilint on canvas (right), Bas de Weerd

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Exhibition Text by Linda Köke

In *sprinkle never-in-a-rush essence*, the work of Jolijn van den Heuvel and Bas de Weerd meets in stillness, in slowing down and in the poetic everyday experiences. In different media, both artists search for subtle image structures that show this sense of slowing down: in photography, ceramics, paintings, and video.

I see a title as a vessel that can be filled with meaning. The title of this exhibition, in my opinion, has been filled during the working period in for instance our conversations and while working in dialogue between us. Undoubtedly, its meaning will therefore be slightly different for both of us. (Bas de Weerd)

Can you actively seek slowness in everyday life, or is it something that happens to you?

In her photographic works, Jolijn allows herself to be touched by coincidences that she captures with her camera. Situations that you can only see when paying extra attention to your surroundings, such as fallen leaves on a car hood, drying clothes on a clothesline or fluttering leaves of the Lunaria Annua. Things that normally don't stand out so quickly in our daily rush. In her shown photos and video, she captures the essence of one particular moment to save it for the future: a fleeting moment is captured with the click of a camera. The power of a brief moment is frozen, to then extensively reflect upon.

While Jolijn lets herself be surprised by stillness, Bas actively pursues this in his paintings by stretching and slowing down time. By working on the same painting for a longer period of time and often placing several layers of paint over another, he tries to make everything more indirect. He condenses this long work period into one painting and bundles all this time within the framework of one canvas. Time is also an important factor in Jolijn's ceramic works: the long working process, characterized by accuracy and patience, eventually gives shape to the ceramic objects.

The stillness of one particular moment and the slowing down of time speaks from all elements in the exhibition. A video consisting of two frames is playing in a loop; two fluttering photos on textiles are suspended from the ceiling and change the choreography of DAS ESSZIMMERr's two spaces. The exhibition's playful way of presenting sharpens us to look better.

In slowing things down, space is created to reflect on things that you would otherwise overlook. During the working period [in the Passage, prior to the exhibition], Jolijn and I explored how this can also be reversed and how to reflect on precisely those things that cause time to be slowed down. (Bas de Weerd)

Prior to the exhibition, Bas and Jolijn worked for two weeks in September in an empty space in a shopping center in the city center of Bonn; part of the Passage project organised by DAS ESSZIMMER. With this, DAS ESSZIMMER wants to confront the passing audience with surprising mini-exhibitions in the shopping center.

During this work period, Bas and Jolijn searched for ways to combine their individual working methods. Both artists experience a certain degree of indeterminacy in their work and allow their own definitions to merge in their collaboration. The result is a space that looks like they've left it in haste: the pigment is still in recycled plastic containers, the mixed paint on a glass palette still looks wet, and the empty soda bottles are still in the corner. In this temporary studio turned presentation we get a look at the work process of Bas and Jolijn. We see their materials, their choices and often the chaos that underlies the final results.

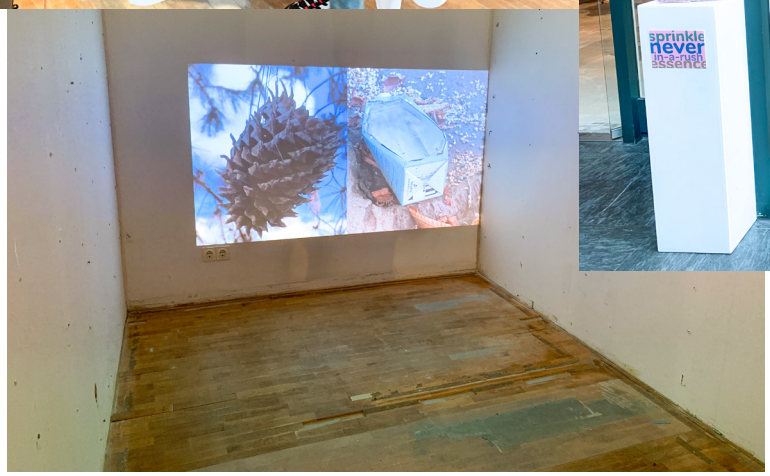
One of these results that Bas and Jolijn made here is a series of t-shirts under the title ‚I Went to Bonn'. During the work period, the artists roamed around Bonn by bicycle, recording their findings along the way and their impressions from passing by. A dialogue developed around this material in the studio, in which Bas and Jolijn sought ways to incorporate this material into both their own and into a collective form. At the copyshop a few doors down, they printed shirts with images of these materials, and other things they found and discovered during this period. Everything fell into place. Afterwards, the shirts are placed in the shop window and can also be purchased online.

The two artists embraced the shop atmosphere of the place. They received slightly confused visitors who thought they were walking into a pop-up store. The space in the Passage is therefore not a high-brow presentation where the placing of every nail has been thought through, but a democratic presentation that gives a realistic glimpse into the artistic process and its fragility.

The works in the exhibition in DAS ESSZIMMER also exude this vulnerability. The works are deliberately not framed. Jolijn's *Rosa Blütenblätter* even still shows the cutting edges after printing. All works are placed at different heights on

the wall, sometimes even on the floor. The exhibition forces a new physical way of looking in which we take a distance, look closer, sometimes stand on the tip of our toes, and sometimes stoop downwards. *Sprinkle never-in-a-rush essence* is therefore an invitation to see and experience, and not just passively watch. It stimulates us to create our own experiences and relationships with the works that Bas and Jolijn show: experiences without limits, without time pressure and without judgement.

sprinkle never-in-a-rush essence is a collaboration between DAS ESSZIMMER–space for art+ and SEA Foundation. Their collaboration started in 2015 with an artist exchange. Both institutions made a suggestion for one artist to do a project, residency or exhibition with the other.
In the first collaboration in 2016, DAS ESSZIMMER received artist Stijn Peeters/NL, and SEA Foundation received Jens Standke/GER. *Sprinkle never-in-a-rush essence* is the second collaboration, in which SEA Foundation suggested Jolijn van den Heuvel and Bas de Weerd to DAS ESSZIMMER SEA Foundation received the Swedish collective Hillside Projects.

Linda Köke sees, writes and curates.
In 2016 she graduated from Utrecht University as an art historian and has since then been working as art writer and critic, project coordinator and curator. From her art historical background Linda makes the connections between past and present in her work in the contemporary art field.
She places extra emphasis on the young artists and uses her knowledge and experience to strengthen their position.

Linda is currently working as a project coordinator at Kunstpodium T, critic at Metropolis M and curator at Willem Twee Kunstruimte, and works as a freelancer for several art institutions and individual artists.
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