

*The Artist
As Educator*

Creave Studio
Seecum Cheung
Priscila Fernandes

The Artist As Educator, 2021
220 x 280mm, 144p.

In commission of
Boijmans Education

The project 'The Artist as Educator' was initiated by Yoen Meessen (Head of Education) and developed in collaboration with Lisa Heinis (Curator of Education) and Birgit van Beek (Coördinator Boijmans Hillevliet).

Het project 'The Artist as Educator' is geïnitieerd door Yoen Meessen (hoofd educatie) en verder uitgewerkt in samenwerking met Lisa Heinis (conservator educatie) en Birgit van Beek (Coördinator Boijmans Hillevliet)

Artists/ Kunstenaars

**Creave Studio (Romy Zhang
& Roberto Romello)
Seecum Cheung
Priscila Fernandes
Studio Janne Beldman
Josien Verwoerd
Guido Cuppens**

Designer/ Ontwerper
Translator/ Vertaler
Exhibition design /
Tentoonstellingsontwerp
Boijmans Hillevliet

2021 Museum Boijmans Van Beuningen, Rotterdam



Boijmans Hillevliet

FONDS 21



Stichting Saphir



*The Artist
As Educator*

Lisa Heinis

The practices of making, studying, and teaching art have inextricably intertwined histories. Art schools and art education programmes have always heavily relied on the practical knowledge of artists. Historically, a system of apprenticeships, guilds, and writings, such as Giorgio Vasari's *Vite* (1550) and the *Schilder-boeck* by Karel Van Mander (1604), precedes our contemporary art educational programmes in Europe. But outside of the European context, too, the influence of artists studying with various people in various places is undeniable when looking at any historic or contemporary art collection. It is therefore not surprising that the idea of *education*—and more abstractly, the tenets of *learning*—has in turn inspired artistic (and often critical) practices itself.

An iconic example of this concept is the work of Joseph Beuys. In his oeuvre, the line between where his work as a teacher ends and his practice as an artist begins is often hard to define. His famous quote from 1969 illustrates this perfectly: "To be a teacher is my greatest work of art". For Beuys, the focus is not necessarily the transference of knowledge or skills, but the simultaneous exploration of the boundaries and possibilities of art and education. The subject of critical, artist-led pedagogy has been discussed at length in many texts and publications.

Here, the goal is not to further this theoretical discourse as such, but to explore the *practice* of collaboration in three projects set up by artists. The core proposition of 'The Artist as Educator' is to contextualise the educational process as an art practice. What implications do we face when an art practice is in and of itself educational? This project includes three artists: British filmmaker Seecum Cheung, Rotterdam based collective Creave Studio (Roberto Romello and Romy Zhang) and Portuguese artist Priscila Fernandes.

This programme of commissioned works, titled 'The Artist as Educator', was initiated by Boijmans at a moment of self-reflection in 2021. The museum had been closed for renovations since May 2019, and Depot Boijmans Van Beuningen was set to open in the Fall of 2021. To bridge this nearly three-year gap 'between buildings,' many programmes were organised in and around the city of Rotterdam. At this time, Boijmans Hillevliet

(Eng)

Historisch gezien is het maken, bestuderen en onderwijzen van kunst onlosmakelijk met elkaar verbonden. Kunstacademies en kunstzinnig onderwijs zijn altijd afhankelijk geweest van de praktische kennis van kunstenaars zelf. Aan het moderne kunstonderwijs in Europa ligt een historisch systeem van leermeesters, gilden en teksten ten grondslag, bijvoorbeeld Giorgio Vasari's *Vite* (1550), of het *Schilder-boeck* van Karel van Mander (1604). Maar ook buiten de Europese context valt de invloed van kunstenaars die studeerden met verschillende mensen op verschillende plekken niet te ontkennen, in welke historische of hedendaagse kunstcollectie dan ook. Het is dan ook geen verrassing dat het idee van *educatie* en de principes van het *leren* op zich vaak de inspiratie vormden voor kunstzinnige (en vaak kritische) uitingen.

Een iconisch voorbeeld van dit concept is het werk van Joseph Beuys. In zijn oeuvre is het vaak moeilijk de grens te trekken tussen waar zijn werk als leermeester eindigt, en zijn werk als kunstenaar begint. Zijn beroemde uitspraak uit 1969 vat dit perfect samen: "To be a teacher is my greatest work of art". Voor Beuys staat niet per se de overdracht van kennis of vaardigheden centraal, maar het gelijktijdig aftasten van de grenzen en mogelijkheden van kunst en onderwijs.

Kritische, door kunstenaars geleide pedagogiek is al uitgebreid behandeld in veel teksten en publicaties. Het idee is hier niet om dit theoretische discours als zodanig voort te zetten, maar om de praktijk van samenwerkingen en kruisbestuivingen te verkennen in de projecten van drie kunstenaars. Het project getiteld 'The Artist as Educator' draait om educatie ook te contextualiseren als een kunstvorm. Welke gevolgen komen we onder ogen als de beoefening van kunst op zichzelf educatief is? In dit project zijn drie kunstenaars opgenomen: de Britse filmmaker Seecum Cheung, het Rotterdamse collectief Creave Studio (Roberto Romello en Romy Zhang) en de Portugese kunstenaar Priscila Fernandes.

Dit programma is geïnitieerd door Boijmans op een moment van zelfreflectie in 2021. Het museum is gesloten voor renovatie sinds mei 2019, en Depot Boijmans zou geopend worden in het najaar van 2021. Om deze bijna drie jaar durende kloof 'tussen gebouwen' te overbruggen zijn in en rond Rotterdam vele verschillende programma's georganiseerd. Op dat moment opende ook Boijmans Hillevliet haar deuren in Rotterdam-Zuid, als een plek voor

(Ned)

opened its doors in the south of Rotterdam, as a place for collaboration with artists, students, and the community in general. Without an actual museum with exhibitions, the question of museum education became a hot topic. What does museum education even look like in a place where the collection isn't present?

As a team, we were not interested in forming one definitive answer to this question, and the choice was made to collaborate with many different people in various projects that would allow us to explore the possibilities of learning with/as art together. One such programme became 'The Artist as Educator', in collaboration with Cheung, Creave Studio and Fernandes. Each of them was asked to initiate an educational project by means of an artistic practice. This publication not only describes their projects, but also explores the process of artistic work as education from the artists' own perspectives.

In *Working in Progress* (2021), *Seecum Cheung* explores the medium of photography and film from a position of learning. In collaboration with Fabienne Hendriks, Cheung created a programme for young artists to learn professional documentary audio and video techniques and capture the lives of five shopkeepers at the Beijerlandse laan, a street in Rotterdam-South. This shopping street is a site dedicated for gentrification, which directly affects the people who live and work in this part of the city. Working as one multidisciplinary team, the goal was to simultaneously learn from one another and capture a part of life in Rotterdam-South. During a two-month process, perspectives, ideas, techniques, and art works were discussed to learn from one another and to inform the final audio-visual images.

Seecum Cheung is a filmmaker and teacher at the Willem de Kooning Academy in Rotterdam. Her films include 'Interview with Lennart' (2016), 'The Dutch Window' (2017), and 'Inequalities of BAME Patients Cancer Care Study,' NHS England (2018—19). A recent project called 'Eviction in Shenzhen' (2019—ongoing), revolves around the changes in Hubei, Shenzhen, the city where her father was born.

samenwerking met kunstenaars, studenten en de gemeenschap in het algemeen. Zonder een daadwerkelijk Boijmans museum met tentoonstellingen werd de kwestie van museumeducatie een *hot topic*. Hoe ziet museumeducatie er uit, op een plaats zonder collectiestukken?

Als team waren we niet geïnteresseerd in het vormen van één definitief antwoord op deze vraag. Er is gekozen om met veel verschillende mensen samen te werken in verschillende programma's, die ons in staat stellen om samen de mogelijkheden van leren met/ als kunst te verkennen. Eén van deze programma's werd 'The Artist as Educator', in samenwerking met Cheung, Creave Studio en Fernandes. Elk van hen is gevraagd om samen met het museum een artistiek maakproces op te zetten dat direct fungeert als leerproject. Deze publicatie beschrijft niet alleen hun projecten, maar verkent ook het proces van artistiek werk als educatie vanuit het perspectief van de kunstenaars zelf.

In *Working in progress* (2021) onderzoekt *Seecum Cheung* het medium van fotografie en film vanuit een lerende positie. In samenwerking met Fabienne Hendriks zette zij een trainingsprogramma op voor jonge kunstenaars, om meer te leren over professionele audio- en videotekniken voor het maken van documentaires. Daarmee werd het leven van vijf winkeleigenaren aan de Beijerlandse laan in Rotterdam-Zuid geportretteerd. Deze winkelstraat is toegewezen als gebied voor gentrificatie, wat rechtstreeks een invloed heeft op de mensen die in dit deel van de stad wonen en werken. Het doel van *Working in progress* was om als één multidisciplinair team een deel van het leven in Rotterdam-Zuid vast te leggen en tegelijkertijd van elkaar te leren. Gedurende twee maanden werden perspectieven, ideeën, technieken en kunstwerken samen besproken om de uiteindelijke audiovisuele beelden te informeren, en om elkaar te onderwijzen.

Seecum Cheung is filmmaker and docent aan de Willem de Kooning Academie in Rotterdam. Zij maakte onder meer de films 'Interview with Lennart' (2016), 'The Dutch Window' (2017) en 'Inequalities of BAME patients cancer care study, NHS England' (2018—19). Een recent project

In the framework of 'The Artist as Educator', *Creave Studio* (Roberto Romello and Romy Zhang) initiated a mapping of how 'study' takes place in non-institutionalized contexts. Not at a school or in a museum, but around the kitchen table or near a local basketball court, for example. Teaming up with three artists, seven resident-creators, and the people within their environment, they explored different locations in Rotterdam-South. Their conversations are captured in *Sotoe*, an audio-visual text. *Sotoe* will be shown within the neighbourhood as well as at Boijmans Hillevliet.

Creave Studio is a production studio for artistic and collaborative research run by Roberto Romello and Romy Zhang. They focus on societal and political topics within the urban context of Rotterdam. This Fall, Creave Studio hosted a release of their second paper, 'Children of Immigrants' (2021) at Mono Rotterdam. Furthermore, Creave Studio produces work for Concrete Blossom, The Niteshop, and others.

Priscila Fernandes traces parallel narratives in an alternative Boijmans collection guide. In *Idleness' Owl*, she places herself in the mind of the artist, the artwork, the person, or the place depicted in an artwork. By imagining the inner and (somewhat) fictional lives of the artworks and their makers, she invites the audience to do the same. In her 2014 publication *The Book of Aesthetic Education of the Modern School (a.k.a ¿Y EL ARTE?)* she imagined what would have been the art education programme of La Escuela Moderna (Barcelona 1901—1909). For 'The Artist as Educator', Fernandes is extending this approach by including associative connections in order to find different narratives in relation to the museum collection.

Priscila Fernandes is a Portuguese artist based in Rotterdam. Together with Edward Clydesdale Thomson, she is the Head of Department of BEAR (Base for Experiment Art and Research), the BA Fine Arts programme at ArtEZ University of the Arts, Arnhem.

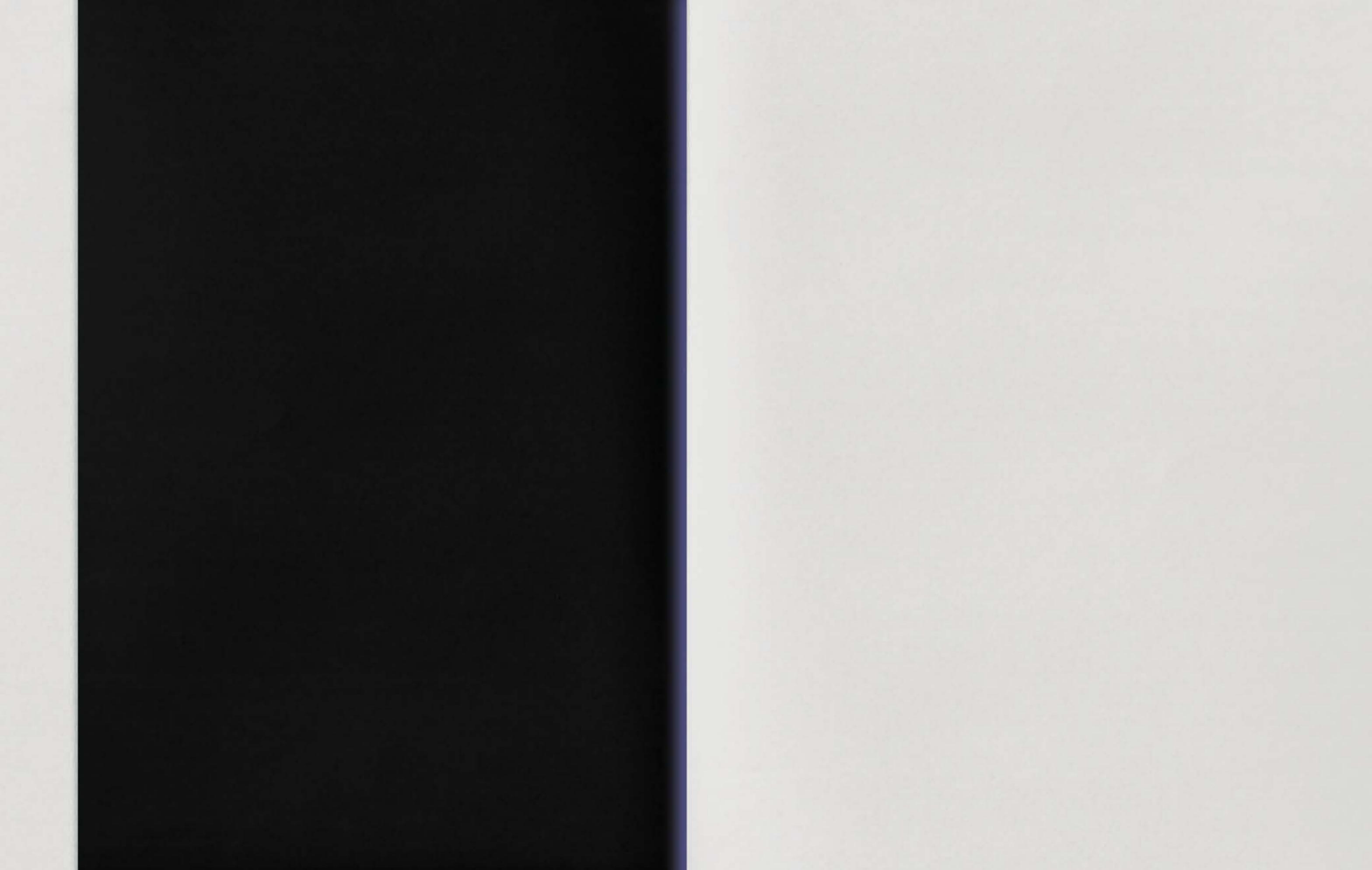
genaamd 'Eviction in Shenzhen' (2019—heden), draait om de veranderingen in Hubei in Shenzhen, de stad waar haar vader geboren is.

In het kader van 'The Artist as Educator' begon *Creave Studio* (Roberto Romello en Romy Zhang) met het in kaart brengen van hoe leren plaatsvindt in niet-geïstitutionaliseerde contexten. Niet op school of in een museum, maar bijvoorbeeld rond de keukentafel of bij het plaatselijke basketbalveldje. Samen met drie kunstenaars, zeven *creators in residence* en de mensen in hun omgeving gingen ze op onderzoek uit op verschillende locaties in Rotterdam-Zuid. De gesprekken worden vastgelegd in *Sotoe*, een audio-visuele tekst dat zowel in de wijk als bij Boijmans Hillevliet te zien zal zijn.

Creave Studio, gerund door Roberto Romello en Romy Zhang, is een productiestudio voor artistiek en collaboratief onderzoek. Ze richten zich op maatschappelijke en politieke onderwerpen binnen de stedelijke context van Rotterdam. Dit najaar organiseerde Creave Studio de uitgave van hun tweede paper, 'Children of immigrants' (2021), in Mono Rotterdam. Verder produceert Creave Studio werk voor onder meer Concrete Blossom en The Niteshop.

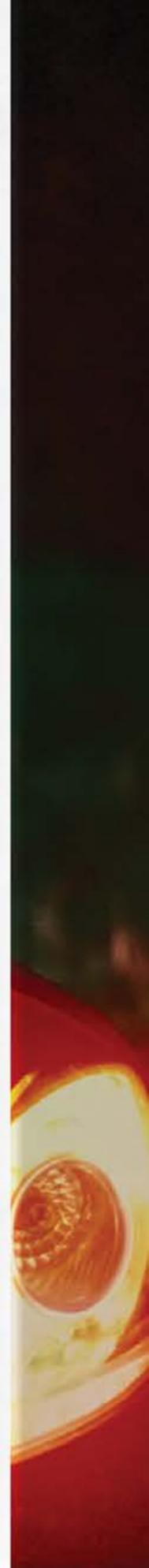
Priscila Fernandes gaat op zoek naar parallelle verhalen in een alternatieve collectiegids voor Boijmans. In *Idleness' Owl* plaatst ze zichzelf in de geest van de kunstenaar, het kunstwerk, of de persoon of plek die in een kunstwerk wordt afgebeeld. Door zich het innerlijke (en enigszins fictieve) leven van de kunstwerken en hun makers voor te stellen, nodigt ze het publiek uit hetzelfde te doen. In 2014 stelde ze zich al voor hoe het kunsteducatieprogramma van La Escuela Moderna (Barcelona 1901—1909) eruit heeft moeten zien, in *The book of aesthetic education of the Modern School* (ook bekend als ¿Y EL ARTE?). Voor 'The Artist as Educator' breidt Fernandes deze benadering uit met associatieve links, om zo verschillende verhalen te ontdekken die betrekking hebben tot de museumcollectie.

Priscila Fernandes is een Portugese kunstenaar gevestigd in Rotterdam. Samen met Edward Clydesdale Thomson is zij afdelingshoofd van BEAR (Base for Experiment Art and Research), de Bachelor Fine Art van ArtEZ Hogeschool voor de Kunsten in Arnhem.



Sotoe

Creave Studio



'Sotoe' is an audio-visual text made by and about those who know Rotterdam-South best: its inhabitants. It aims to map, make visible and peel off the layers of the lived experiences within the multicultural working-class neighbourhoods.

People tend to think about 'studying' as something done in institutional settings, such as a school or a museum. Everything occurring outside those walls is often not held in the same regard. Creave Studio suggests that study is in fact limited within those institutional boundaries, and more likely to take place outside of them. 'Sotoe' explores the concept of study as a practice of getting together and determining what needs to be learned with others. The focus, then, is on spending time with each other, and learning in an environment disconnected from earning credits or the notion of completion.

Several 'Sotoe reflection sessions' were set up to investigate the idea of study. Three visual artists and seven resident-artists from different Rotterdam-South neighbourhoods were invited for each session to map their lived study experiences: Edwin 'Edje', Gabriel, George, Gina, Megan, Nathan, Kimberly, Roland, Sarah and Zouhair.

Collective observations showed that learning does not only happen during

specific activities, but takes place even more so during the in-between times, right before and after. The practice of 'study' can take place everywhere: in a car, while driving or in a parking place. When sitting on, next to, or behind a park bench, in the company of sunflower seeds. It happens right before, during, and after a game of football on an imagined football field. While listening to Hip Hop tracks in our rooms, making sense of the lyrics with our siblings. At the snack bar, coffeeshop, night shop – as well as during our walks there. And study most definitely happens around the kitchen table, while preparing a meal, eating, or doing the dishes.

By taking a step back, and considering the project from a wider perspective, the omnipresence of 'study' becomes visible. We were learning before, after and between documenting the sessions, as our conversations did not end when the cameras stopped filming. Study occurred while travelling to the different parts of Rotterdam-South together, and even continued when we got home and further discussed our day with friends and family.

Recurring themes of 'Sotoe' encompass how, why, and what is being studied in multicultural and working-class neighbourhoods. Knowledges were shared to identify how Rotterdam-South neighbourhoods are the spatial manifestation of economic and ethnic inequality. We discussed the fast-paced society, gentrification, displacement, trauma, emptiness, not-having, and the lack of economic capital. But also the abundance of cultural capital, knowing each other, having each other, and (community) love.

'Sotoe' was initiated to make visible, to give a voice to and to empower the residents of Rotterdam-South. It is, however, not enough to merely point something out. This text is a starting point to further share knowledges, as study is something disconnected from credit or the notion of completion.

A selection of video stills from 'Sotoe' are included in this publication. Some of the images are 'point cloud scans' (which are a set of data points in a space to create a

3D image) of the interviewed inhabitants of Rotterdam-South at one of the locations their practice of study takes/had taken place.

Point cloud scans were made as an additional visualisation to centralise the inhabitants at a location of study. Additionally, the deconstructed visual language symbolises the emptiness/demolition present in multicultural working-class neighbourhoods, as well as the notion of movement. Regardless of power structures, we (collectively) have the agency to (re)imagine our own futures.

This project was directly inspired by the practice of Concrete Blossom, a Rotterdam based design collective and publishing house.

written by Creave Studio

[@creave.studio](https://www.instagram.com/creave.studio)

[@kimberlydiasv](https://www.instagram.com/kimberlydiasv)

[@roberto.romello](https://www.instagram.com/roberto.romello)

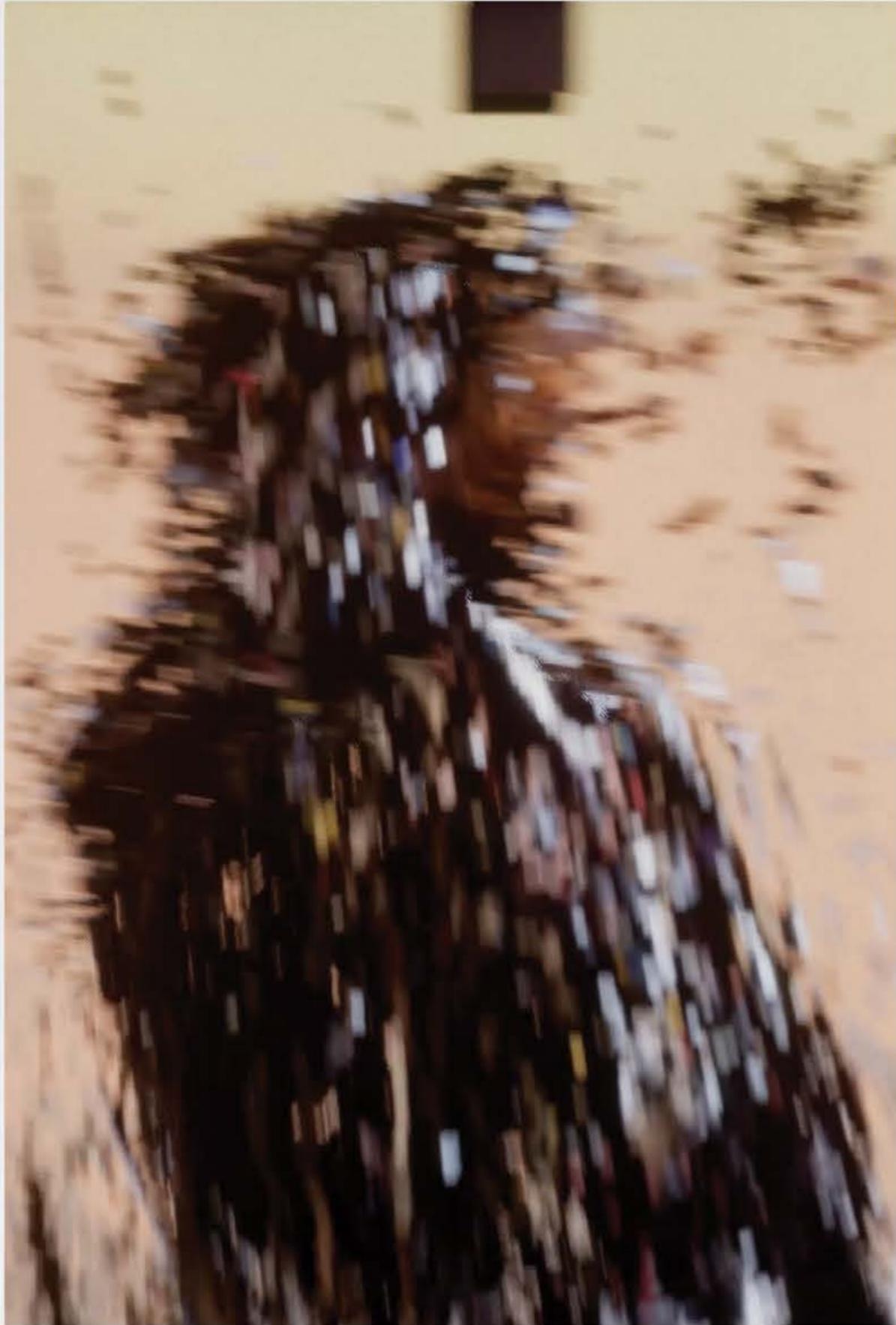
[@gabrieljfreitas](https://www.instagram.com/gabrieljfreitas)

[@wedontca.re](https://www.instagram.com/wedontca.re)

[@romyzhang](https://www.instagram.com/romyzhang)

Edwin, 'Edje'





Point cloud scans
EDWIN 'EDJE'
Point cloud scans

Gina

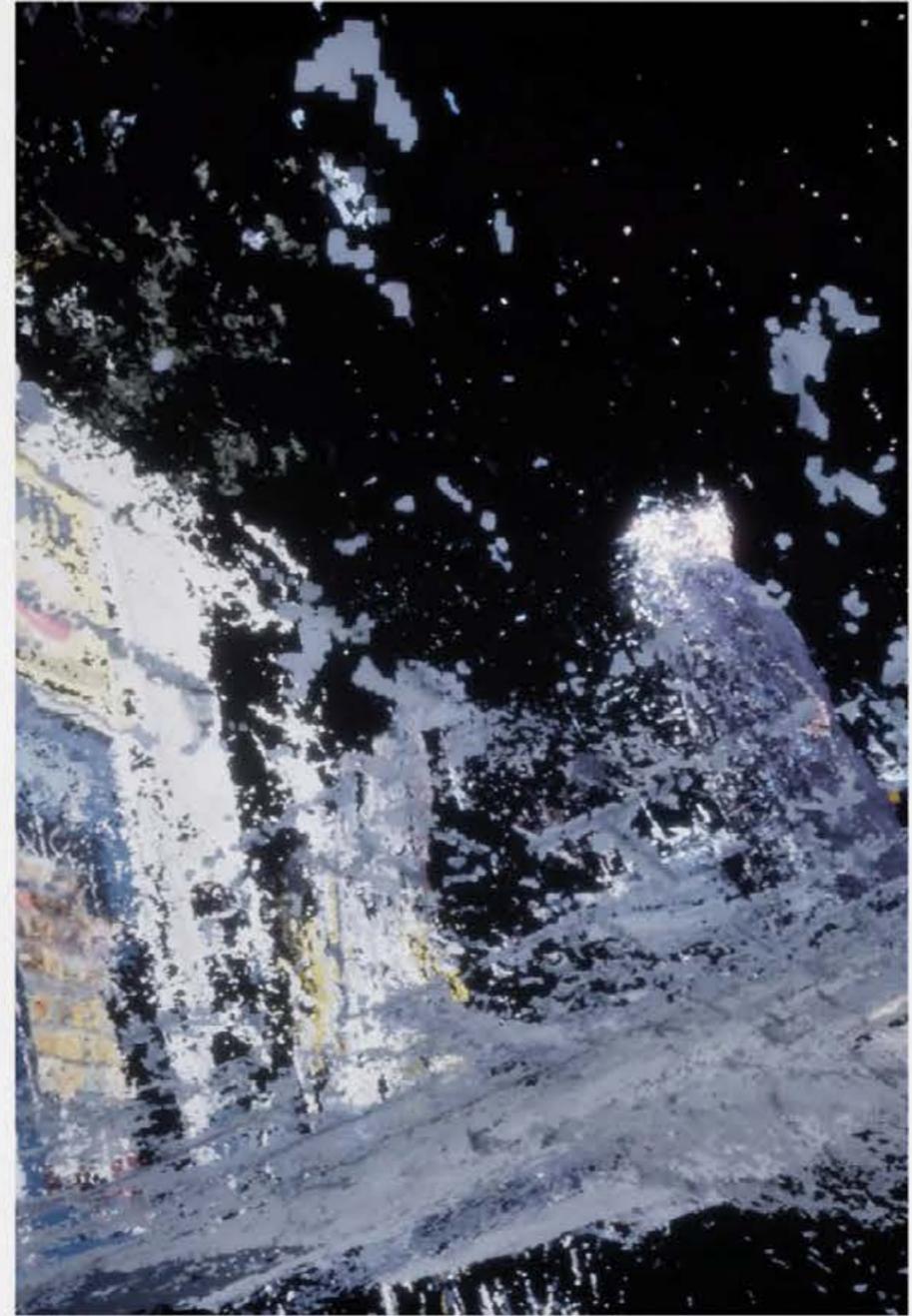
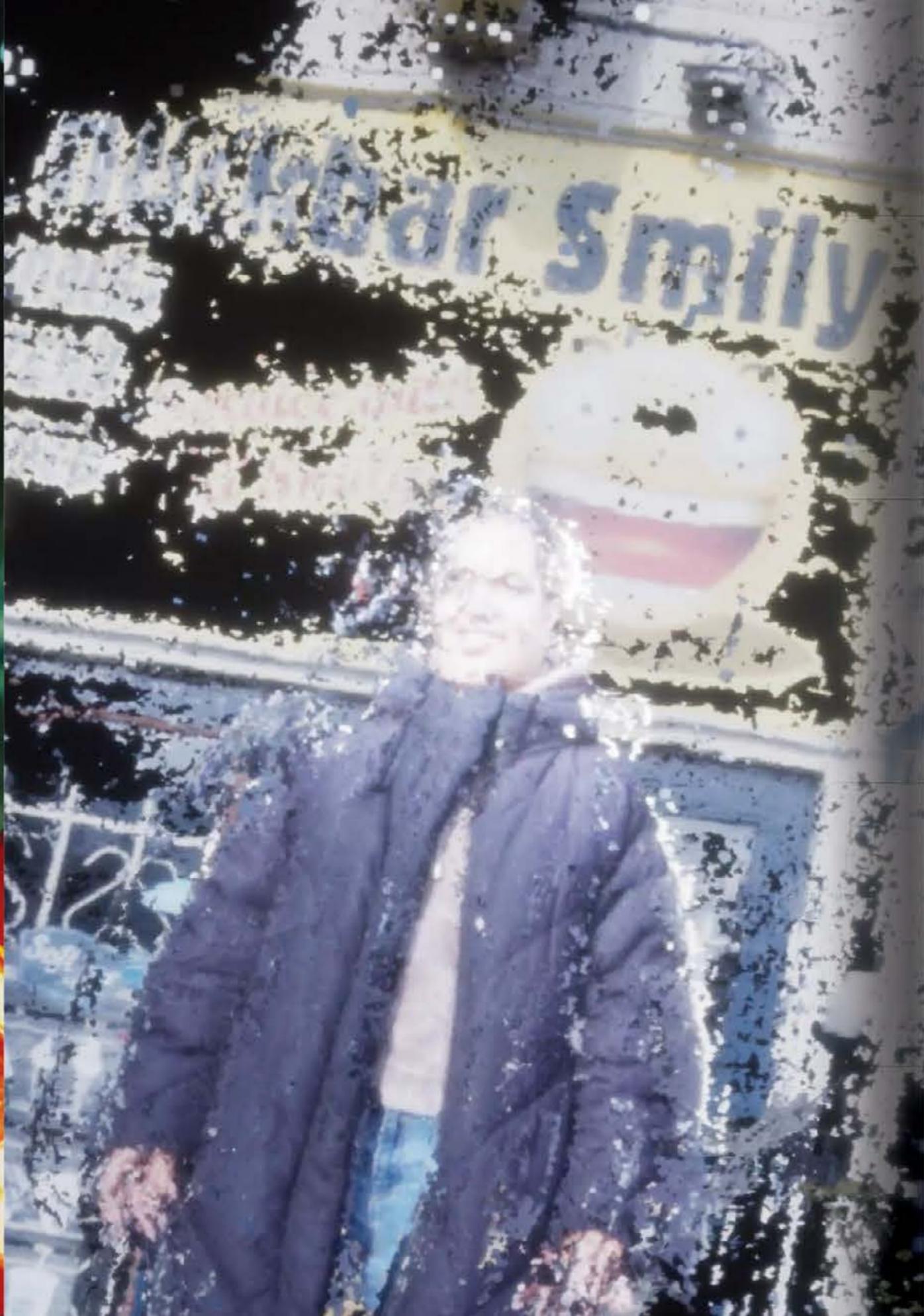




GINA
Point cloud scans

Megan





Point cloud scans
MEGAN
Point cloud scans



Nathan



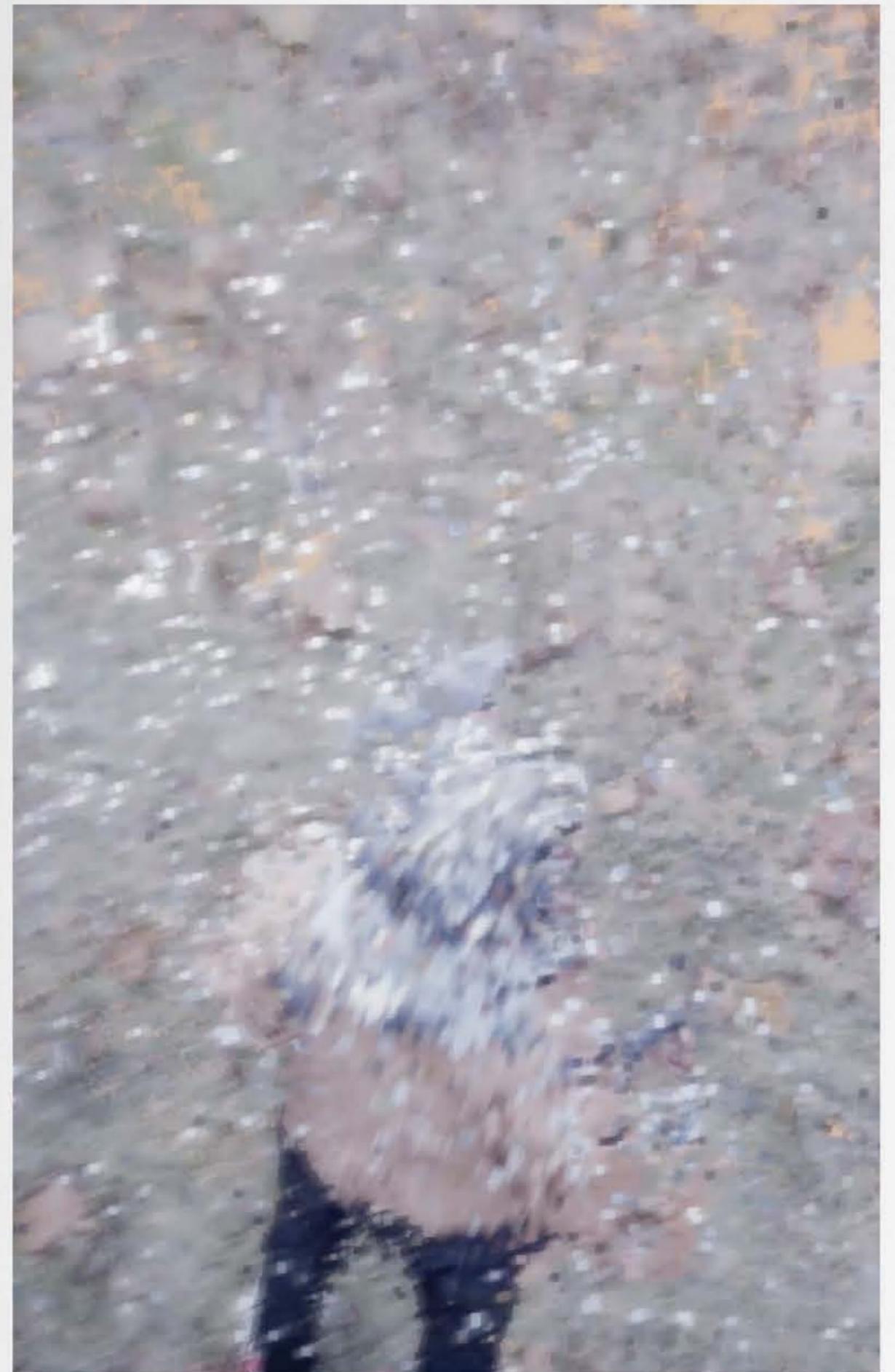
Point cloud scans
NATHAN
Point cloud scans



Roland



ROLAND
Point cloud scans



Sarah





Zouhair





Point cloud scans
ZOUHAIR
Point cloud scans



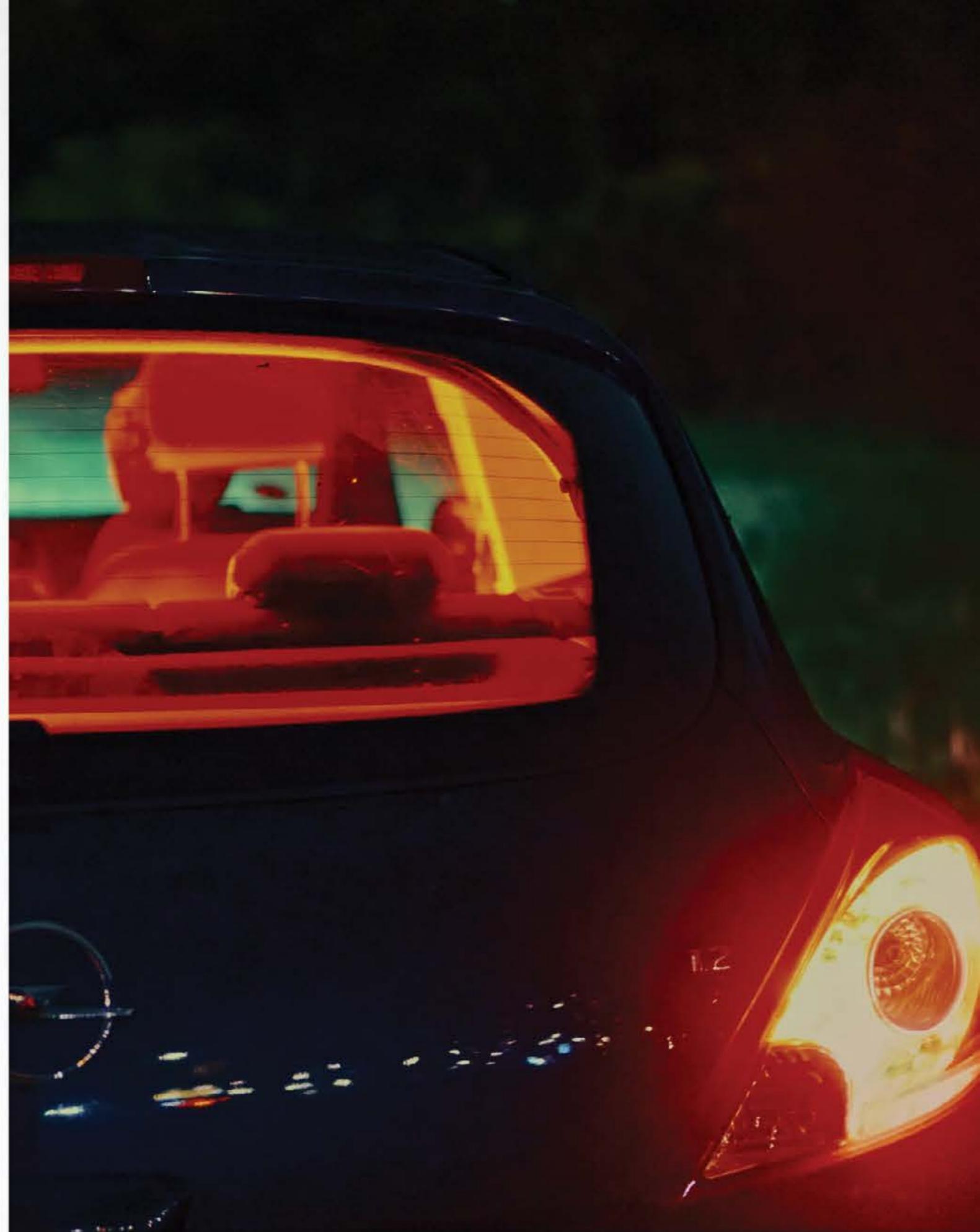


Process Pictures





Edwin 'Edje',
Gabriel Freitas,
George, Gina,
Megan, Nathan,
Kimberly Dias,
Roland, Sarah,
Zouhair, *Romy*
Zhang & Roberto
Romello



*Working
in Progress*

Seecum Cheung

'Working in Progress' was set up to think through the ways in which one might come to document a street and its residents through technical (film and photography) visual arts (conceptual) and testimonial based means. These three perspectives were explored during a workshop in Boijmans Hillevliet on the 18th—22nd October 2021 where conceptual, audio and visual techniques were shared as part of a collective learning moment. A small group of recent graduates from MA programmes within the Netherlands were invited to attend x5 full day workshops, to learn new skills in audio visual documentary techniques for the eventual development of a photographic and audio portrait of the shopkeepers in Beijerlandse laan, Rotterdam-South.

The purpose for this workshop was two-fold. One, was to learn about the lives of the shopkeepers who live/work in one of the fastest gentrifying shopping areas in Rotterdam city. In exchange for their conversation and time we would offer them a printed portrait, a USB with their complete audio, video or photography files, gifts and support in return for their time. The second was to further train young artists who had some existing experience or interest with audio and/or video interview recording techniques. Through professional guidance they were guided through ways to work with a selection of modern camera bodies, cinema and vintage lenses, set lighting, and audio recording equipment (see credits for detailed itinerary). Provided alongside this was philosophical sound exercises, cinema screenings, collective lunches, and further audio editing classes (September 2021—February 2022).

9 pre-selected artworks were shared as resources for the shopkeepers and participating artists to think through the potential form of a portrait. This included selected works from the painter *Rachel Ruysch 'Still Life with Flowers' (1698)* and filmmaker *Bert Haanstra's 'Glas' (1958)* (both in the Museum Boijmans van Beuningen collection) and filmmaker *Agnes Varda's 'Daguerrotypes' (1975)*. Such works served as a starting point for the shopkeepers to think through the composition of their portrait. Additionally, the works served also as a reference to further develop their initial ideas. From here, we produced product photos alongside store photographs, solo, team and family portraits which would be shared publicly or privately (for family only).

The shopkeepers invited include Reshma from Bambino Gift Boetiek (1998), a baby gift and special events attire boutique which has traded for 23 years on the Beijerlandse laan). Rita, reggae singer and owner of Royal Roots Corner

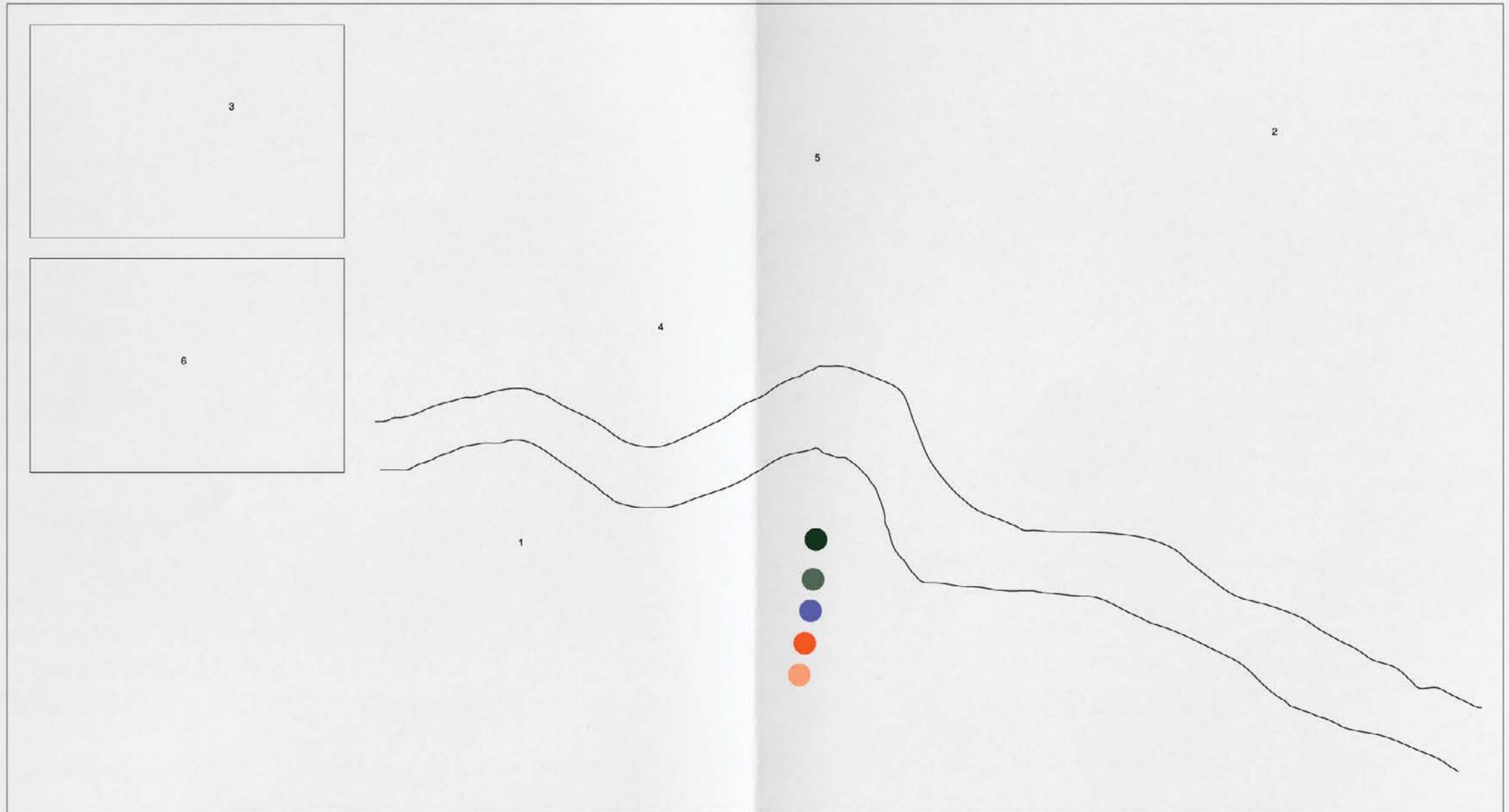
and her team, who sell African traditional and urban fashion, natural products, fresh homemade vegan food and coffee, household items, culturally specific books and more with all profits going to support her mothers charity *One Love* in Kenya. Jurick, of Cakes by Kee who told us about the story of Kee – the founder of the bakery, a young self-taught Curaçao-Surimanese man whose cakes have become so popular that bookings have to be taken months in advance due to the store's popularity. Adnan, the Turkish-Dutch entrepreneur whose beautifully hand-painted store Aytac Noten & Delicatessen is named in memory after his brother, from which he sells nuts, fresh Turkish delight, chocolates and Turkish coffee in beautifully crafted boxes, celebration platters and displays. Finally, the Iraqi silversmith who we know as Pa, with his wife, May, a painter, of Adelaar Gift Shop (2006) where they sell handcrafted culturally specific jewelry for diverse individuals, sculptures, fountains, papyrus drawings, lights, ear piercing services and more. They show us their family legacy, a documentary, preserving the memory of the grandfather and father of Pa who continues to carry on the family tradition of silversmithing. Their twin daughters are now learning the skills of silversmithing, already selling their bracelets and offering piercings to new customers in the store.

The shopkeepers shared their stories with us, including their personal commitments, familial relationships, heritage, concepts and purposes for their stores. They also shared the vulnerabilities that they now face as a consequence of the Covid-19 lockdowns and riots (and continued present day restrictions and regulations). Rapidly rising rents and higher taxes in light of the recent gentrification plans by Rotterdam municipality (2019—2029) add even greater pressure to these difficult times.

Our short-term goal for this project was to create a moment to share, gift and exchange knowledge, time and resources in a way that would be practically beneficial and meaningful for all those who participated. Our long-term goal is to create wider publicity for the shopkeepers on the street in hope that it will deliver more customers and visitors to their stores. Please visit!

Thank you for having us, Adelaar Gift Shop, Aytac Noten & Delicatessen, Bambino Baby en Kinder Boetiek, Cakes by Kee, Royal Roots Corner. We will look forward to becoming your regulars.

written by Seecum Cheung



1.
Thank you to the independent shopkeepers of Beijerlandsewaan.
You offered us the warmest welcome with your eternal kindness,
generosity and time; our growing bonds root here. — *Seecum*

2.
I am grateful that Seecum taught me to listen better and that I
embraced this unforgettable risk. — *Fabienne*

3.
There are ways of hearing, as there are ways of listening. — *Jacco*

4.
Hearing the whispers of the street, leads me to think of all the
things my ears do(n't) hear. — *Jeanine*

5.
The doors to the shops were open, and so were the arms of
those who shared their stories and livelihoods with us. — *Anonymous*

6.
Explaining, learning and changing is powered by knowledge. — *Laurens*

Notes on the experience of participating/teaching on the 'Artist as Educator: Working in Progress' series

Hoi ja hoor. Jullie mogen het wel publiceren, mooie foto's toch

Reshma, Bambino Baby en Kinder Boetiek

Jawel de fotos zijn goed Ziet er nice uit.

*We look forward
Rita, Royal Roots Corner*

De foto's zijn mooi maar ze komn toch. Niet ergens online of in public?

Adelaar Gift Shop

Jaa leuk!! Dankjewel Hartelijk gedaan!

*Hoi hoi, Prima hoor.
Jurick, Cakes by Kee*

Top dankjewel voor de foto's

*Adnan, Aytac Noten
& Delicatessen*

an invitation *noun* **1:** a written or verbal request inviting someone to go somewhere or to do something... open and spacious enough for others to enter by extension through considerate requests

adaptation *noun* **1:** something that is adapted especially : a movie, book, play, etc., that is changed so that it can be presented in another form **2:** a change in a plant or animal that makes it better able to live in a particular place or situation **3:** the process of changing to fit some purpose or situation : the process of adapting stepping backwards and moving forwards to generate moments for lateral thinking...

porosity *noun* **a:** the quality or state of being porous **b:** the ratio of the volume of interstices of a material to the volume of its mass¹ membranes that allow for one to collect, absorb and breathe, to generate a healthy environment for learning...

collaboration *verb* **1.** to work with another person or group in order to achieve or do something. The two companies agreed to collaborate.

exchange *verb*

transitive verb **1a:** to part with, give, or transfer in consideration of something received as an equivalent **b.** to have replaced by other merchandise **2:** to part with for a substitute **3:** to give and receive reciprocally, exchange gifts

intransitive verb **1.** to pass or become received in exchange **2.** to engage in an exchange

One can never presume nor predict what someone might need.

Artist & Project Lead

Seecum

^{1.} Dictionary by Merriam-Webster: America's Most-Trusted Online Dictionary. <https://www.merriam-webster.com/>. Accessed 30 Nov. 2021.



Process Pictures

Process Pictures







Birgit and Lisa gave me the chance to get acquainted with Seecum Cheung. I googled her name, which at the time I did not know how to pronounce correctly. For me, the meeting was relaxed and tense at the same time. We spoke in English and the work was still In Progress. I did not yet understand what my role would be. Seecum started our collaboration by creating an open space to share thoughts. In this process, we developed a mutual understanding through careful and considerate listening.

We met with a number of shopkeepers from Boulevard Zuid. By hearing, talking, tasting, smelling and feeling, we came into contact. The project moved dynamically along with our senses. Through conversation, we discussed 'The Artist as Educator' series with the shopkeepers, and asked if they might be interested in receiving a portrait and interview from us. Based on a mutual interest and trust we collaborated with Aytac Noten & Delicatessen, Adelaar Gift Shop, Cakes by Kee, Bambino Baby en Kinder Boetiek and Royal Roots Corner.

Project Assistant

Fabienne

Explaining, learning and changing is powered by knowledge. To explain one needs knowledge to give, to learn one must absorb knowledge to know, to change one must see knowledge to see what was unseen before.

Director of Photography, Workshop lead on video + photography

Laurens

Sound can often be an elusive subject to talk about. We are all trained from a young age to listen for what we need to hear, as a student to a teacher, or, as a pedestrian to the sound of an approaching car. In the process we sometimes tend to forget to open ourselves up to what experience offers us; not only in terms of the everyday sounds around us and our environment, but also in conversation. Truly listening to the story of another can be hard and listening itself can feel as vulnerable as speaking.

It has been a privilege to work with this incredible group of artists and to be a guest with the lovely people of the Beijerlandse laan whose shops open up worlds. Their touching stories will stay with me for a very long time I am sure.

Sound philosopher & Head of Audio for De Correspondent, Workshop lead on audio

Jacco

I've lived in this city for a number of years, but before I can call it a home I must allow myself to be taken through its movements and histories. Therefore I can only be a visitor to most of its streets, doorways and experiences, both personal and collective. In a highly condensed and linear form, the Beijerlandse laan stretches through multiple adjacencies with each threshold crossed into the shops which populate the street. Stepping inside comes with a different sight, scent and sound each time.

To inhabit a space while holding a memory of elsewhere - can this state be captured in an image or a sentence? The street unfolds as proud displays with glimmers of intimacy, short exchanges through extended commitment, outwards generosity in a contained interior. Documenting this environment has meant touching upon a few nodes within an intricate web of movement and complexity.

Participating Artist

Anonymous

Through the conversations in the different shops, I discovered that it is a layered experience to explore each space. Yes, it's a shop and yes, it fulfills this meaning but during this project we moved through this initial surface level. As a team we tapped into the history of becoming, family matters, the hard times of being a shopkeeper and the beauty of interaction with customers. We were welcomed into an open and warm atmosphere which gave us the opportunity to archive a part of the entirety of the places.

We have witnessed and recorded a heartwarming conversation between the parents that run a shop and their children who grew up there. I was touched by the way they told each other how proud they're of one another.

Another highlight was how we were invited and connected through food. This common gesture is also a distributor of culture and in that way I gained knowledge through another sense other than hearing or seeing.

Participating Artist

Jeanine

The workshop I attended for the "Artist as Educator" project allowed me to learn and explore the audio-visual world in a non-academic way. In fact, I find that an artist as educator has the possibility of transmitting the technical experience through their own practice and experience.

This was very effective in my case. Learning in a creative environment during the production of such a social project, not only allowed me to learn the techniques but to feel a sense of community in a country that is not mine.

And it is in fact the social aspect that I find very relevant to learn, in the approach of people when artists and creatives find themselves in a new location, and how an intimate and sharing atmosphere can be created in these unfamiliar places.

During the creative process the shopkeepers became participants within the project, transforming themselves from subjects to contributors. All this translated into a great creative team, of professionals and non-professionals who came together to learn from each other and unite minds in a single artistic project.

Participating Student

Costanza

Final Portraits



Turkise Pist
gepeld
500gr 6
250



Beijerlandse
laan
132B
Adelaar
Gift Shop



*The family of Adelaar Gift Shop would like to keep their final portraits for family use only. Instead, we present some process photos taken inside the store. Please visit the shop in person where they will give you a warm welcome.



Bambino Boetiek
120B
Beljarandesaan



Cakes by Kee

40A

Beijerlandse laan





Royal Roots

204

Beijerland





Aytac Noten & Delicatessen
www.aytacnoten.nl
info@aytacnoten.nl
0628478183



Adelaar Gift Shop
www.facebook.com/theeagle2006
adelaar1964@hotmail.com
0104920122



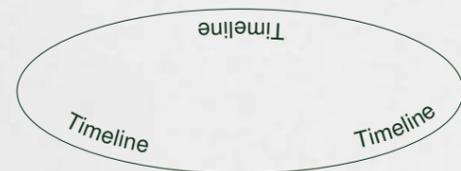
Bambino Baby en Kinder Boetiek
www.bambinobabygiftshop.nl
info@bambinobabygiftshop.nl
0104191205



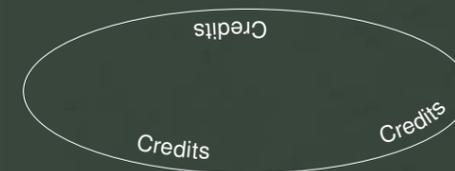
Cakes by Kee
www.cakesbykee.nl
info@cakesbykee.nl
0513203052



Royal Roots Corner
www.royalrootscorner.nl
blackandroyallifestyle@gmail.com
0685846086



- July
 - **Approached by Boijmans, Lisa Heinis and Yoeri Meessen to deliver a potential concept for 'Artist as Educator'**
- August
 - **Project developed, and approved**
 - **Meeting with Els Hoek to discuss potential artists to reference from the archive for this project**
 - **Seecum goes through the full video + photography archive of the Boijmans, and 2/3 of painting as provided by Lisa Heinis and Els Hoek**
- September
 - **Invitations to post-graduate artists are sent.**
 - **Introduced to Fabienne Hendriks who will be assisting as support for the project. We begin meeting the shopkeepers of Beijerlandselaan**
 - **Cinema screenings**
 - **Meetings with Lisa Heinis and Birgit van Beek at Boijmans Hillevliet**
 - **Invitations to Jacco Prantl and Laurens Verwoest to lead on the workshops for audio, photography and video**
- October
 - **Visits to the shopkeepers continue**
 - **Information Booklet with a shoot schedule is produced and shopkeepers confirm participation.**
 - **Select equipment and order, finalise structure with Jacco and Laurens**
 - **Delivery of the one week workshop**
- November
 - **Communication to shopkeepers for OpenHuis Boijmans Hillevliet event**
 - **Set-up and delivery of OpenHuis event**
 - **Invitation to all participants to contribute their voices to the publication**
 - **Development of final materials for publication**
 - **Editing of photographs**
 - **Delivery of supplementary audio workshop for participating artists and team, including tutorials as led by Jacco Prantl**
- December
 - **Finalisation of materials for publication**
 - **Completion**
- January
 - **Tour of the depot offered to the shopkeepers plus team who worked on the project**
- February
 - **Delivery of professional printed copies of their portraits + USB containing all files to shopkeepers as a thank you for their participation**



- Artist & Project Lead
Production Assistant
Video & Photography
Workshop Lead
Audio Workshop Lead
Participating Artists
Participating Student
Participating
Shopkeepers
- Seecum Cheung
Fabienne Hendriks
- Laurens Verwoest
Jacco Prantl
Ioana Tomici, Jeanine van Berkel
Costanza Salini
- Adelaar Gift Shop, Aytac Noten
Delicatessen, Bambino Boetiek,
Cakes by Kee, Royal Roots Corner
- Camera Equipment
 - Nanlux as *main filler light*
 - Nanlite as *key light w/ Aperture C300*
 - Light Dome II Softbox
 - Dedo DLED's as *highlights*
 - ND + Tiffen Filters *sunglasses for lenses + effects*
 - Floppy Flags plus 90x90 Frames *shadow + soft and hard lighting*
 - C stands with Gobos
 - Fujifilm XT4, Sony A7s III, Canon Mark IV with Helios (Russian) + Zeiss Classic (soft but crisp) lenses
 - Newer Reflectors
- Audio Equipment
 - Directional mics
 - Rode Reporter mic
 - Sennheiser MKH416 P48 Shotgun mic
 - Rycote Windshield Kit 416
 - Lavalier mics, (and the ways to mic a person up with loop techniques, and/or gaffe tape techniques including a triangular cushion plus different positions through lapels, hair, jumpers, shaved chests etc.)
 - Different types of recording devices including ZOOM H4N, H5 and H6

Thank You

With special thanks to Adelaar Gift Shop, Aytac Noten Delicatessen, Bambino Baby en Kinder Boetiek, Cakes by Kee, Royal Roots Corner for your generous collaboration on this project and Lisa Heinis, Birgit van Beek, Yoei Meessen and Maloney, Amsterdam for your kind support.



Idleness' Owl

Priscila Fernandes
with Terje Øverås



lately, something strange has been going on
we have seen an owl flying around in the museum
a grail-shaped alchemist, a bristling copper artichoke
its ciborium head — a transformation chamber
comingling birth, death, and rebirth
she is herald, witness, and factotum

owl beake
anonymous (in 1500–1600)
Redware, lead glaze, copper oxide,
scratched, 11 x 8 cm
Accession number: F 9395 (KN&V)



flapping her wings eagerly in the air
then hop-hop-hopping on the ground
then shooting through the ether with feathers on fire

she is a sacred glyph — a vitruvian owl
a light-mill, a wheel of colours and ideas
spinning in four dimensions

Untitled
Rob van Koningsbruggen (in 1986–1987)
Oil on canvas, 93 x 70 cm
Accession number: 3154 (MK)



eyes wide open, pupils dilating and contracting
from eternity to infinity, from night sphere to pin prick
swivel-headed hunter gliding on wings of silence

three-lidded eyes spelling spells that transfix
noble orbs, brimming with sable tincture, seizing its prey
with rings of gold descending before the claw

Painting
Rob van Koningsbruggen (in 1986)
Oil on canvas, 76 x 69 cm
Accession number: 3127 a-b (MK)



perched on a tower like a fluffy hourglass

waiting for the hour when lightning will topple

the already trembling structure

brick piled on lofty brick, mortar mixed with blood

obscene tongue poking at passing clouds and stars

bound to fall and crack, to shatter language and thought

The Tower of Babel
Pieter Bruegel (I) (in circa 1568)
Oil on panel, 74 x 59 cm
Accession number: 2443 (OK)



little owl, yawning friend, the museum is your playground
and hunting ground. you feed on the fine and the foul
but do you ever get a little drunk on the blood of saints?

the charming pellets that you regurgitate
bear witness to a brittle past, and your discreet stools
cause a subtle ferment in fertile soil

New Babylon
Constant (in 1963)
Lithography, 40 x 73 cm
Accession number: MB 1963/46i (PK)



sipping colours like fine wine, nibbling on curious shapes

drinking fluid thoughts, sucking the marrow of cracked concepts

soaking up all the sepulchral nourishment of the past

baroque columns of fat smeared with blood and ink

ligaments built from who knows what esoteric protoplasm

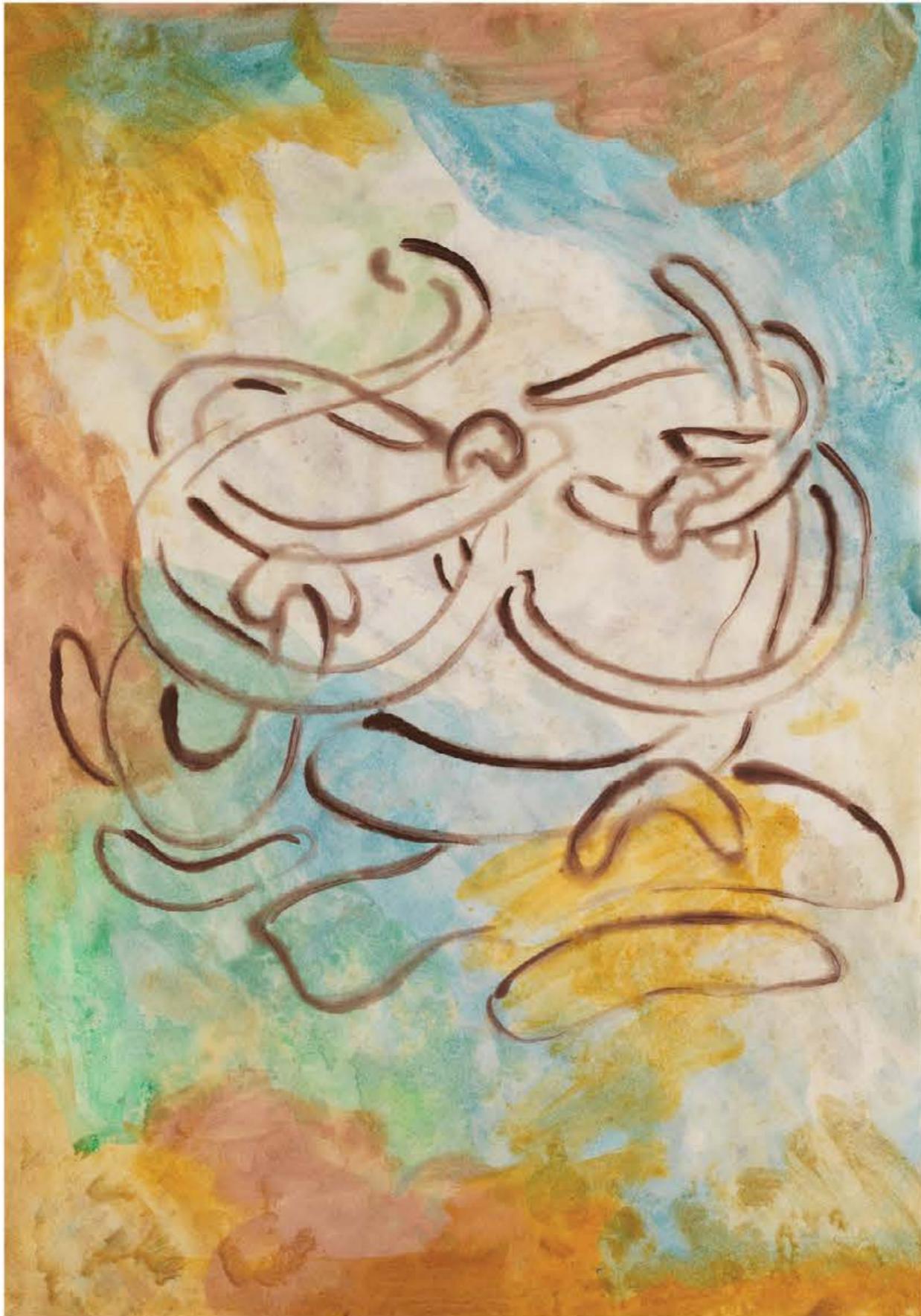
all digested unceremoniously by the eager enzymes of the owly gut

No Title

Han Schuil (in 1984)

Oil paint and alkyd on canvas, 195 x 220 cm

Accession number: 3129 (MK)



rooting around in entrails slimy with unpalatable controversy
gnawing at bones of outdated ideas, even chewing the brim of an old hat
the owl does not shy away from any dinner invitation

the gastric chaos of the owl's innards is a purgatory
where taste has been suspended and judgement averted
being eaten is a grace, being shat out is a forgiveness

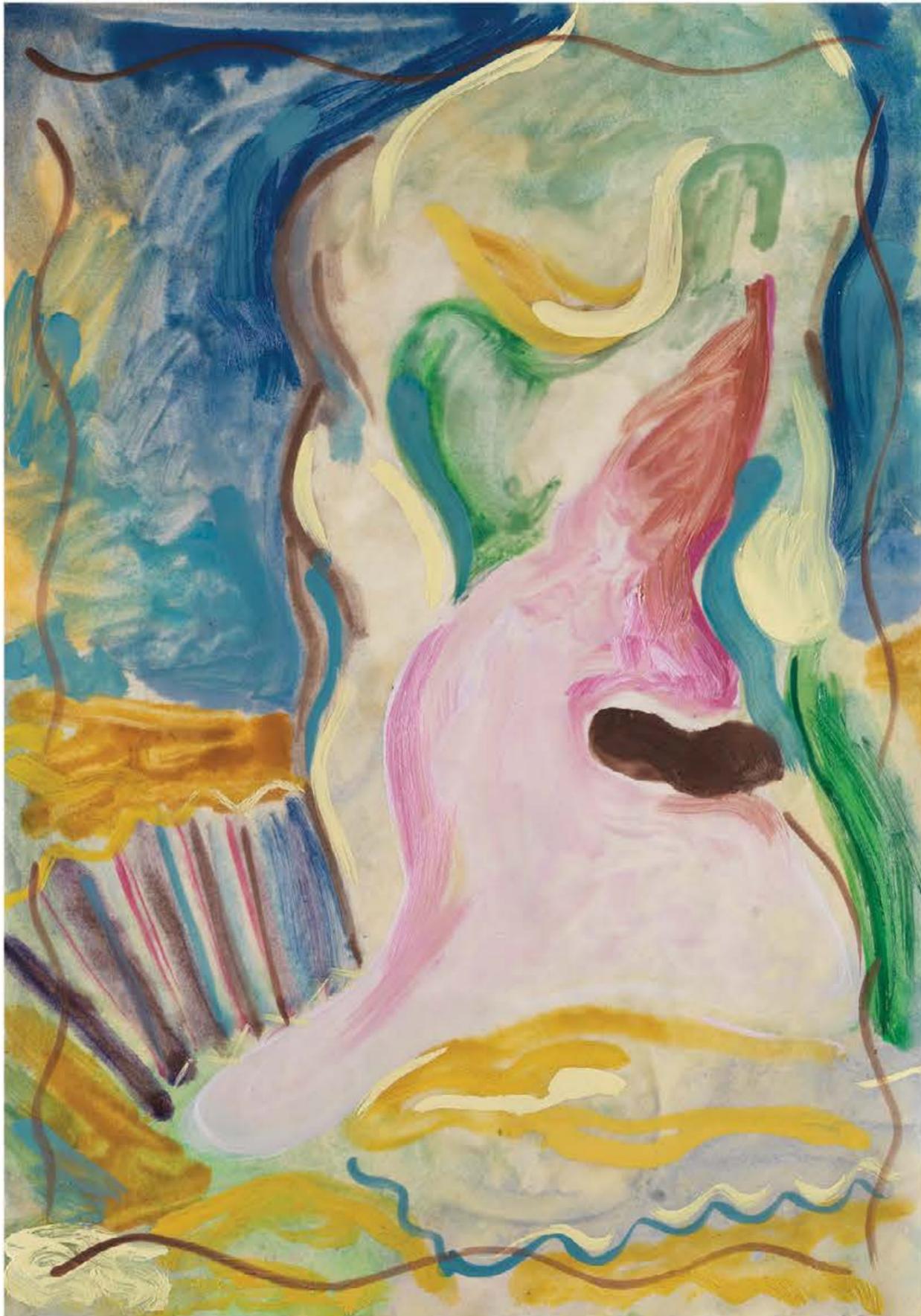
Illustration for 'The Songs of Maldoror'
Salvador Dalí (in 1934)
Photogravure and drypoint, 16 x 21 cm
Accession number: BRL 1999-01 10 (PK)



the owl will gladly eat a horse without nostrils
who has lost its voice, but whose tail laments quietly
while serenading the dinner guest

from this reanimated carcass I could fashion a steed
a sixteen-legged horse fit for the apocalypse
or to ride out and fight against it

Plein Air with Noseless Horses
Asper Jorn (in 1959)
Oil on canvas, 75 x 65 cm
Accession number: 3680 (MK)



nor is the owl a prude — it will gladly peck away at sexual organs
in flagrante delicto or in post-coital repose
it will even lap up the light leaking out of the energized enthusiast

regardless of whether you are a musician practicing alone
or a member of a choir singing together in ecstatic harmony
the owl will take part in your pleasure

Afternoon
J.H. Moesman (in 1932)
Oil on canvas with rope frame, 75 x 87 cm
Accession number: BRL 93-04 (MK)



the owl has an indefatigable hunger that only art will satisfy

a brief sketch for breakfast, a still life for lunch, an abstract sculpture for dinner

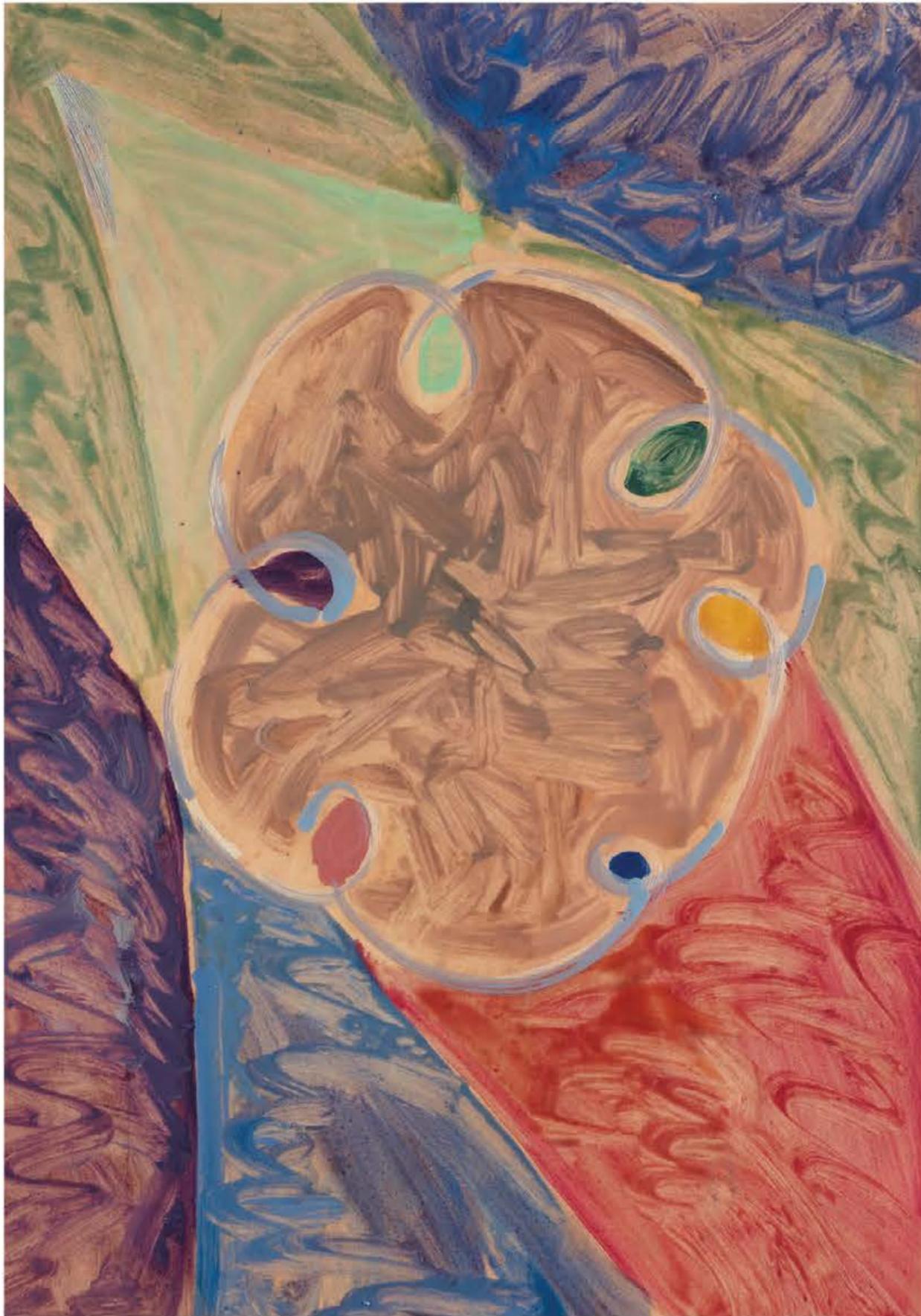
a voluptuous, reclining nude as a night snack

the museum is a grand buffét catering to discerning owls of promiscuous taste

and ours is a veritable gourmand, a strigiform glutton

a masticator of masterpieces and a tippler of marginal doodles

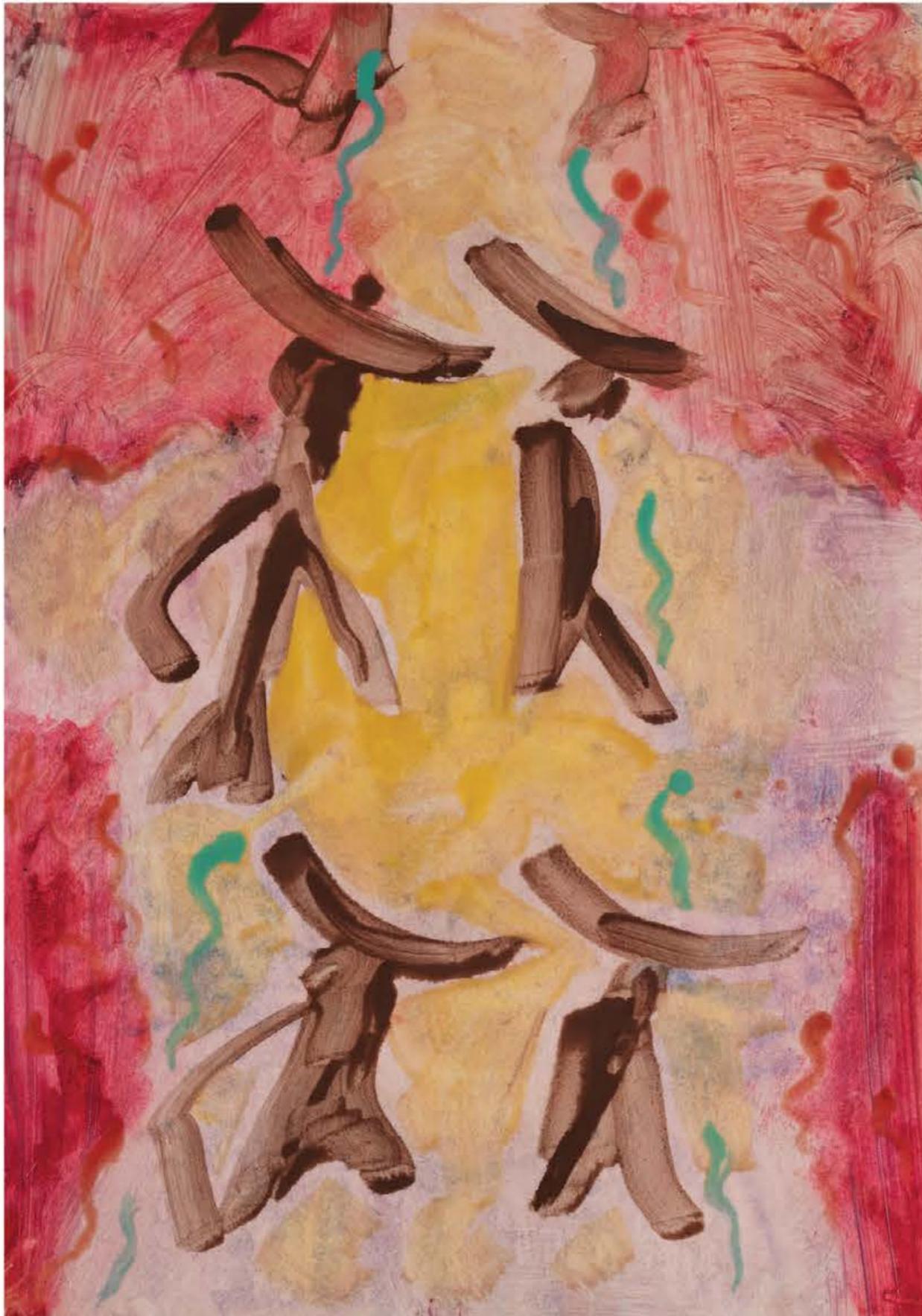
Egoïsme
Francis Picabia (in 1947–1950)
Oil on plywood, 153 x 110 cm
Accession number: 3400 (MK)



after a hearty meal, a ruminative mood tends to set in
 as the art is digested and its ideas are broken down and metabolized
 the owl puffs on a pipe and lets out rainbow-coloured farts

an æthanor of entrails where history is transmuted, solve et coagula
 the inevitable nigredo, the ablution of albedo, citrinitas —
 the expulsion of solar micturition, and rubedo — or bilirubinedo before the final projection

Painting
 Kees Smits (in 1983)
 Acrylic on canvas, 180 x 180 cm
 Accession number: 3161 (MK)



while straining over the chamber pot, the owl studies astrological charts
will this tiny turd fecundate the green pastures of art
or will it merely enrich the patina of an insignificant caryatid?

a benign natal chart might grant the stool a fairy godmother
while an unfortunate ascendant might degrade its status to a mere coprolite
take heed and plan your bowel movements accordingly

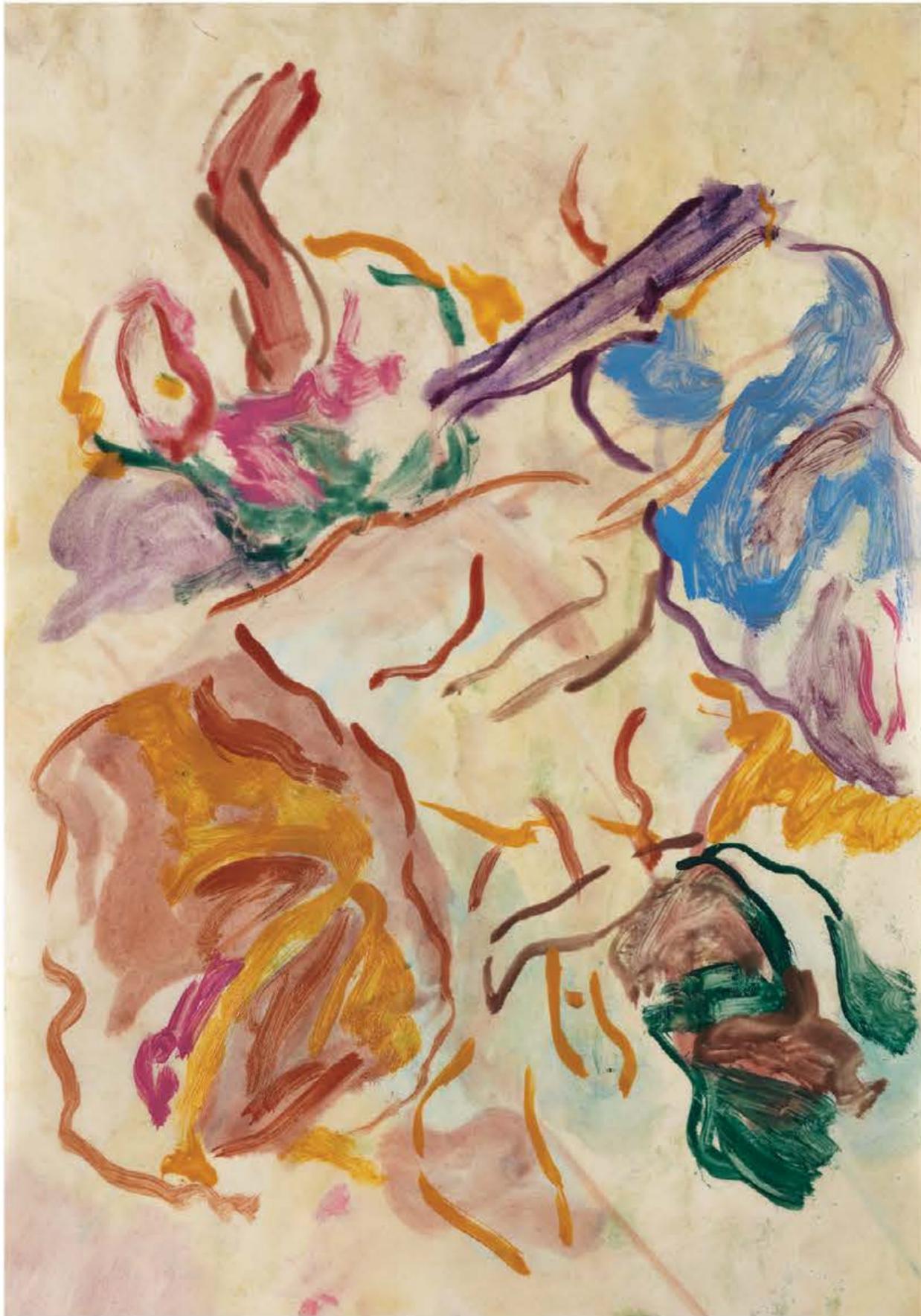
Again, the Gemini Are in the Orchard
Leonora Carrington (in 1947)
Oil on panel, 91 x 60 cm
Accession number: 4220 (MK)



the owl peers into the soiled bedpan with a concerned expression
looking for the stirrings of minuscule homunculi
in that dubious, primordial sludge, retching a little at the pungent bouquet

(artists are notorious coprophages, they eat their own excretions
and those of their peers — they wipe their bungholes with the pages
of history books and then lick their fingers clean — you are what you eat)

On the Origin of Species
Rob Scholté (in 1988)
Acrylic paint on canvas, 150 x 150 cm
Accession number: 3186 (MK)



a chemical wedding is taking place in the porcelain retort
and a light shines down on the union like a blessing
but the light descends with such force that the pot breaks

still, the wedding celebrations carry on like nothing has happened
the carousing and revelling seems never-ending
and the light pours down from the skies like wine

The union of England and Scotland
Peter Paul Rubens (in 1630–1633)
Oil on panel, 92 x 77 cm
Accession number: 2516 (OK)



the owl keeps amusing herself with the other wedding guests
while starving acrobats swing censers like bored choirboys
the mouth feels a little dry and the feet a little cold, perhaps

because the light is now mixed with soot from a chimney in the clouds
a palace of evil arts — the celebrations are getting out of hand
someone breaks a beer barrel, and a drunken priest pulls out a knife

La muse vénale
René Daniëls (in 1979)
Oil on canvas, 150 x 209 cm
Accession number: 3025 (MK)



the owl tucks into some vintage Dürer to get some fibre in her diet
the people in the picture are also guests at the party, they are also eating
maybe it is their wedding too — all weddings happen simultaneously, in eternity

a sound is heard, like a double thunder, a siamese fulguration
the owl knows that the tower has finally succumbed to its destiny
and that the serpent sleeping at its root has been let loose again

Adam and Eve
Albrecht Dürer (in 1504)
Engraving, 24 x 19 cm
Accession number: DN 1274/225 (PK)



adam: *“my darling, why have you come to work dressed like that
covered with a fig leaf — put it back in the case behind the plinth
chaste popes and anaemic queens have not been seen in these parts in ages”*

the owl hangs upside down from the branch of a tree and
ponders the prudent pudendum while swinging like a pendulum
has this got something to do with the lilies of the field, she wonders

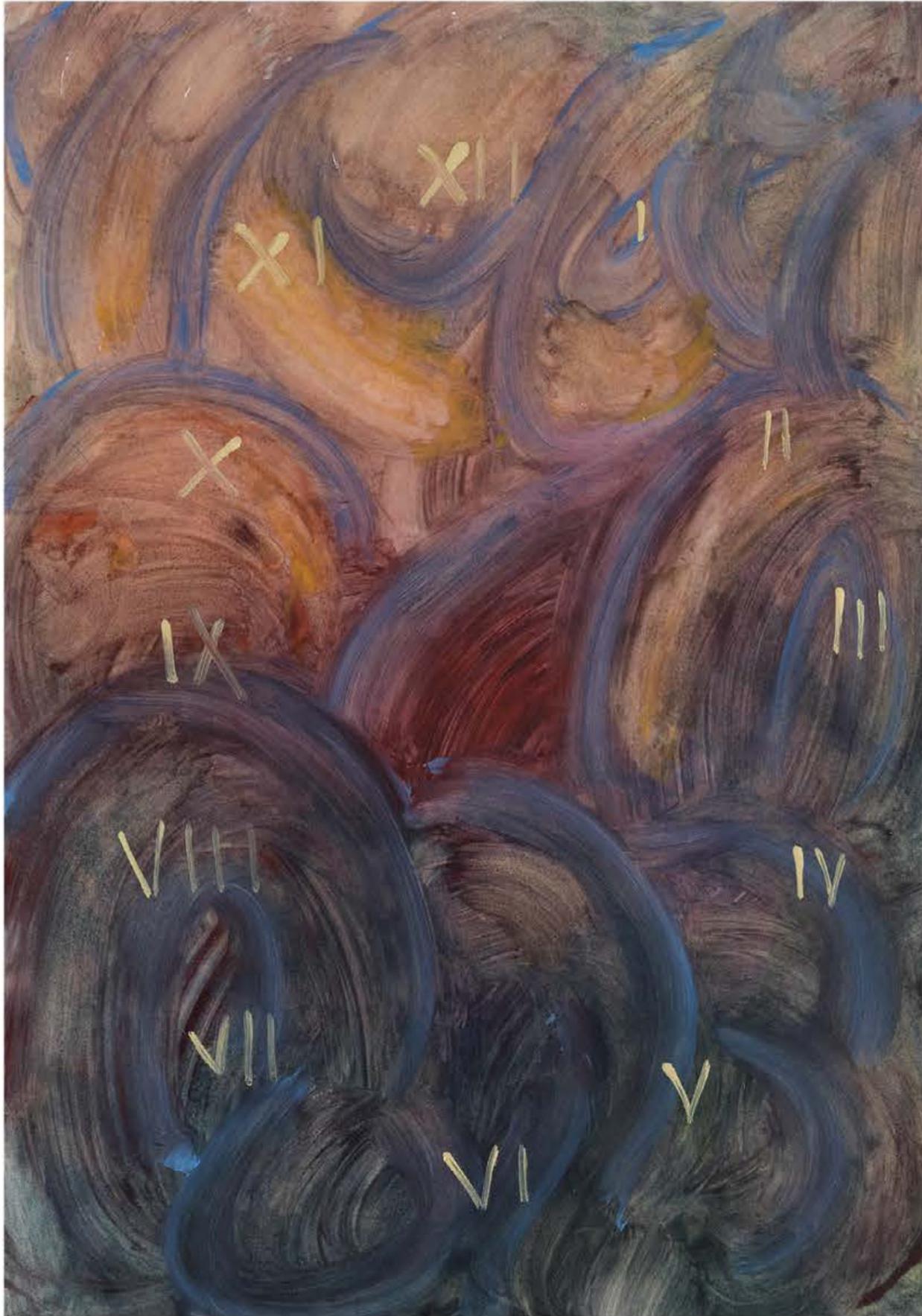
Still Life of a Home Seamstress
Wout van Heusden (in 1936)
Oil on canvas, 31 x 41 cm
Accession number: Stad-S 52



eva: *“my darling, you are always thinking about work
I came here dressed to contemplate — to vegetate, as it were
by the light of this green candle”*

the owl lets itself fall to the ground with a soft thud
she thinks the vegetables are up to some mischief
the roses are about to grow thorns

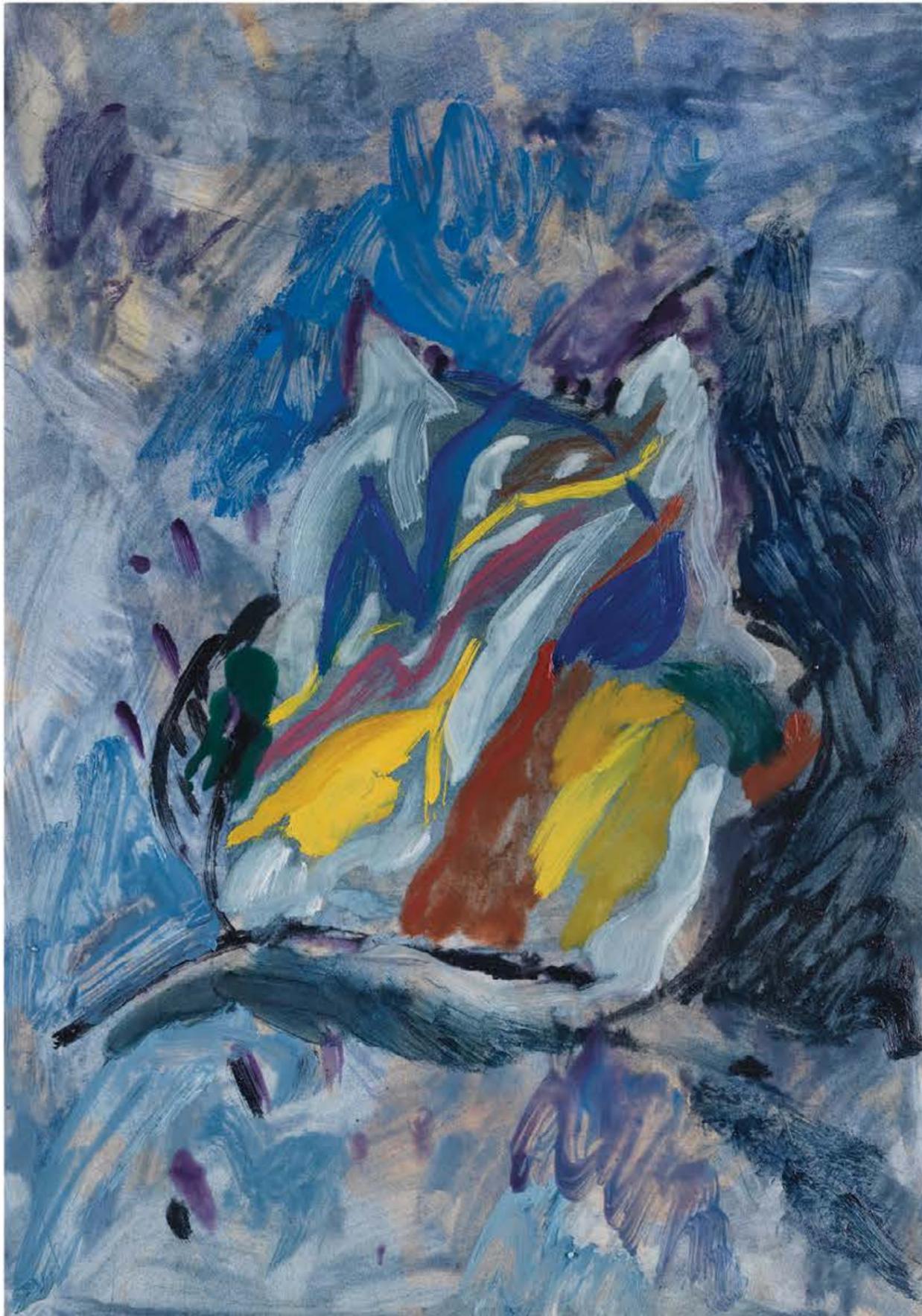
Adam and Eve
Albrecht Dürer (in 1504)
Engraving, 24 x 19 cm
Accession number: DN 1274/225 (PK)



“I have no time for that,” says adam, looking at the clock in the museum
*“the animals will not name themselves, you know, and we have to be
 fruitful, and multiply”* — he reaches for his pen and pocket calculator

the owl spits out a bit of engraving and looks at it closely
 it is black and white — yet shimmering lysergically
 it must have been tampered with, laced with something

Clock
 Peter Behrens (in 1910)
 Copper, glass, metal, synthetic, 10 x 26 cm
 Accession number: V 2217 (KN&V)

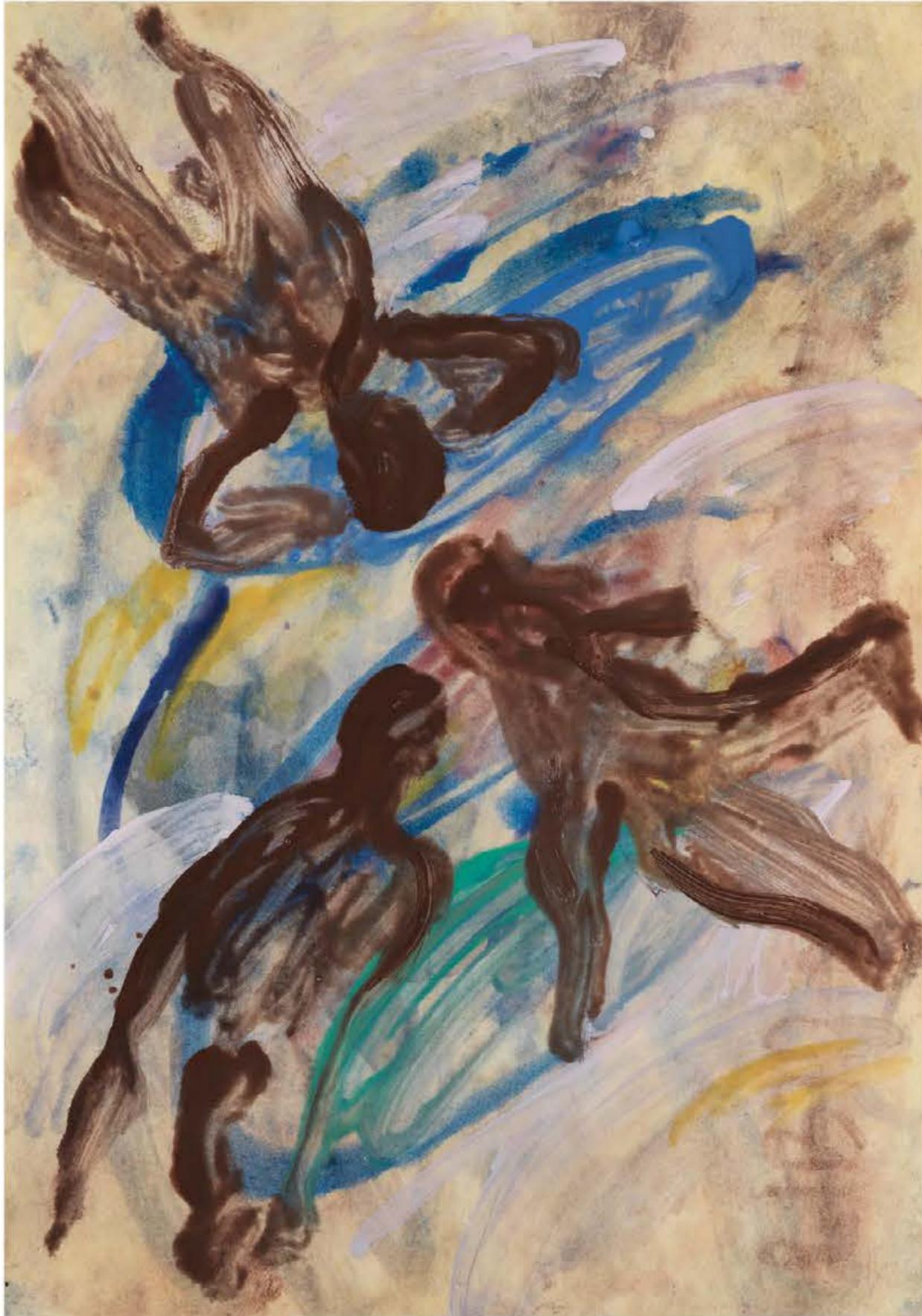


the owl stops chewing for a moment — this is taking a wrong turn
almost like the infamous king midas caper
the owl takes a big gulp of cask-strength kandinsky to take the edge off things

the owl looks nervously around the museum
things look the same, but maybe the taste is a bit blander
a bit duller, somehow at a remove — something is amiss

Grosse Studie
Wassily Kandinsky (in 1914)
Oil on canvas, 101 x 79 cm
Accession number: 2677 (MK)

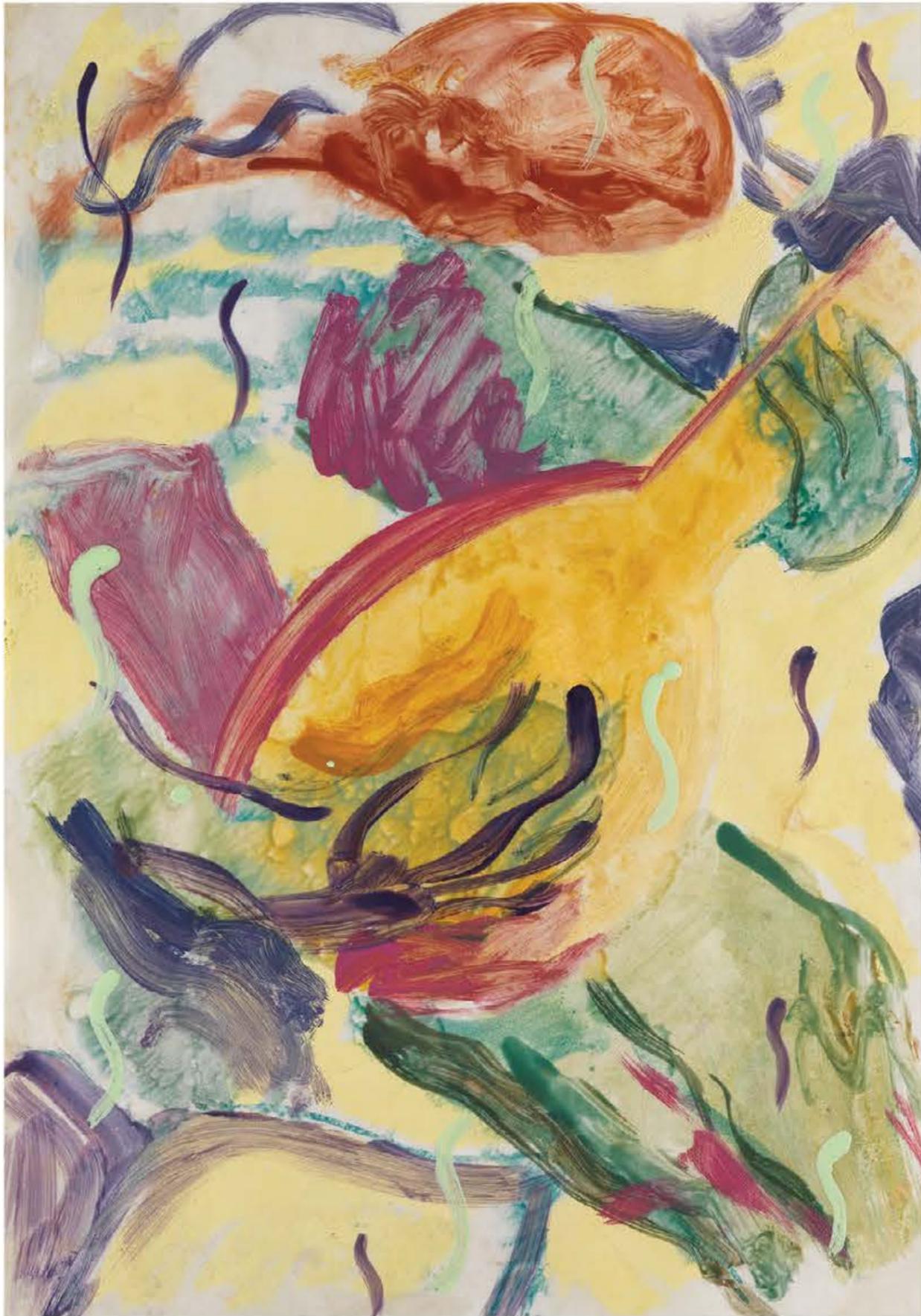
Vases Indios. Owl on Branch
Fred Carasso (in 1956)
Drawing, 327 x 250 mm
Accession number: MB 2020/T 231 (PK)



seeking some sort of affirmation that all is well, she walks into a pastoral tableau
there she finds revellers sleeping after the wedding feast — a peasant, a soldier, a clerk
poor man, rich man, thief — no war, just harmony

the owl lies down next to them and tries to rest, but her heart is beating
a little too fast, and a cold sweat is breaking out, her bowels
are rumbling and she feels a little ill

The Land of Cockaigne
Pieter van der Heyden (in circa 1570–1572)
Print, 19 x 27 cm
Accession number: BdH 12956 (PK)



the owl hums a little tune to calm the nerves: “oooooo,
*I am just a little owl lying in a field — oooooo, just a little owl
 minding her own business — oooooo, just a little owl getting some rest”*

the owl listens to the snoring of the companions, but she can find no peace
 “*I will have to go to the bathroom again soon,*” she thinks, a little annoyed
 “*and I should probably eat a little more, even though I am not even remotely peckish”*

Terra
 Crispijn de Passe (I) (in circa 1590–1600)
 Engraving on paper, 17 x 29 cm
 Accession number: BdH 15964 (PK)



even Hercules allowed himself a little rest now and again

why is there no time to rest for little owls? what is the great hurry?

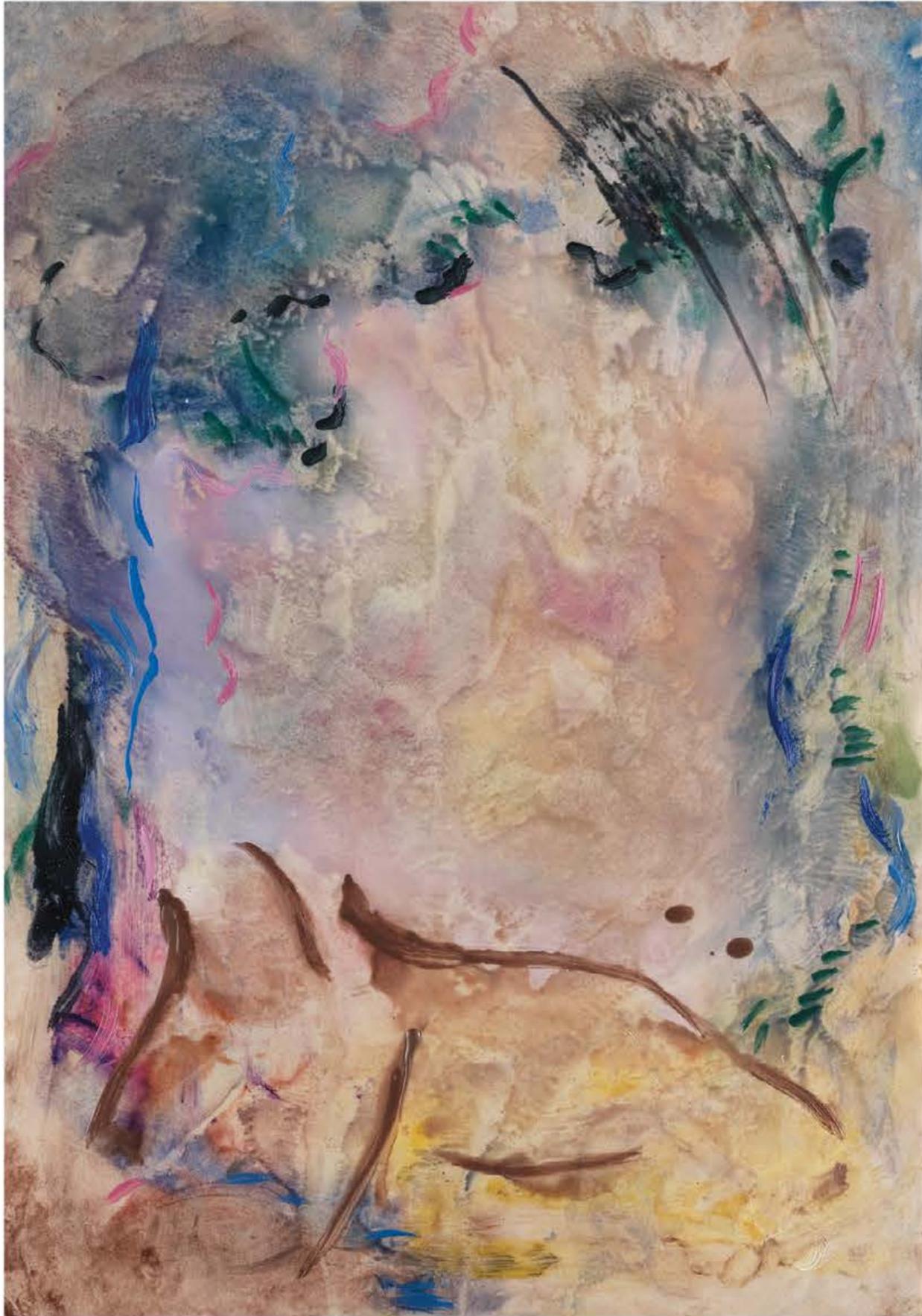
it is as if we are running out of time all of a sudden, as if someone is eating it

the owl is quiet, trying to hear the covert ingestion

but the snoring of the exhausted revellers is too loud

or maybe the sinister chronophage is too sly and too clever to be caught at it

Hercules resting from His Labours
Giorgio Ghisi (in 1567)
Engraving on paper, 26 x 39 cm
Accession number: BdH 12484 (PK)



*“what about my own eating?” the owl ruminates, “is it yay or nay?
 have I been overdoing it? should I show some restraint? and what about the shitting?”*
 the owl looks around and sees the chamber pot still leaking a stream of dross

*“idleness can be a virtue too,” she thinks, “but every virtue casts a shadow
 but then again, maybe every sin sparks a light? whatever the case might be
 today I do not feel like doing anything — I will stay in this field for a while”*

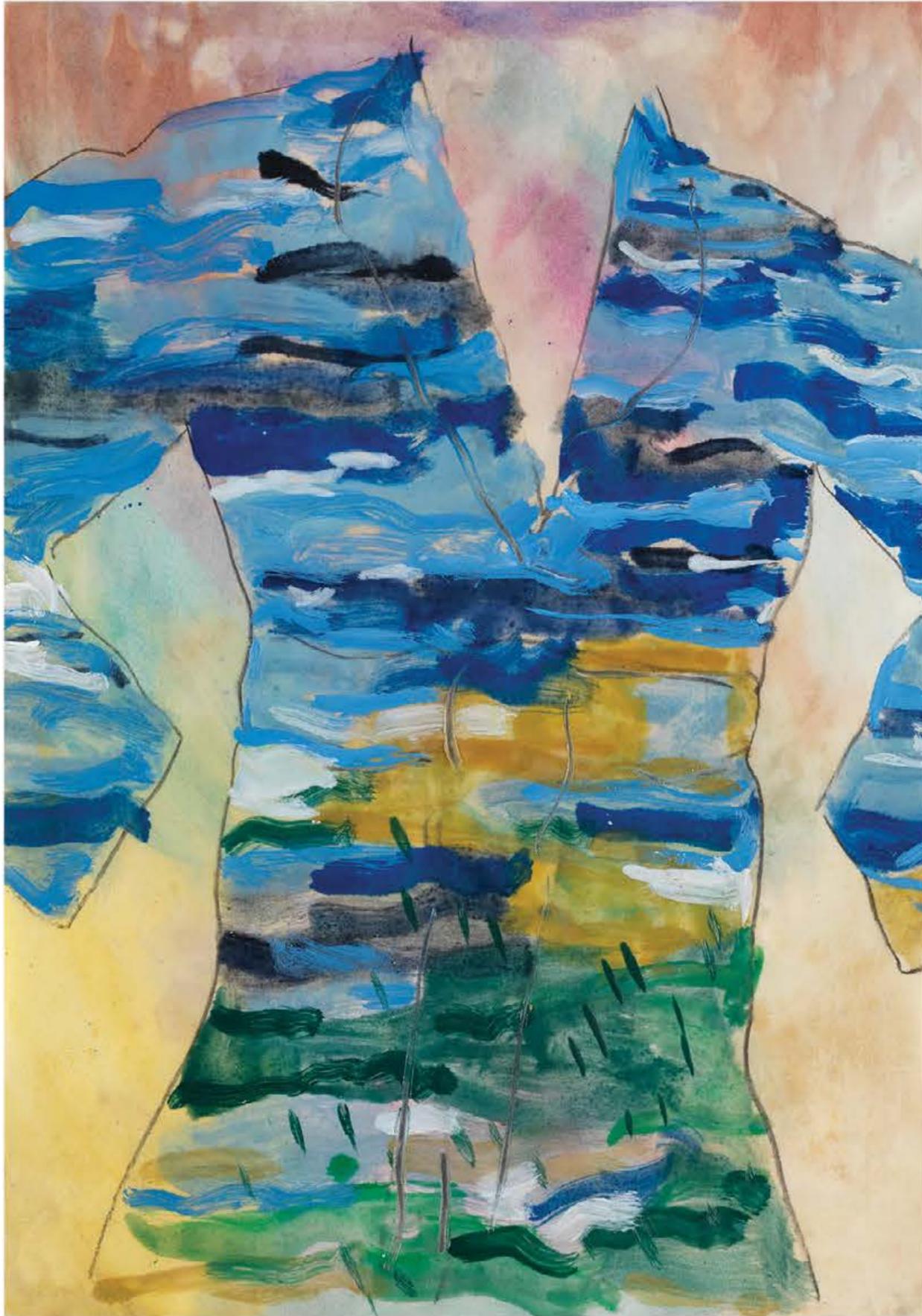
*Ulysses and the Cattle of Helios, the Sun
 God (Odyssey, Book XII)*
 Johannes Stradanus (in circa 1600–1605)
 Pen and brown ink, blue wash, heightened
 with white, framing lines with the pen and
 the brown ink, 18 x 27 cm
 Accession number: MB 332 (PK)



the owl leans back and stretches her legs out among the flowers
the world starts spinning and the colours bleed into a blur
and slowly her eyes fall shut and sleep sets in

it pours down from somewhere, filling her head like a cup
then the cup spills over and sleep fills up the entire world
a sleep without borders, without shapes - limitless

Untitled
Rob van Koningsbruggen (in 1985)
Painting, 70 x 70 cm
Accession number: 3126 (MK)



as she glides through dreams like water through water
she forgets her language, her memories, her habits, her desires
if freedom is the opposite of necessity — then idleness is a subtle revolution

Selfportrait with Landscape
Jim Dine (in 1969)
Lithography 53/75, 97 x 135 cm
Accession number: MB 1971/50 (MK)

Concept
Text
Graphic Design
Photography
Paintings

Priscila Fernandes
Terje Øverås
Studio Janne Beldman
Studio-oppa
Encaustic on paper, 59 x 42 cm each
© Priscila Fernandes, 2021

**museum van
boijmans beuningen**