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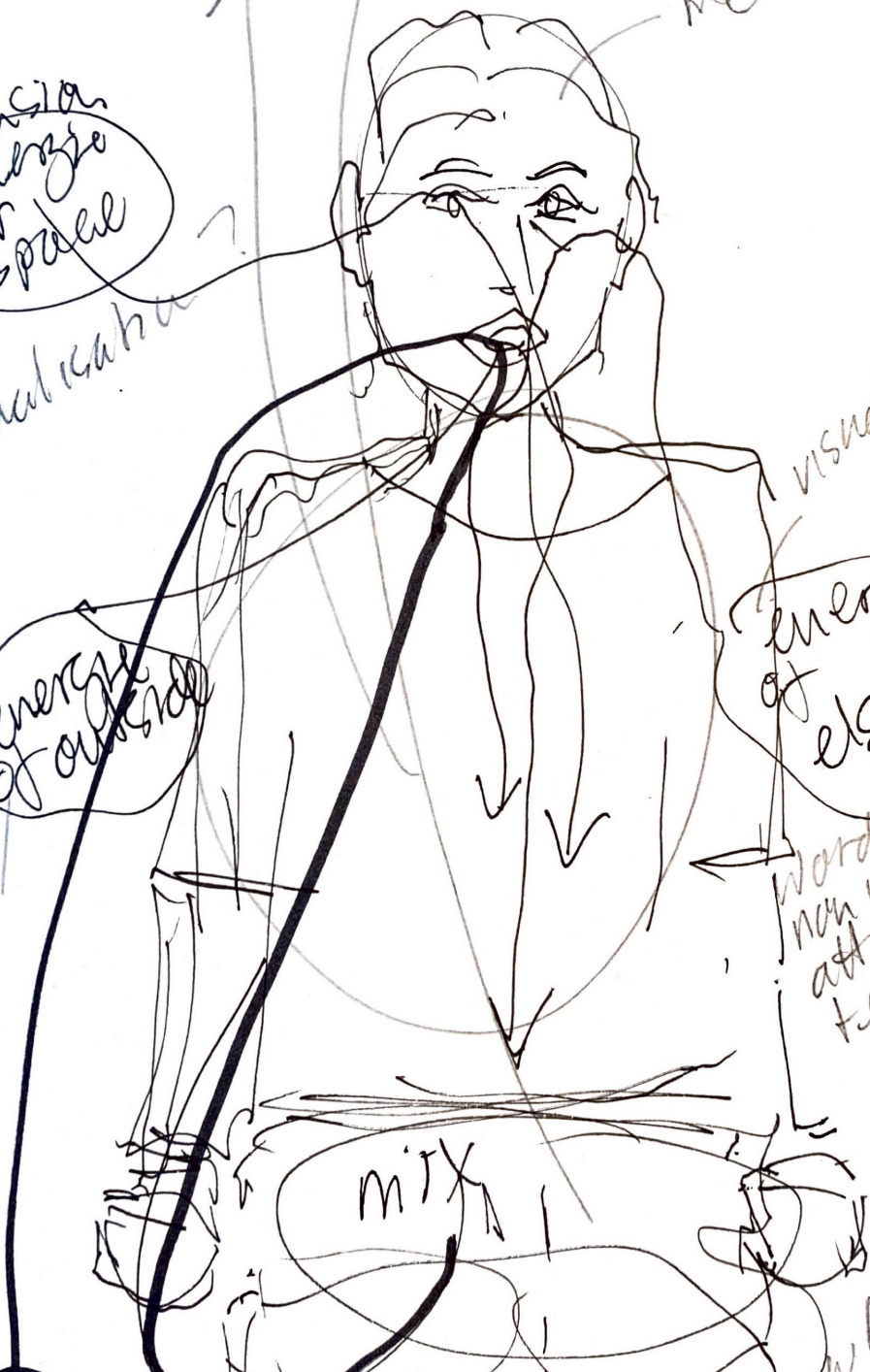
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*'it's easy to see the beginning of things and
harder to see the end (also in retrospect)'*

Joan Didion

ARTISTIC RESEARCH DOCUMENT

Esther Viersen

autumn 2023



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INTRODUCTION

I am Esther Viersen, 52 years living in this world, scenographer & educator, currently active in Rotterdam.

In my work as a scenographer I focus on creating spaces, temporal spaces. I have a fascination for places where people used to live. Traces of life & the living. I like **developing, modeling, constructing, deconstructing, clearing out, starting again.**

I develop courses, inspiring assignments & projects for young people who sometimes do not yet know where their creativity can lead them. I coach students & teachers & cooperate with the (performing) arts & educational network, mostly regional Rotterdam.

In September 2022, I started a trajectory for a master in theatre at the toneelacademy Maastricht, University of applied science Zuyd. My goal was to trigger and professionally develop my research skills and take time to reflect on my career as a scenographer and educator to find a new practice as an artist.

I want to use my experience as a scenographer and educator to create a project based upon my fascination and will develop a short performative work (or an exhibition of performative work, theatrical installation with multiple media, film projection, set pieces).

_____ **This document is the finalized research proposal for my masters and I will work from this the coming years. It is a dynamic & activating document, and will be adjusted and enriched in time _____**

FASCINATION

If there is one thing we know for certain, that is that we die. This is a comforting idea and a frightening one.

Not too long ago I found that someone dear to me was confronted with the end of her time, with mortality. And by accident, I assisted an undertaker with washing the body of a beloved one.


As always in these vulnerable moments, when life shows its transience, you start to weigh the quality of your life. I reflected on my personal life, the accomplishments in terms of relationships, love and experiences. The roles I play and have played. The better and the worse parts.

What would I do when I turn ill and have a forecast of a nearby death. How will people remember me. How do I remember people. What will I do if I know there is not much time left. Will I live differently then I live now. How have I dealt with death in general in my life. What did I do or not do. What place does death have in my life.

I looked at my current state of research which had a focus on ‘daily life’. The moments that pass by, happy and sad, the random encounters I have with strangers on the streets. In what way do I experience the passing of time in various phases of my life and what do I do with that as an artist, or individual for that matter.

My artistic research evolves around time, the passing of time, transience, aging, the years gone by and the years ahead of us. The relation between past, present, future.

This relation is unmistakably present when someone dies, leaves this world. In this process of death, the moribund, the period before, the moment itself, the time of farewell, we see the past, present and the future.



‘... illness and death are actually not serious matters, they have more to do with idleness, strictly speaking you only have seriousness in life down there. I think you will understand that in time, once you have been up here a little longer...’

Character Joachim in *The magic mountain*,
Thomas Mann



HISTORY

I love the process of things; I think this is the core why I feel that I am an artist-designer, the need to develop, create, visualize; always wanting to postpone the result, revolving around un-finished work. Doing so by using various skills, manually and digitally.

During the last year I found confirmation in my longing for structuring & documenting. I found, what could be the beginning of a new method of working as an artist. Processing information, experiences, into a visual body of work.

Trying to find connections, order in things, thoughts, experiences.

I wanted to develop my methodology as a scenographer and educator. How do I work and how can I take a different route. Focussing more on content & text, rather than image and form.

Induced by this recent experience with a proces of moribund I decided to speak to people who were confronted with the fact that the time before them was limited, by illness in these cases, to question the experience of time.

Hoping to find new material in stories of others, gathering information, inspiration, and data, I took some interviews.

My research became more active in the process of structuring and documenting.

By doing interviews and documenting them, I discovered a possibly inexhaustible source of information. I exploited this as much as I could, given the time I had.

In addition to my documenting of the interviews in transcripts, audio files and video recordings, I decided to make huge paper maps, combining text with forms, drawings, frames, known as a mental or mind mapping.

This physical way of mapping made my thoughts flow without judgment and inhibitions, and it gave me an opportunity to structure my thoughts.



Search

Suggested from your activity

All files / pabolu Masters / 2023 artistic project

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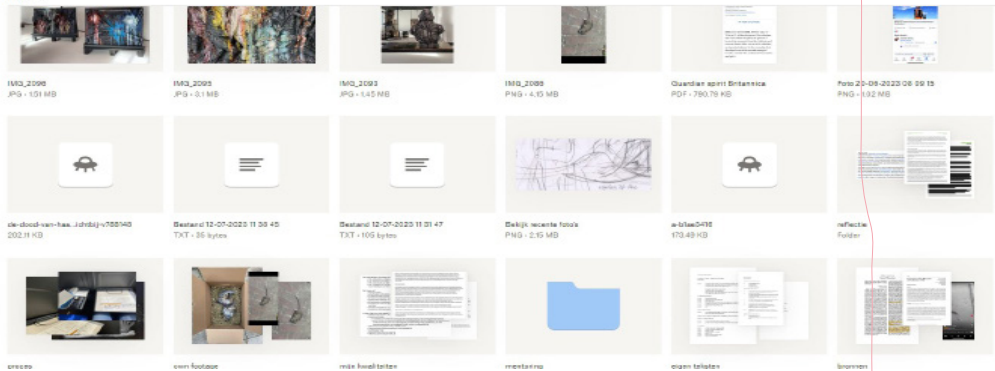
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Name



Maps are frequently used to try and understand our surroundings while traveling or moving our way in the world (roadmaps, google maps) or to present us a history of the world like in topotijdreis. But it can also help us to create structures for spatial challenges, housing shortage or climate change, migration crises or to structure data in a visual document, like the canceratlas.

By doing this a truth is presented from data, it creates a different order. It structures. Scale and coordinates can be used to specify a location, mark a perspective.

My interest in maps led me to the event #correctionville03 in Vaals, in august '23, the most important thing I took with me from that visit is that there can be empty spaces on a map or even spaces that are not even on the map, 'glitches', like Correctionville in Idaho, US.

The town of Correctionville was platted ((plan) is a cadastral map, drawn to scale, showing the divisions of a piece of land) in 1855. It was so named from its location on a surveyors' correction line, an east-west line between baselines required because of the Earth's curvature.

Maps can be deceiving. Mapping can create a gap between reality and the map. Maybe maps are structures that give us an appearance of security. They shelter us, direct us.

My mental map is a two-dimensional space in which I am alone with, the paper, the material (audio, video) and various writing utensils. It does not (yet, but it might never:)) give specific direction but take one along in my process, it might shelter.

Mapping is one of my tools. It does not create order but it is a means of creating a new world, a visualization of an interview, in the process of

In my research I will question the meaning of this tool, how will I use it, what forms of mapping can I use. What is this map. What is the connection of the map & my research topic. How is it related to my content. What does it represent to me, for my research.

Besides creating maps and taking interviews I researched theoretical sources on time, & transience. Sources from mythology and literature.

Chronos, Kairos, Aion, the personifications of time as old or young white men, who either seize the moment, warn for death and make you aware of your own nothingness and temporality on this planet, Old Chronos with scythe, hourglass & wings, linear time, to do lists, moving from one activity to another. No reflection just action. Momento mori, time is limited, Hurry! Check your bucket list.

Young Kairos with his curly blond lock of hair, wings at his feet, the youngest son of Zeus, a young white man as personification of the right moment. Don't miss him. When he's gone he's gone forever. He is about experiencing time at the right moment. Kairos is also connected to the dwelling, strolling, daydreaming, leaving the space a blank space, Kairos has a strong resemblance with Aion also a white male figure with a woman and kids at his feet, mother earth and the seasons their children around them. Personification of eternity. Aion is time not as quantity of movement but as intensity of experience. As such, Aion is mostly present, a durative sense of presence. In Aion, where a child governs, according to Heraclitus, time does not pass but stays.

Time & space are framed gendered, they have their role. Structured to understand, put into position, put into metaphors. To understand time that is otherwise to abstract.

In the podcast series by Gustav Bessems 'stuurloos' with Lieke Marsman offered additional inspiration on the topic time (I realised later in relation to illness) (...) 'let time do his work' (...). Often time is visualized in a warning sense, a cruel forecast of the end of life. Something to be afraid of. In the magic mountain, Hans Castorp sees women devouring their children in a delirious vision when he almost dies in a snowstorm on the mountain.

In ancient Rome Eon was pictured with the sun and the moon on a coin to ensure eternity for the Roman Empire. A connection of time, eternity with wealth, material value, objectified value.

Artists make art, objects, pictures, performances, presentations of concepts. To establish eternity, dealing with mortality. Art as a necessity for dealing with life either as a maker of or as a viewer of.

PERSONIFICATIONS OF TIME



During the MiT*, I presented first drafts of research ideas as means of communicating thoughts & of experimenting in a performative way.

In the first presentation I decided to be interviewed by my audience on my artistic process. During this interview, I did not know the questions and my answers were not prepared. My goal was to experiment with a new presentation form by using the method of the interview.

The staged situation was a presented image of me being interviewed on stage, behind me a large screen of a represented image in projection of me being interviewed.

Feedback from the audience on the performative value of the repetition of the scene presented (live, projected and scaled image) and my reaction enhanced on screen yielded an interesting element of presenting research. By placing myself on stage it provoked questions about my role in my research.

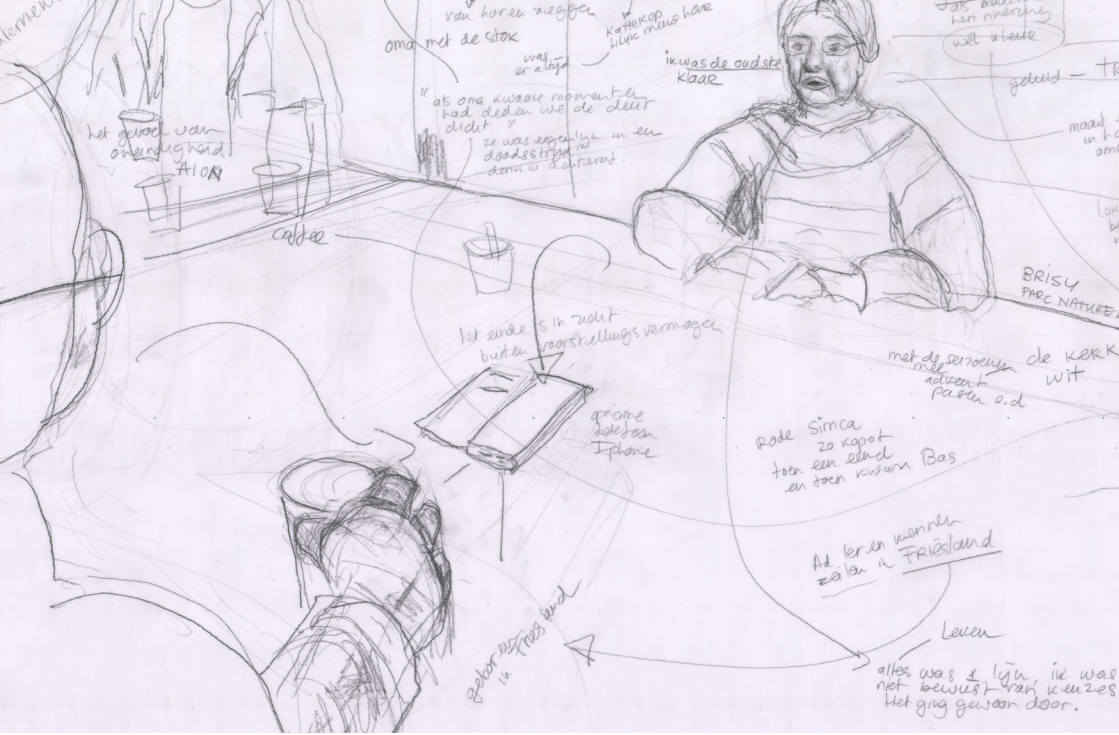
_____How do I relate to time, art, aging, insecurity, coincidence, death_____

In the second presentation I presented my archive on stage, the mental maps, spread out on the stage floor, mapped on the floor, communicating my research, staging it. At the same time, a camera above my head recorded the presentation and live projected it behind me.

During the performance I re-enacted parts of the interviews, by reading them to the audience with my colleagues.

The topic time and the topic not much time left generated interesting talks & feedback from the audience.

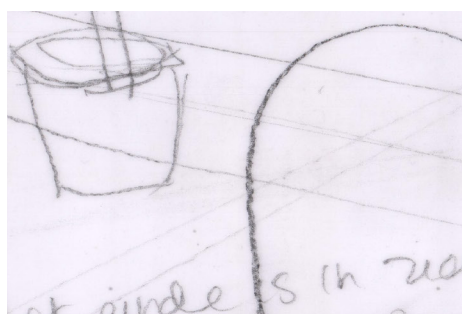
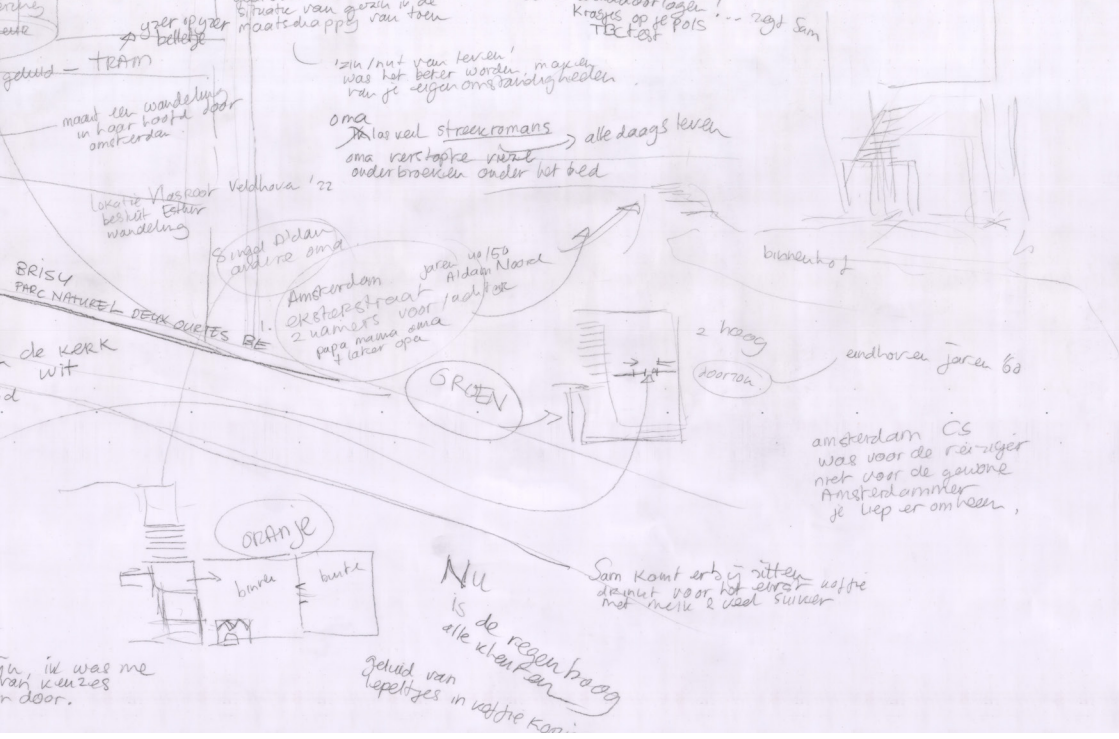
Again the projection worked really well. Utilization of live video putting notion of temporality in play, window to my theme. I created a different space, space in between time.



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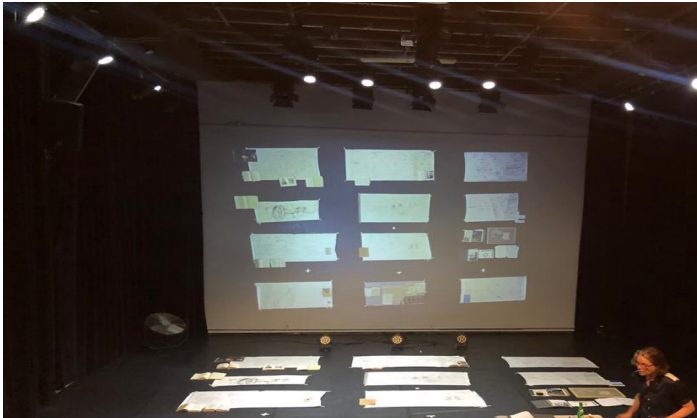


In both presentations I really was in control of a performance (however small it was). This process brought me joy, excitement, and a lot of useful feedback. It also created a new way of working, making a performative art piece of communication. It opened for me a new thinking on presenting for an audience and how I do what I do. How do other people value it.

Using performance will be a part of my methodology, performing a communication, staging a process. I want to develop this methodology in using video, projection in relation to my topic of time, my documentation, the process of working and share this with an audience to create a new narrative.



STATE OF THE ARTS PRESENTATIONS



fragment of transcript interview retired GP

SPK_1

Ehm, I can image that there are moments eh, or eh patients that you remember very well, Or that you were confronted with death and disease, that must be moments that mirror you... How do you...

SPK_2

..Yes that is actually very hard, it's a fucked up world you know, interesting but fucking hard. What we all have to deal with...And then you start to wonder... And dwell on existential questions...about the functioning of the world and the government. The health system isn't always healthy.

Look, I see it like this, right, death is just a consequence of life, you know you die, but you don't know when.

And the choice that you have in that that you decide yourself yes or no. Sometimes I entered the room and the patient said Hi doc, let's just do it. They lie on the bed and ...Others first want to tell a story or a joke. Some want to have a coffee and a cigarette first smoke a few. The normal daily stuff

It is al so blanc...

But they are people who are ready for this step and I am there to help.

SPK_1

And you are there till the end

SPK_2

Yes I do the euthanasia. I give people their medicin, first they fall in a deep sleep, its just an anastatic, you know. They fall in a coma. Then they get a medicin what stops their hart from beating.

SPK_1

This is off course also a means of controlling life. You can end a life

SPK_2

Yes that true, that's control to. Yes

SPK_1

Do you have memory of scent of senses, colors for example

SPK_2

It is a very technical ritual, and very sincere and serious, It has to be done according to protocol.

I always look at the patient very well. The color of the patient, the sounds they make, this give me information about the process. How they breath, smell, what their color is.

If they gurgle, everybody hears, so I can explain.

SPK_1

So you smell the patient, the disease?
how does it smell?

SPK_2

How does death smell
Oddly enough, it's a sweet smell

fragment of transcript interview friend & colleague theatre technician

Sound of footsteps on the path

R yes, maybe that hospital period last year is the most important, eh, because I really felt a clear difference between the experience of, of the world, of me, I spent five weeks in the hospital and had no need at all for people to be there, but because of the isolation, you were alone in your room, then there will also be a kind of separation between, between the world you know and the world you live in.

E So it's as if your body or your mind actually, already tuned in that it was different, that you had a completely different state of being.

E yes

R Do you believe in reincarnation? Or afterlife? Or? how do you see that?

E Well no, not really, but eh, no, no... you?

R yes I do, that also has to do with my experiences. I once made a sailing trip from the Azores to Brest France, with a stopover at La Coruna Spain; 12 days of ocean and only ocean, what I experienced was that two different worlds emerged, the world you know at home and the world you are in at that moment.

E You were alone on the journey

R no, together with 2 others, we had boat of 10 meters, we worked in on-call shifts, I always had the shift from 12-4, so from 12-4 at night and from 12-4 during the day, so your day/night rhythm will be the same and then you enter into a kind of rhythm, 12 noon, 4 hours assisting your mates, then 4 hours support for the person who is then mate, 4 hours sleep, then 12 midnight being a mate again and then the same rhythm again and there too I had the same experience, the time it then takes, the rhythm, you no longer experience, that time is being passed, while you sit still just like in a hospital bed, there you sit on 2 square meters, you experience time very differently, it is not that long at all.

E no ok, I have two questions

I happened to read a piece yesterday about the experience of childhood, that time no longer really exists in your childhood, you play and your parents arrange everything, so the experience of time in your childhood is not chronological but in the moment. It is forever.

R yes, yes

E Is it comparable to that? Or eh, because you are an adult, so more aware of the time, have you had thoughts about that the world around you doesn't exist and that you live in the moment.

R it may have to do with eh frame in which you are, a sailboat, a hospital bed, as a child you are also in a frame, which you do not control, it is the life you live.....

DOMAINS & QUESTIONS

*daily
life*

*illness
moribund*

*daily
death*

As I said in the beginning, my artistic research evolves around time, the passing of time, transience, aging, the years gone by and the years ahead of us. The relation between past, present, future. The role that death, illness plays in our daily life.

I realized that this daily life is a part of death and vica versa, but I just have not paid enough attention to death and what it enfolds for people in daily life.

daily life

death of relatives as they grow old & sick, colleagues and friends that die. Meanwhile life goes on.

a dying rat in the morning on the street, a head of a duck besides the tram-rail in the city, the end of a rabbit's life in the garden.

being too late at one's death bed, simply because the taxi did not show on time.

dying at one's birthday

birthday cake

death & destruction on the news, in wars.

questions

what relation do I see in daily life with death, transience.

When does this occur.

How do people relate to death, are they afraid, why and when.

illness

illness that occurs in a body. disappearing of beauty of youth.

Cancer & TB, lungdiseases.

Wounds caused by illness.

The patient and the other, environment, people.

temporality of human life, and the stories of the dying, the moribundi

questions

What diseases are there, mapping diseases.

What is disease. What does it mean.

What are the metaphors of illness & death in society today.

What is the connection of illness with the space, surroundings.

What is the role of moribund in literature, how is it described in stories, halloween, horror, Frankenstein, dia de muerto, allerzielen

death

the last moments of experiencing time before you die. Research of the timeline of dying.

The rituals of burial, washing, shrouds

The colours of the body dying

funeral direction, undertaking business

the events of funeral, cremation, the farewell.

fear of death, survival instinct

Keeping death at distance or awareness of death – transience.

Questions

What happens in this timeframe of dying.

How is death present in daily life

What metaphors are there in daily life concerning death

What happens just before you die, do you resist, or are you at peace.

Spaces of dying

Cemetery, hospices, sanatoria & history

What maps can there be found

What is the role of mapping related to this topic

What is the relation of experiencing time (subjectively) and the space you are in when you are ill.

What is the relational aspect of object vs subject in the dynamics of transience.

What, where, when do you feel your own transience.



CONTEXT & POSITIONING

CULTURE (SOCIETY) & DEATH

ART(ISTS) & DEATH

THE AESTHETICS OF ILLNESS & DEATH

SPACES OF RECOVERY OR DYING, SANATORIA, HOSPITALS.

SPACES OF DYING, HOSPICES, FUNERALS, CEMETERIES

METAPHORS OF ILLNESS

METAPHORS OF THE MORIBUND



The artistic research is first and foremost at this point **a personal-fundamental**, a **fundamental-artistic** and a **philosophical inquiry**.

a personal-fundamental, I write this dating October, autumn of 2023, I am 52, the time before me, a not yet recorded space, a space which unmistakably grows smaller, the time behind me, a space permeated by pictures, experiences & memories, this space shrinks bigger. I feel impelled to act on time, to fight nostalgia, to not live of and in the past, but to embrace the end as it advances and slowly will surround me.

Note: Lot is a biblical woman figure, looked around and turned to stone because she dared to look back.

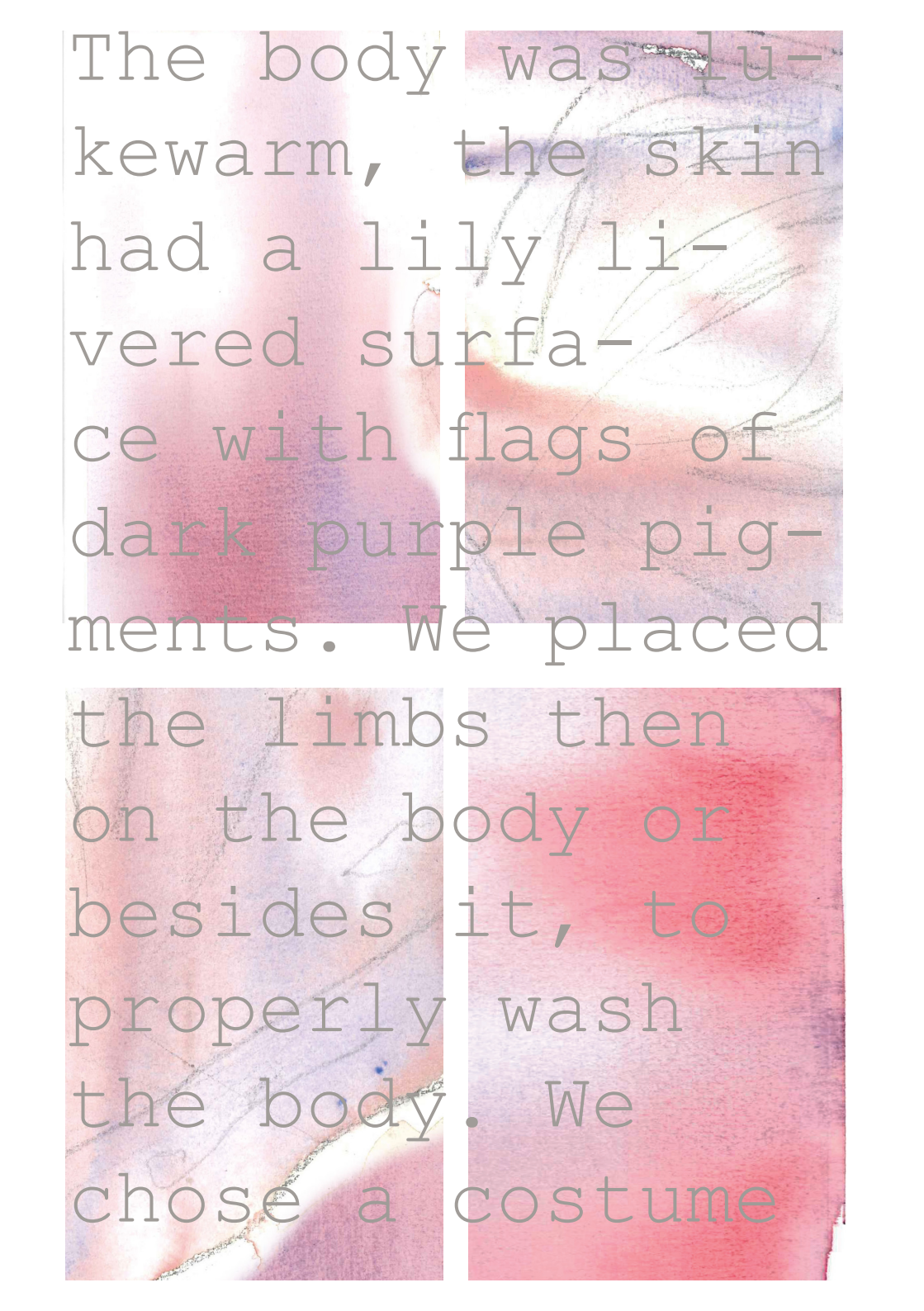
Looking back is a negative Looking forward is a positive
The general idea is that positivity helps you live longer and makes you more capable in dealing with stressful situations.

I used to teach in the context of mentoring 'the 7 habits' (Steven Covey). The second habit is 'begin with the end in mind'. We talked about questions like, can you picture your funeral, how do you want your funeral to look like, who do you want to be there. Where is it, what environment are you in. what happens there.

On this recent cremation ceremony, I talked about earlier, I drove home and had a talk with my husband and daughter about this. I realised this is maybe the most important event of your life but you are not present.

'Only then could you, after someone's death, read his life like a finished novel, like a book from which everything superfluous had been cut away and in which everything was connected to everything else'.

De sandwich A.F.Th. van der Heijden.



The body was lukewarm, the skin had a lily livered surface with flags of dark purple pigments. We placed

the limbs then on the body or besides it, to properly wash the body. We chose a costume

Fundamental artistically, how do I present myself in this research as an artist, what is my language, *how*, *why* and *what* do I present and for *whom*.

How do I reveal the three conditions of art (Dante the end of art) aboutness, embodiment, and presentation, what is the materialization of my thoughts.

I am developing new works, writings, paintings, maps & performative work.

Through interviewing I want to develop a (short) text from stories of moribund.

At one of the curated days at MiT in May, I rediscovered watercoloring, aquarel technique. Watercolors, the flowing of pigments, colours in one another, not knowing the exact outcome, the process can be directed by preparation of mixtures, but one does not know exactly how the liquidity will turn out on the surface (paper).

I used my recent experiences with the moribund, in creating aesthetically pleasing work. A watercolor is usually associated with flowers, landscape, it is a soft technique.

I used an controversial subject, death, and transformed this into something aesthetically pleasing.

Here again, as in my essay about provocative & pleasing art, the duality of the ugly versus the beautiful, arises.

_____ **I will research this and take this along in my trip towards a new practice. The process of this painting technique, the movement of the pigments what happens when I record it, edit it, project it on stage. I will play with scale and proportion**_____

I have started researching other visual artists in using transience or death in their work.

After visiting Anselm Kiefer exhibition in museum Voorlinden, I realized there are more techniques & materials that I can experiment with in terms of 'what the material & technique brings', the unexpected, the coincidental. The transience of the material itself, the exposure of the artwork to nature, the elements. The mixture of elements, the chemical process.

In Voorlinden I visited in hall 2 beautiful watercolors of Olafur Eliason studies that inspired me even more to continue

It was at Anne Wenzels exhibition Carte Blanche in the municipal museum of Schiedam, that my attention was drawn by the themes in her work, such as heroism and decay. She works with the contradictions of beauty versus ugliness.

'Carte Blanche makes us aware that the line between fighting against and fighting for is vague; that beauty can emerge from violence and disorder; that values, ideologies or systems that were once held in high esteem can collapse and decay.'

(...) with the same care with which I initially formed the work, I then look for the perfect moment between construction and deconstruction (...)

After reading 'prospects of perception' a book on her work I learned she made the work 'requiem of heroism' a work of many cubic meters, carried out in dark metal and black-red ceramic and overloaded with symbols appropriate to remembrance, death, reverence and mourning.

Anne Wenzel constructs & deconstructs and recalls images of heroism, the last moments of Pompei and Herculaneum as well as representations of important men in History.

Both artists use historical events, daily life and activism in their art, combined with greater themes of life such as death and decay.

note:

A requiem is a Catholic mass celebrated for a deceased person. It is also the designation for an associated piece of music.



Through talks with colleagues in my network I was advised to get in touch with Andrea Grevink, de dooddoener. (not an appropriate English translation available). Andrea is undertaker as well as artist. I am in the proces of contacing her to see how to learn form her stories of the moribund.

"I show that death is an important part of our lives through art. The stories that artists tell about life and death with their work are valuable. Art can answer questions about death, it can touch, comfort and confront"

Andrea Grevink, de dooddoener

I am on a regular basis reading more theoretical articles like Circles of Focus, an edition of Stroom 2016. This edition is a scientific approach of Babs Bakels work and artists Christine Borland en Brody Condon.

What I find very interesting is their practice-oriented research project in which they explore the possibilities of artistic research of the human body after death.

A philosophical inquiry

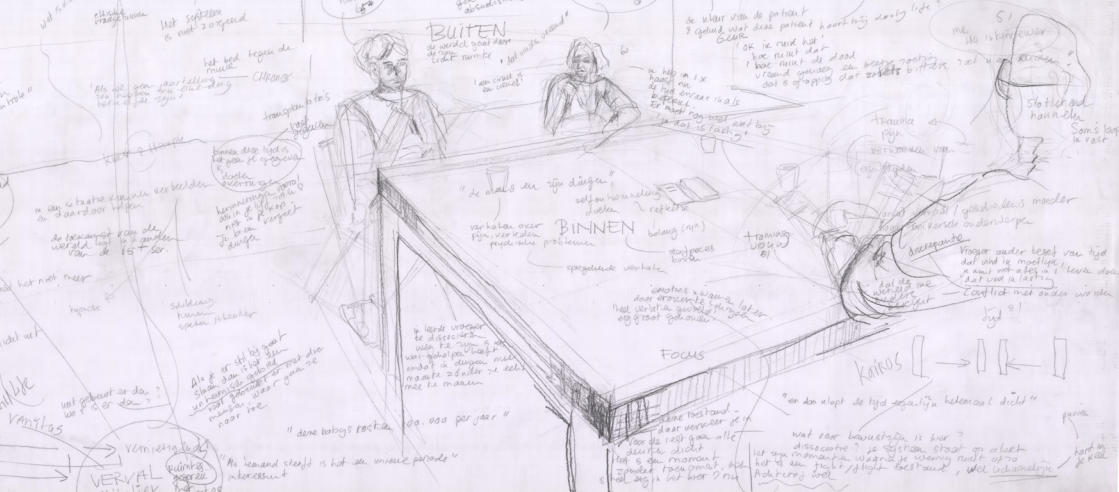
In the course implosion by Ruth Benschop at MiT*, I realized the richness of connecting the dots as well as seeing the gaps in the knowlegde that we have obtained in our lives, the perspectives we created through situated knowledge. There is so much that we don't know.

Following the thoughts on situated knowledge and facts that are constructed, reality that is constructed, this knowledge in my life that created my paradigms.

I feel now I want to map my knowledge, connecting dots and leaving gaps.

Structuralism, the movement in which knowledge of nature and human life and very much their relationships and objects that are defined by the set of relationships of which they are part of and not by the qualities possessed by them taken in isolation.

The research is also that of negotiating secularity, how do my experiences and knowledge relate to the world, how am I in the world, through my experiences and how is the world in me. The relationship between past, present and future.



positioning in literature

I am very slowly reading the magic mountain by Thomas Mann, an old publication (1975)

The term moribundity sticks with me, as well as this space of sick people, separated from the world, on a mountain, in between two world wars, in between life & death.

Susan Sontags illness as a metaphor explores the two diseases TB & cancer. Reading her essay showed me once more what a great author she is and she will be permanently on my list. The essay inspired me to look closely on what illness does in society, in communication, orally and in writings.

In The Hours, Michael Cunningham beautifully interweaves the history of three women. The similarities of their thoughts, situations and feelings of their daily life and the important part that death plays in their lives. The story shows daily life besides the death that occurs in daily life.

on my list

Proust Temps A la recherche du temps perdu

Personal note: _____

Cancer is a given in my life (any life?) Astma is a lung disease, I suffered severe astma when I was a child, I spent time in an oxygen tent in a hospital when I was young, I am looking for visual sources but I have not yet succeeded. I almost was sent to Davos, a sanatorium

Transience

something that doesn't last long or forever

A LIFETIME

SHORT OR LONG

MAYBE A YEAR

A WEEK

A DAY

AN HOUR

A MINUTE

A SECOND

A MOMENT

15-02
2022

It is non-permanent, subdue to decay, a snapshot, earthly, finite, ephemeral, fragile, vain, void, unstable, mortal, insecure, weak.

PROJECT

Now different paths in research coincide. How my disease & death entered my research and how disease & death of loved ones entered.

How do I deal with death and disease. Is it because I love life so much, daily life that I soak it in my way of relating to death & disease which will be inevitably part of my life more as my life progresses.

Is it the realization confronted with death, when is it my turn? Will I get ill. Will I concede in death, or will I put up a fight. What can I do with survival instinct.

I want to develop a short performative work (or an exhibition of performative work, theatrical installation) based on the topic Moribund.

The work is about visualizing transience & death in a performative artwork by showing a relation between daily life & transience using various media. Experimenting with video & 4D in a performance and in sharing through social media. Playing with past present & future.

The 4D elements can consist of recording and of painting (water coloring) comfort beauty aesthetics

And accidental and unexpected character of this technique creating atmospheres .

Doing so I want to develop an oeuvre as an artist.

I want to set up a projectteam of co-creators, my role will be the one of director & scenographer, in addition to that I am looking for a co-director, dramaturg, possibly actors.

I am thinking of a theatre studio, in which I can control the elements BUT, a controlled space in an uncontrolled one seems interesting to me as well (temporary studio/tent in landscape)

I want to cooperate with theatre school Rotterdam & possible other partner in Rotterdam.

PROJECT TRACKS

PERFORMATIVE WORK

WATER COLORS
PAINTINGS

VIDEOS
PROJECTION
4D

EVENT
MY FUNERAL

PARTY

COLLABORATIVE WEEK

POSSIBLE TITLES

DOODGEWOON

REQUIEM OF DAILY LIFE

A MORTAL SOUL (STERVELING)

MORIBUNDITY

DIA DE MUERTO
HALLOWEEN
ALLERZIELEN
NOV. 2nd

EXHIBITION SPACE
LIBRARY
MEETINGPOINT



In the scenography of the performative work and project I want to work with

- Video projection
- layering
- the foreground
- the background
- In between
- Different layers of space and different layers of time
- Time visualized in lighting (seasons, days)

Idea

_____ a project that happens in one week, the week of halloween & dia de Muerto.

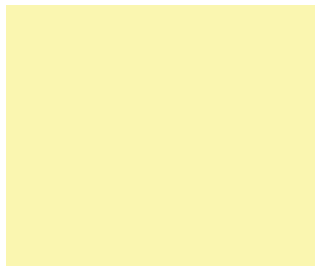
This project is a festivity in which death is celebrated as a part of life.

I will collaborate with the theatreschool Rotterdam and the students .

I see the following possibilities, a parade of puppets & vaandels, people dressed up in characters of beloved ones that have passed. holding pictures, remembering.

There will be a play

an exhibition a parade a moviescreening. a halloweenparty.



METHODOLOGY

Interviewing

For connecting to people, finding stories and documenting them

Documenting in photo portrait and audio recording.

Interview practices, attuning to; I will experiment with various forms of interviewing

For example, drawing each others portraits

I will work with material (stories) of people who are terminally ill or not ill but dying and with resources of medical institutes, sources, practitioners.

Like funeral companies, doctors.

watercolor paintings, portraits and or atmospheres

documenting **video photo**

experimenting with value in performative way, For example, making a video of my working and implementing this in a performance of exhibition.

Recording works & projections

Mapping as a tool for creating & structuring

mapping the stories of people who are (terminally) ill

mapping as a means of fighting temporality.

PR MARKETING

Setting up a social medium like Instagram or tumblr for sharing, deciding on a name for my new work (doodgewoon)

Research funding for further research
Apply for funding creatieve industrie
 de nieuwe gevers
 stichting volkskracht

Crowdfunding

TEAM

Critical friends

Alexander de Vree
Saskia Meulendijks, studio LaMeul
Nadia van Vuuren, A.R.T
Anne Karin ten Bosch scenograaf & projectdeveloper

Coaches MiT

Bart van den Eynde
Anne de Loos
Ulrike Scholtes

Preferable consultants (still to be determined)

Alet Klarenbeek ondernemer UP
Coach on content & feasibility organizational & financial.
Coach in writing, storytelling, dramaturgy

Possible collaborators

Andrea Grevink undertaker & artist de doodoener
Rick Oversluizen undertaker
the Theatreschool Rotterdam
Time Window Rotterdam
Hipsick





SOURCES & LITERATURE

Visual artists

Marlene Dumas
Sara Kolster
Christine Borland & Corly Condon
Babs Bakel
Anne Wenzel
Olafur Eliason
Andrea Grevink, de doodoener

philosophers

Michel Foucault
Bruno Latour
George Perec

Literature

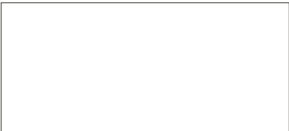
The magic mountain	Thomas Mann
The Hours	Michael Cunningham
Essays of the 1960s & 1970s	Susan Sontag
Our grateful dead	Vinciane Despret
Joep van Aert	Kutkanker
Stroom	Circles of focus the fall experiment
Placing death and dying	Annelieke Driessen, ERica Borgstrom, Simon Cohn
Nick Cave	And the ass saw the angel

Theatre

Showmeister	Oostpool
Funeral excstasy	Hipsick
Valentine Kempink	scenographer

Music

(this is still to be determined)
Nick Cave



LIST OF IMAGES

- *drawing by Esther Viersen during artistic research practice @Mit*
- *digital photocollage daily life*
- *(dropbox) archive research*
- *map of interview walk april 2023 near Utrecht with Ramon Snel, mapped may 2023 Rotterdam*
- *map of interview Ank Standaar*
- *images of Chronos, Kairos, Eon; www.gridineducation.com, kairos detail fresco palazzo Sacchetti Rome*
- *Sota state of the arts presentation MiT toneelacademy Maastricht 2023*
- *studies in watercolor_colors of death & moribund #wounds #red #purple#soft yellow*
- *Olafur Eliason watercolors, museum Voorlinde*
- *Esther Viersen, studies with watercolors*
- *Anne Wentzel, fuck the dictator, Stedelijk museum Schiedam*
- *map of interview Greet Mertens & husband retired GP mapped may 2023 Rotterdam*
- *drawing of father dying from memory.*
- *screenshot from notebook*
- *drawing by unknown artist on Rotterdam CS 1995 for 1,0 Dutch gulden*

TIMELINE

My goal is to create a project in november 2024 and a follow up in february 2025, finish my artistic research before the end of March 2025.

Someone once told me a timeline is a dynamic document. I like to refer to this comforting quote without denying the responsibility to act.



ESTA 22-8



Handwritten scribbles and faint text on the right side of the page, including what appears to be the word "THE" and other illegible marks.