



EBA | Quartair Exchange

= DUTCH SETTLEMENT + INTERFERENCE

OTTAWA + THE HAGUE

May 20 - June 1 + August 20 - September 1 2013



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PREFACE

by Joyce Westrop

My design philosophy when putting together this joint-exhibition catalogue was to use the idea of interference as a unifying theme. For the *Dutch Settlement* section I emphasized how the fragmenting nature of the EBA building's architecture shaped the look of their exhibition, whereas, in The Hague it was the Enriched Bread Artists' own work that interfered with each other in the open space of Quartair. Additionally, there was the literal curatorial interference of Tyvek® by Petra Halkes and René Price.

ACKNOWLEDGMENTS

We at EBA would like to especially thank Petra Halkes for her vision and commitment to bringing the EBA/Quartair exchange project to fruition. From first discovering our “twin” in The Hague more than five years ago to officially launching the exchange three years ago, Petra organized, coordinated, made studio visits, applied for funding, hosted artists, travelled to Den Hague and finally completed the exchange journey by contributing two essays for this catalogue. Our thanks also go to Petra's husband, René Price, for his practical help and unwavering support for this project.

They say it takes a village to raise a child. In this case it took two villages to mount this exchange with everybody pitching in to make it a success. Thanks to those in both cities for all their hard work.

Thank you again to the City of Ottawa who provided assistance for this catalogue.



16 April 2012 - Petra at her home for the first EBAQ Skype meeting.



PROLOGUE



*Quartair Contemporary Art Initiatives,
The Hague.*



*Enriched Bread Artists Studio,
Ottawa.*

The studio-collectives Quartair Contemporary Art Initiatives in The Hague and the Enriched Bread Artists of Ottawa are an ocean apart but have histories with uncanny similarities. Quartair is housed in “De Haagsche Broodfabriek,” a bread factory built in 1902 and discovered abandoned in 1992 by a group of young artists who had just graduated from the Royal Art Academy. They squatted the building, created studios and formed an artist-run

Quartair's website: <http://www.quartair.nl>
 1. Quartair's website: <http://www.quartair.nl>
 2. EBA's website: <http://enrichedbreadartists.com>

contemporary art initiative that to this day presents itself as a “platform for production, presentation and artistic debate”¹.

Serendipitously, in that same year, recent art graduates from the Visual Art Department at Ottawa University, Canada, set up shop in the abandoned Standard Bread Factory in Ottawa, which was built in 1924. The artists' collective they formed at the time, the Enriched Bread Artists (EBA), celebrated its twentieth anniversary in 2012. Similar to Quartair, “member artists have changed over time, in an ongoing artistic ferment; to this day, “EBA is an art studio and an artistic laboratory.”²



16 April 2012 - EBA artists at Petra and René's home gather for the first Skype meeting.



7 November 2012 - Checking out gallery spaces. Skype meeting with EBA artists at the EBA Studio and Quartair Artists in the Quartair Gallery.



16 April 2012 - Screen capture of Quartair artists in The Hague and Elizabeth de Vaal in Pecs, Hungary.

In 2009, artist/curator Petra Halkes, who lives in Ottawa, but grew up in The Hague, met Quartair artist Jessy Rahman and learned about his studio building's history. She soon began to think about bringing the "twins" together. This idea became reality in 2013. In May of that year, six of the eleven participating Quartair artists brought their Dutch Settlement to Ottawa, exhibiting at the EBA building from May 31 to June 9. From August 24 to September 2, fourteen of the fifteen participating EBA artists create the exhibition Interference, at the Quartair gallery.

The organization of this project has taken a couple of years, in which time ideas grew, contacts were made, and plans formed and transformed through numerous emails, phone calls, studio visits and Skype meetings. EBA artist Mana Rouholamini set up the EBA/Quartair Exchange blog in April 2012, where some of these



14 August 2013 - Finding our feet near a model made by René Price of Quartair's space in EBA's parking lot.



25 September 2012 - Petra at Quartair.



7 November 2012 - This is how I know exactly what I was doing at 2:57:06 on November seventh 2012.

ARTISTS FROM THE
QUARTAIR CONTEMPORARY
ART INITIATIVES:

MARLIES ADRIAANSE
HAROLD DE BREE
PAUL DONKER DUYVIS
GEESKE HARTING
RENS KRIKHAAR
ERIK-JAN LIGTVOET
INGRID MOL
PEPIJN VAN DEN NIEUWENDIJK
JESSY THEO RAHMAN
PIETERTJE VAN SPLUNTER
THOM VINK





Petra Halkes, Exchange co-ordinator.



Rochus Pronk, Deputy Head of Mission for the Kingdom of the Netherlands in Canada.

DUTCH SETTLEMENT

By Petra Halkes

A house [] is a place where the lines of its residents are tightly knotted together. But these lines are no more contained within the house than are threads contained within a knot. Rather, they trail beyond it, only to become caught up with other lines in other places, as are threads in other knots. (Tim Ingold 2011)²

Upstairs in the EBA building where *Dutch Settlement* took place, one of the Quartair artists, who preferred to remain anonymous, had slung a hammock high between walls in a rather undignified spot near one of the bathrooms and placed a life-sized stuffed figure in it. Signs dangling from the hammock warned: “Shhh!

De curator slaapt/ The curator is sleeping.”

Leaving the curator undisturbed, Quartair artists created a coherent exhibition about the concept of

settlement on their own, albeit with generous technical help from the EBA. Partly created from scratch over a

span of no more than a couple of days, the exhibition showed the work of a group of artists who are used to working and travelling together. Rather paradoxically, and despite the coherence, nothing in this exhibition seemed particularly “settled”; instead, the wide-ranging interpretations of the concept posed a strong challenge to the very possibility that “settlement” can ever be a fixed, clearly definable state.

While following the trail of the Quartair artists’ works through the Standard Bread Factory’s corridors, which wind their way through a maze of enclosed studio spaces, galleries and stairs, I began to think of Tim Ingold’s concept of habitation. Instead of considering settlement or habitat as a static concept that might be represented by a building, a house, or an enclosure, the anthropologist urges us to think of inhabiting as “the very process of the world’s continual coming into being.” Far from denoting a delineated form, habitation, to Ingold, means the act of drawing lines while moving about in a continuous interaction with the life-world that we find ourselves in. “In laying a trail of life,” Ingold writes, the inhabitant “contributes to [the world’s] weave and texture. These lines are typically winding and irregular, yet comprehensively entangled into a close-knit tissue.”³

Significantly, the works in *Dutch Settlement* were less about creating enclosures than about drawing lines: lines that visualized the deep interconnectivity between all the elements the life-world consists of—human and non-human, micro and macro, synchronic and diachronic; lines that make and un-make the places we inhabit; lines that make and un-make us.



At the micro level, *Dutch Settlement* showed dust, in a video by Thom Vink and Saara Ekström, *Dust II* (2011). Appropriately projected on the worn cement floor of a well-trodden passageway, the texture of which added to the forming and reforming of patterned lines of “dust” particles, the video transfixed viewers in a contemplation of changeability. It is only when we begin to think of our relation to the small, material particles of the world, such as dust, that we can truly beginning to understand the depth of the world’s interconnectedness. “You are walking on top of hills and mountains of fossilized animal bits,” ecological thinker Timothy Morton writes. “Most of your house dust is your skin.”⁴

Modern sciences have made it increasingly possible to see and understand the interconnectedness of smaller and smaller particles, down to the level of DNA. Painter Geeske Harting, having been struck by an inherited disease, is extremely aware of how DNA links the past to the present; it haunts her on a very physical level. In a series of paintings she brought along, *Face your Demons* (2013), she patiently, brushstroke by tiny brushstroke, conjured up various ancestors and made them stare at her and us, in an effort to come to terms with them once and for all. What we take away from these paintings, so mysterious and uncanny in their very precision, is that there is no “once and for all” when it comes to figuring out the who, where and why of our existence.

Drawing helps to trace and visualize the paths by which we have come to where we are, and provides provisional, temporary location. Erik-Jan Ligtoet

practices drawing in just this way, endlessly trailing his own and others’ comings and goings, providing subjective points of view in impersonal cities and landscapes. Not present in person, he sent *Ottawa Maps* (2013), mind-maps of imaginary trajectories through the city, some traced with nails and strings. Subverting what the late Michel de Certeau called the “totalizing stage” of the map, in which the stories and walks that made the creation of the map possible in the first place have all but been repressed, Ligtoet restores to the map some of those idiosyncratic patterns.⁵

To paraphrase Ingold once more, a habitat is created by moving through this world, continuously contributing to a densely intertwined “meshwork” of the life-world’s elements. Personal stories and memories, when represented in art, make some of the entangled, moving lines visible. In *Blue River*, a performance at the opening of the exhibition, Paul Donker Duyvis used fifty meters of satin to form a line connecting audience members. Moving around in the room, he slowly unrolled the length of cloth over people’s outstretched arms. As he related afterwards, this performance was in memory of a childhood experience of helping his grandmother wind a skein of knitting yarn, which created a treasured bond.

Personal histories and experiences intertwined with larger stories of colonialism, migration and displacement in an installation by Jessy Rahman, who was born in Surinam. In a faux-didactic installation including three plywood sculptures which reached from floor to ceiling, he presented the structure of a

common Canadian water plant. *Looking for Elodea Canadensis* (2013) was inspired by the story of a seventeenth-century artist and amateur biologist, the German-Dutch Maria Sibylla Merian. Known for her intricate drawings of flora and fauna, she spent years in the interior of Surinam on a quest for a large blue butterfly.⁶ Likewise, Rahman came to explore the “wilderness” of Ottawa, and look for *Elodea Canadensis* in its original habitat. Unlike Merian’s search for the rare butterfly, Rahman’s “quest,” elaborately recorded in a series of photographs, took no more than half a day. He brought back tubs full of the plants—found in Mud Lake, on the edge of the city—along with garbage dragged from the Rideau River: a shoe, a beer bottle, Tim Hortons cups.

Rahman pinned the plants, which have become an invasive species in Europe, between the floor and ceiling; they were not going anywhere. You can keep these plants, along with the smell and the garbage, the Dutch artist seemed to insist, in a work that compares colonizing lines of imperial powers with the insistent yet unwitting routes of invasive species. The latter become irrevocably enmeshed in the world, often decimating local species.

Through occupation and colonization, humans attempt to put straight, static lines over an ever-changing meshwork, attempt to control the uncontrollable lines of the life-world that inevitably lead to violence, terror and war; in various ways, the works by Rens Krikhaar, Harold de Bree and Ingrid Mol touch on such lines of conquest and flight. Krikhaar’s painting *The Flying Dutchman* (2011) and his drawings of pirate ships are

ghostly, rather shifty representations of legendary stories of Dutch seafaring of the 16th and 17th century, which eventually led to colonial settlements in such places as South Africa, Indonesia and Surinam.

Lines of flight are drawn by Mol. Working on a commission to commemorate the reign of Queen Juliana of The Netherlands, which spanned the years from 1948 to 1980, Mol took advantage of her stay in Ottawa to research the flight of the Queen and her family to this city during WWII. Interweaving the story of this sojourn with personal ones of her own family, she combined drawings and words in a series of graphic-novel pages. A second work, a video of a mini-opera she created with Danny Weijermans in Oudewater, The Netherlands, relates to yet another war: the Low Countries’ long struggle to become independent from Spain (1568-1648).

De Bree’s work, in two wooden display cases, touches on invasive lines as well. One of the cases exhibits objects from different times and places, such as part of a gun, and a photograph that shows a synthesis radio telescope near Camp Westerbork in the northeastern Netherlands. Other photographs are from the Reichsarbeitsdienst in WWII and show people in Germany attempting to protect their territory by digging trenches. The other case shows the field around a quasar in deep outer space. The piece, with its juxtapositions, alludes to a human drive to push its lines ever farther into space in renewed territorial quests.⁷ The boxes have the archaic feel of an antiquated natural history museum. They are part of de Bree’s series of Lecture/Lesson Cabinets, each of

which appears to give solid form to history by “housing” some of its artifacts. The boxes mock the ephemeral nature of the internet, with its marvelous, if overwhelming, opportunities for learning, but the crackled pictures and missing parts also caution us not to mistake material solidity for truth.

Another work by Donker-Duyvis touches on the multiplicity of lines that now crisscross the space of Web 2.0, connecting total strangers, albeit in a dematerialized way. Donker-Duyvis invited people to take self-portraits with cell phones and add them to the endless mass of similar ones on the net. At Home 2 reminds the viewer how our precious selves are, in an instant, turned into a sprinkling of cyberspace pixel dust.

We live in an age when the changing tide of computer technology is felt, except by the very young, as a personal experience, marked by memories of our first desktop, laptop, or cell phone, or our first connection to the web. Our recollections of a more static, “settled” time can have an intense nostalgic pull for us. Watching Donker-Duyvis’s video of patio chairs thrown down by invisible hands from a balcony, each with a clunk that reverberates through the building, I cannot help but feel the frustration of not being able to set these chairs upright in a friendly gathering, creating sociability—what the Dutch call *gezelligheid*.

Pepijn van den Nieuwendijk’s work in the exhibition speaks of a similar nostalgic attachment to *gezelligheid*, which he recognized in the home decor of post-war immigrants from the Netherlands. Van

den Nieuwendijk paints exquisite, if somewhat “off,” Delft Blue scenes of Dutch houses, windmills, tulips and clogs, on paper and ceramic objects. A milk jug is turned into a milk box, brick gables are represented in wood. While the objects and drawings mix tradition and modern life, tradition weighs heavy in these works. *Nostalgia: La vieille maison hollandaise* (2013) and *The Tulip Girl* (2013) show a desire to preserve traditions just as they were remembered. Without awareness of the constant change to which the old ways are subjected in the home country, earlier generations of immigrants sometimes seemed to live in a space/time warp. But times have changed; in our present age of easy travel and awesome information and communication techniques, cultural memories of our home countries are more fluid, less preserved. While the *Dutch Settlement* exhibition was on, a Dutch-Canadian e-newsletter announced the dissolution of the Dutch-Canadian Association in Ottawa. As the “Postbode” wrote, “social media allow us to stay in touch in ways we could not have possibly envisioned.”⁸

The electronic age makes us feel the fluidity and interconnectedness of the world more than ever before. Unsettled times generate dreams of settlement. The solidity of a building becomes a metaphor for a desired permanence, for a house as a container to keep the unpredictable world out. Marlies Adriaanse plays with this dream in the stop-motion animated short film *Settlement, Unsettle, Reset* (2013). Drawing loosely on the historical development of the city of Leiden, she created paper

houses, walls, churches, warehouses and other buildings, which are set up in neat rows, circles and grids, only to be taken down again or destroyed by fire or war. The film depicts a process that is meant to go on forever: we build and rebuild our cities, always bigger.

Not only is building bigger cities not ecologically sustainable, as we are well aware, but no building can provide a complete separation from the world. There is no escape. To Ingold, a house is a place, and a place is like a knot, tied from lines we draw through our coming and going, lines that are “no more contained within the house than are threads contained within a knot. Rather, they trail beyond it, only to become caught up with other lines in other places, as are threads in other knots.”⁹ He contrasts the idea of the house as a container with the concept of a dwelling as a “place-holder for life.”¹⁰ Rather poetically, he quotes a riddle of the Koyukon people of Alaska, which asks, “Who am I?”, and gives this clue: “around i-sweep-with-my-body.”¹¹ We are like brooms, Ingold suggests, sweeping a small circular patch around the place where we are.

Such a circle, however, as Ingold concedes in another essay, is easily turned from a pathway into “boundaries that demarcate the place from its surrounding space.”¹² In Pietertje van Splunter’s installation, *Home Is Where the Heart Is* (2013), a number of colourful household cleaning implements, cheerful red and yellow brushes, bottles of intensely green detergent, and various other mysterious gizmos are hung in a motorized mobile that slowly turns

around and around. At the edge hangs a broom that sweeps the floor, and marks the circle that encloses this “home.” On one level, this is a humorous take on the cliché of the Dutch obsession with cleanliness, but it also shows how an open, circular gesture to hold one’s place can decline into a containing place, where gestures become tedious and stultifying.

In the end, Ingold’s idea of home as a place-holder for life, open to the world and weaving in and out of its meshwork, may be as impossible to imagine as the idea of home as a self-contained bubble. The artworks in *Dutch Settlement* questioned the reality of both concepts, while paying heed to their poetic, metaphoric and political import. Reiterated by the erratic layout of the building, with its improvised walls and history of changed purposes, the exhibition showed how human habitation is deeply marked by change and movement, but also by the never-ending human quest to find a balance between permanence and impermanence, security and exploration.

ENDNOTES

(i) Tim Ingold, *Being Alive, Essays on Movement, Knowledge and Description*. (London and New York: Routledge 2011) p.149

(ii) Tim Ingold, *Lines, A Brief History* (London and New York: Routledge 2007) p. 81

(iii) Timothy Morton: “Thinking Ecology: The Mesh, The Strange Stranger, and the Beautiful Soul.” In *Collapse VI, Geo/Philosophy*. January 2010. Available at www.academia.edu/

See also: Timothy Morton: *Ecology without Nature, Rethinking Environmental Aesthetics*. (Cambridge and London: Harvard University Press 2007)

(iv) Michel de Certeau, *The Practice of Everyday Life*. (Berkeley, Los Angeles, London: University of California Press 1984) p. 121

(v) Patricia Kleps-Hok: *Search for Sibylla: The Seventeenth-Century's Woman of Today*. (Bloomington Indiana: Xlibris Corporation 2007)

(vi) The work was accompanied by the following text:

Box 1: The image represents emission from the field around the radio-weak quasar J2233-606 in the Hubble Deep Field South (HDF-S) at a wavelength that corresponds to Lyman-alpha emission at the redshift ($z = 2.2$) of the quasar. Three Lyman-alpha candidate companions are indicated with arrows. Note also the extended nebulosity around the quasar.

The Westerbork Synthesis Radio Telescope is an aperture synthesis interferometer near Camp Westerbork, north of the village of Westerbork, Midden-Drenthe, in the northeastern Netherlands.

Box 2: Several found objects from different times and places. The four photos are from the Reichsarbeitsdienst. The numbers on the print plate are dates on the back of the photos.

(vii) This was the email message I received from the Postbode (a Dutch-Canadian bulletin board in Ottawa) on June 2 2013:

You may have heard by now, that the Dutch Canadian Association ceased to exist at the AGM. In order to have a strong DCA, we need at least five board members who are willing to put a fair amount of time in: the treasury, event coordination, membership, website, newsletters and general admin take time. There were not enough people to step up to the plate so there was no alternative left than to shut down the DCA. There is no point in maintaining an organisation for the sake of maintaining it. The Dutch are practical, and this was certainly a rational and practical decision after 30 minutes of discussion among the members.

While this is unfortunate, times have changed: social media allow us to stay in touch in ways we could not have possibly envisioned. If someone had told you when you stepped off the Veendam in 1953 that in the future you could call for next to nothing to the

Netherlands (with video), that you'd carry a computer in your pocket in which you would be able to read today's Volkskrant (+10,000 books) on a device in the bus on your way to work, that you'd carry your entire record collection in your pocket and that sending a picture through the airwaves from Gatineau Park to your sister in Vinkeveen in a matter of seconds would be a no-brainer, would you have believed her?

So let's move forward and embrace other ways to stay in touch. The website will be there for at least a number of years, the Postbode is not going to disappear, and activities will continue, such as bird watching, the Dutch school, Tea and Talent, and koffie uurtje, to name but a few.

The DCA played an important role to initiate these activities. Rather than looking back, let's embrace what we have available. The Dutch have always been innovative and outward looking and I am sure we'll stay in touch and come up with new ideas to stay in touch. www.dutchinottawa.ca/

(viii) Tim Ingold, *Being Alive, Essays on Movement, Knowledge and Description*. (London and New York: Routledge 2011) p. 149

(ix) Ibid p. 123

(x) Ibid p. 121

(xi) Ibid p. 148



DUTCH SentimETTLEMENT, Jessy Rahman's installation of record covers of popular Dutch organist Stef Meeder.



HAROLD DE BREE



PAUL DONKER DUYVIS

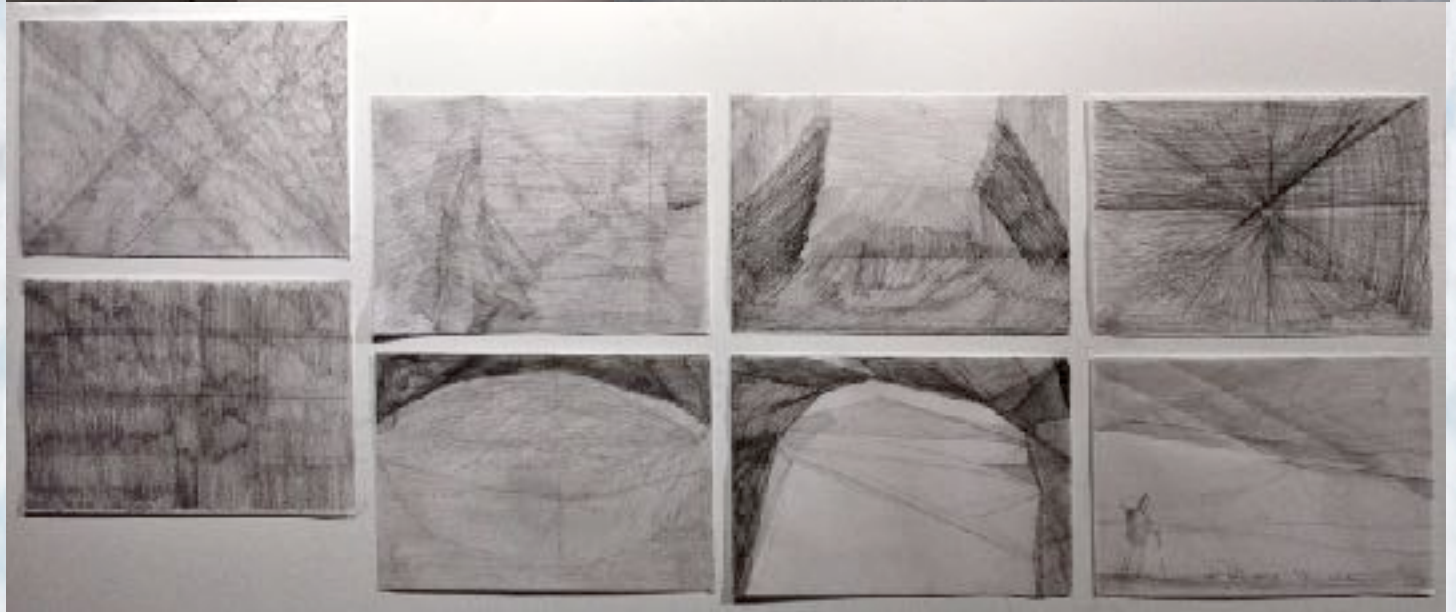





GEESKE HARTING

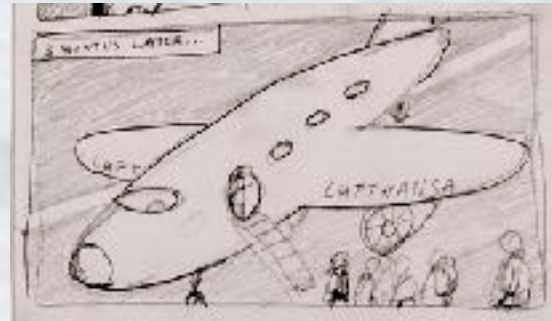
RENS KRIKHAAR







WHAT
ARE YOU
going to do
in
Ottawa???





PEPIJN VAN DEN NIEUWENDIJK



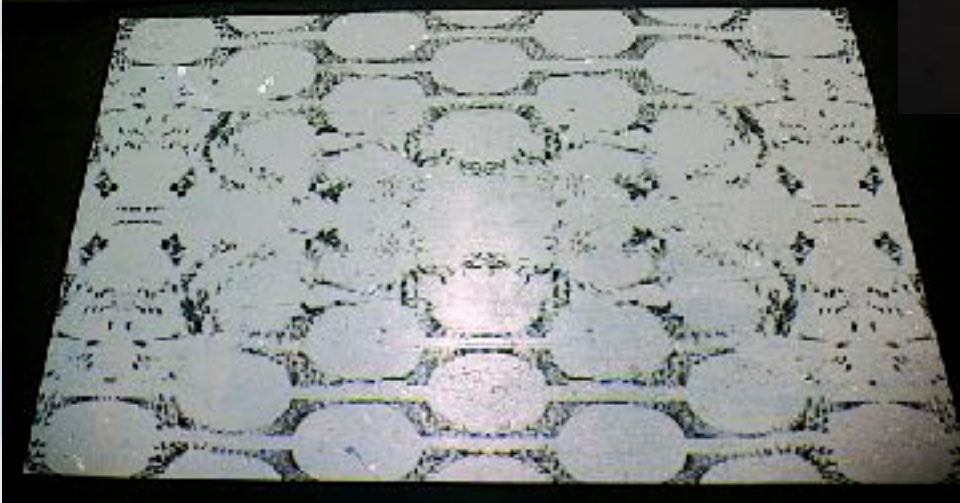


JESSY THEO RAHMAN



PIETERTJE VAN SPLINTER

24



**THOM VINK &
SAARA EKSTRÖM**





Paul Donker Duyvis, Blue River (Performance), 2013, Bolt of satin, 50 m.



In a performance during the Dutch Settlement exhibition, Marlies Adriaanse bakes “poffertjes,” small Dutch pancakes, in front of the EBA building, during Doors Open Ottawa. June 1 & 2 2013.

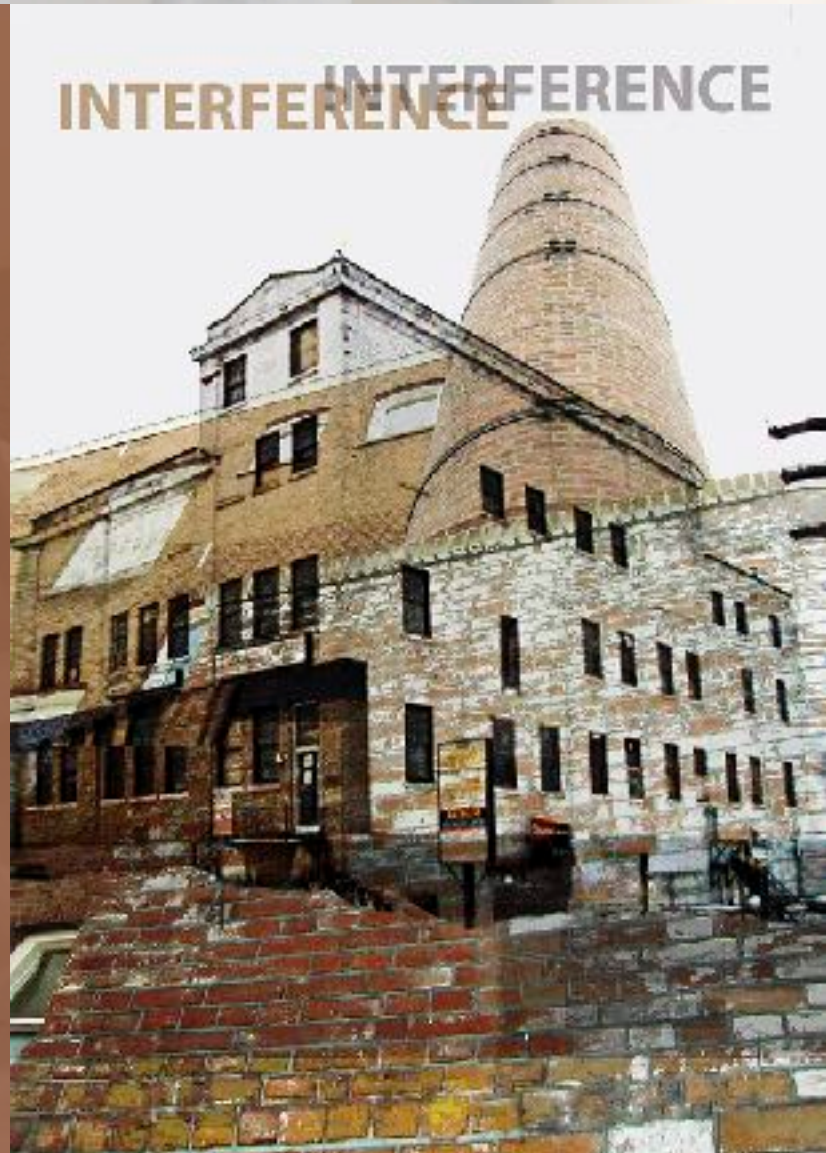


Jessy Theo Rahman, Looking for Elodea Canadensis. (2013) Installation and Performance. Photographs, text, wood, plastic tubs, water, plants, litter.



ARTISTS FROM THE
ENRICHED BREAD
ARTISTS STUDIOS:

KENNETH EMIG
DANNY HUSSEY
RACHEL KALPANA JAMES
MARIKA JEMMA
KAREN JORDON
GAYLE KELLS
JULIANA MCDONALD
CHRISTOS PANTIERAS
BOZICA RADJENOVIC
MANA ROUHOLAMINI
DANIEL SHARP
SVETLANA SWINIMER
AMY THOMPSON
TAVI WEISZ
JOYCE WESTROP





*100 metres of Tyvek® brought to
The Hague in "The Rocket."*

INTERFERENCE

by Petra Halkes

As it turned out, the themes of the two exhibitions of this exchange project, Quartair's *Dutch Settlement* and EBA's *Interference*, had many points of connection. The idea of settlement is fraught with interference; they are two sides of the same coin. Settling requires space, space that must be given up by other people, or by nature itself. Whether this is done by choice—as part of a trade—or not, it always interferes with the way things used to be.

As guest curator, I imagined an exhibition that would reflect interference as a fertile process that does not force a strict consensus, but welcomes chaos and the sparks that friction creates, potentially instigating reciprocal actions rather than conquests. Life continually throws hurdles in the way of individuals and communities; reactions to these can be destructive as well as constructive.



Fifteen EBA artists opted to participate. I emphasized early on that the content of their work did not necessarily have to refer to the idea of interference. Rather than constricting the artists to this theme, it was of more interest to me to enact the process of interfering, by making the always already ambivalent relationship between curator and artists even more difficult. I envisioned *Interference* as a chain of events that would begin with a curatorial intervention, a spatial intrusion into the gallery space at Quartair.

My partner René Price and I arrived in The Hague in mid-August, a week earlier than most of the artists. With the help of some Quartair artists, we draped a length of

Tyvek®, 122 centimetres wide and 100 metres long, throughout the gallery. Tyvek® is a white, polyester-fibred paper used in the construction industry. The resilient paper flowed from ceiling and walls to floors and around columns, creating a

bewildering space, which would greatly impede the installation of the art works. It presented challenging

opportunities for the artists to interfere, in turn, with the transformed space.

Once all the artists were present, on Wednesday, August 21st, they were confronted with the confounding installation their curator had put in place. I informed the group that I would stop interfering at that point, and left the premises. They were now free to decide amongst themselves how they wanted to install their works. I emphasized that they could do whatever they wanted with the paper.



At the end of the next day, when I arrived to see the progress, the paper had fallen down in the high-ceilinged part of the gallery, while a number of works were installed in a section of the gallery that has a lower ceiling. Moving around the hangings to see the works, I felt excited by the different viewing experience that the paper imposed, as I had to

duck under and walk around it. In an uncomfortable way, the paper sabotaged received ideas of modernist gallery display, in which each work of art is shown in its own space, separated from the others by clean washes of white wall space. The paper upset this island practice of exhibiting. It entangled the works, providing complex views and accidental connections, ruptures and confrontations, which could kindle new, different thoughts. For a change, the gallery would not be scrubbed clean of any trace of previous installations. It would not reflect the conquest of colonisation; instead of fighting for space, the artists, it seemed to me, were finding creative ways of co-habitation.



As excited as I was by the entanglement of paper and artworks, it became clear, in the end, that to the artists it seemed like an unworkable mess. Upon my return on the second day, Friday afternoon, I discovered that almost all of the paper had disappeared!



There was just a bit of it left in Kenneth Emig's installation, which he titled *Something is Going to Happen*. Emig had

worked onsite for days, experimenting with two theatrical lighting fixtures trained on the draped paper. The documentation of this process shows dramatic compositions of shapes in white and coloured lights. The spectacular lighting changed the space completely, which, admittedly, would have been too intrusive on the space of the surrounding artworks. Emig compromised by cutting a circular piece of Tyvek® to the size of the beam of red light from one of the theatrical lighting fixtures. He used the second fixture to shine a yellow circle on a hole in the ground in which he had placed some crumpled Tyvek®. The installation suggested that all the Tyvek® had been pushed underground, in utter frustration.

Naturally, the near-total disappearance of the Tyvek® was a disappointment to us. After the initial shock, however, I began to appreciate the paper's contribution to a valuable story of group dynamics and the role of the curator. In the end I was able to put my disappointment in perspective: I may have felt upset for a moment, colonized even, but it was, after all, only an art exhibition. Art reflects life, it creates

meaning and metaphors to think by. But as much as art mingles with real life, it never replaces it. And so I began to enjoy this exhibition on its own terms.

In a meeting with the artists I did insist, however, that the hidden Tyvek® had to be returned, to show traces of the process in the room. A neat roll was put into a corner of the gallery, while crumpled and folded pieces appeared on the floor and in niches above doors. Tavi Weisz had set aside a large stretch of the paper, which he used for a performance on opening night. Another trace of the process was a stop-motion video documenting the process of the installation and take-down of the Tyvek®, which was arranged by Quartair artist Marlies Adriaanse.

<http://enrichedbreadartists.com/archives/Interference.htm>



An atmosphere of interference remained palpable in the crowded gallery, where the artworks jostled for space. Different aspects of the theme were highlighted by different artists. Emig's works demonstrated how light can play havoc with our perception of space and make us see things that aren't there, such as a fire in the courtyard's chimney.





Danny Hussey's contribution dealt with the objective, scientific phenomenon of electrical interference. *The Radio Operators* consisted of a shipping crate covered with two carved wooden blocks, one depicting a film image of stressed-out short-wave radio operators dealing with interference, and the other a scientific diagram of interfering waves. The crate contained a Theremin, an early electronic audio instrument that is

played without physical contact. Hussey demonstrated its use during the opening. The crate also contained framed prints of the woodcuts, which he displayed together with new prints.

Created at Quartair, on Tyvek®, the new prints showed changes that the crate's surfaces had undergone during shipment. The artist intends to make new prints at each gallery the crate is shipped to, documenting the changes the matrixes will undergo while traveling.



Other artists drew upon autobiographical events, expressing a deep sense of interference by circumstances beyond personal control. When the connection to a place is broken through relocation and migration, a need for the re-invention of the self arises. Several artists acted out the drama of re-creating an identity for oneself by finding a space of belonging. In a performance ritual that mimicked the



violence inherent in territorial ideologies, Tavi Weisz created his own "flag" during the opening. He placed himself in front of two large paintings, *Curious Relief* and *Confused Attempt for a Run*, which showed naked self-portraits amongst figures from the past: a Nazi

official and small groups of unidentifiable people. The artist was hidden behind a screen of Tyvek®. A live video projection on this screen, accompanied by loud punk music, showed the artist creating his own black flag, lavishly covering himself in black paint in the process. Cutting through the paper, he then proceeded to run through the gallery space carrying the dripping flag. The powerful performance reflected the interference of impersonal political/ideological/economical forces with Weisz' own family history, and his personal experience of migration from Romania to Hungary to Canada.

Bozica Radjenovic, whose work deals with the loss of her homeland, Serbia, had knitted a second skin for herself, a body covering of red wool which left only her lower legs visible. Wearing this startling costume, and carrying a stone to which the loose end of the red yarn had been attached, Radjenovic entered the gallery during the opening speeches. She placed the stone on the floor, and slowly began walking around two pillars, unravelling her “skin.” It took two hours of walking for the garment to unravel up to the armpits, at which point the artist pulled the remnants from her arms and head, and appeared in a short white dress. Titled *Being Red*, the performance was a poignant articulation of the trauma of forced migration, an articulation that reverberated in its traces: the red yarn wound around the pillars that cradled the stone, the Serbian shoes she had been wearing, and the remains of the dress.



Svetlana Swinimer also searched for an elusive sense of self, interfered with by the flux of time and natural, intractable processes of the body. She printed a series of nude self portraits, transforming her body into almost abstract shapes, on a large banner of backlit, back-print film paper. *Hormonal Toccata* referred to the dazzlingly variable roles

hormones play in a woman’s aging process—bodily interruptions of cerebral intent.

A second work by Swinimer referred to political relations between the Netherlands and Russia, Swinimer’s home country. On a hand-sewn costume, fabricated out of wrinkled Tyvek®, the artist had appliquéd photographic images that referenced the historical visits of two tsars to the Netherlands—visits that resulted in Western interventions into traditional Russian culture. The inclusion of a third “tsar,” Vladimir Putin, was prompted by the anti-gay law he had recently signed, and showed the artist’s indignation at such political interference in people’s personal lives.



All over the world, settlement remains connected to war, but ancient territorial tactics of violence have long been countered by strategies of deliberation and negotiation. In Ottawa, at Library and Archives Canada, Mana Rouholamini discovered the work of Julia Grace Wales, a little-known Canadian writer and peace activist who attended the Women’s Peace Conference in The Hague in 1915. Rouholamini used her findings in a combined text and drawing project,



presented in an artist's book that drew connections between The Hague and Ottawa by exploring traces of the past, today's technology, and the shared natural element of water. Two seats invited viewers to sit and peruse the book: one was a kitchen chair, the other an Iranian-inspired set of floor cushions.

The nomadic character of contemporary Western culture in general, and of a post-colonial immigrant country like Canada in particular, makes the idea of a stable home and workplace ever more precious and sought after. In this context, the discovery of two solid buildings—two bread factories, in different cities, with uncannily corresponding histories—seems nothing short of miraculous. To commemorate this, Christos Pantieras “baked” a brick for this exhibition, using candle wax from churches in Ottawa, that



Marika Jemma's workshop.

encapsulated within its translucent interior two relics: a small bit of debris from each building.

Marika Jemma's contributions also expressed a delight in the connective aspect of the EBA/Quartair exchange project and the interactions

between the two artists' communities. Working in situ in the Quartair gallery, for *Intersections?* she tied objects found in the surrounding streets to ropes and a net, using Tyvek® as a material signifier for the exchange. Jemma had worked with Quartair artist

Ingrid Mol and some children from The Hague to create paper boats out of Tyvek®, which the group then sailed on a pond in the Queen's Palace garden, just across from the Quartair gallery. The *Boten* (Boats) were displayed in the gallery's courtyard. She also invited children in both Ottawa and The Hague to submit images from their neighborhoods to be presented online: <http://marikajemma.wordpress.com>

Dan Sharp spent seven weeks at Go Wander, an artists' residency in The Hague. There he worked on a series of paintings, *Studies in Grey*, which he initiated in Ottawa. Inspired by the legendary grey of The Hague School painters of the late nineteenth century, Sharp derived his abstract paintings from colours found in the two cities.

Unexpectedly, near-fluorescent pink, green and blue monochromes appeared amongst the greys in one of the Dutch series. Perhaps they reflected the influence of an unusually bright summer in the Netherlands, or perhaps they mirrored a Dutch love for bright colours to offset the natural greyness. Although based on concrete shapes from the natural and built environment, the paintings became abstracted studies of colour, demanding from



Dan Sharp at Wander, Artist Residency in The Hague, where he produced some of his works for the exhibition Interference.

the viewer an intense contemplation. The paintings seemed mute in comparison to the works that surround them, many of which raise vociferous questions. Yet, in their abstraction, Sharp's monochromes provided an open field for discussion, a place to start thinking.

While the Quartair building has heritage status and was renovated by the city of The Hague in 2010, the fate of the EBA building, in a city that is in the grip of condo-building fever, is far more tenuous. As if wanting to mesh the two buildings, Rachel Kalpana James projected a video of three walls of her studio on a wall in the media room at Quartair, provoking a quiet contemplation on ideas of permanence and impermanence, absence and presence. A large white circle, chalked on the wall of the artist's studio, where she uses it to try out projections, took on a moon-like appearance in this video.

Rachel Kalpana James' studio in Ottawa.

The cosmic presence appeared central and changed randomly, as did the flanking images, according to the light available from an open window.



Karen Jordon has called the EBA her creative home for over 22 years. Her *Postcards from Home*, with tentative drawings of the EBA's interior, were mailed to The Hague over a period of months. They reflect her fondness for the building and the idiosyncratic details that characterize its history and use.

In another work, Jordon unrolled audio-cassette tapes onto the floor of the gallery. The mountainous presence could be construed as a comment on technological obsolescence and its resulting waste. The work's title, however, *Play*, which was printed inside a case containing intact spools of tape, functioned as an invitation to the viewers to manipulate the piece and allow this waste to become base material for a new creative activity. Viewers let some of the reels roll over the floor, creating lines into other territories,



Quartair artists collecting cassette tapes for Karen Jordon

while others were thrown high over light fixtures near the ceiling. The thin tapes moved with the slightest breeze, transforming Jordon's installation into a playful, kinetic sculpture.



Other artists addressed human settlement's interference with nature. A feeling of a fragile, endangered habitat came through in Juliana McDonald's installation of about 200 small sculptures representing chrysalis-like pods of butterflies. They were suspended by threads from a webbed structure that was attached to the high ceilings. The pods

were wrapped in gauze, bureaucratic text, and blind-contour drawings of Monarchs, then bound with thread. The circular installation formed a meditative space for viewers to enter. *Lost Potential* evoked a sense of loss, of thwarted promises of transformation. The artist's almost ritualistic tearing, patching, and tying together of bits of paper showed an intense desire to stop the threatened extinction of Monarch butterflies and, by extension, the destruction of our own life-world.

A sense of loss came through in Amy Thompson's work as well. She showed prints and sculptures from her series *Monument*, which she created from antique photographic plates from the western U.S. Cut-outs and an overlay of gold leaf appeared to lament the despoiling and commercialization of the North American landscape. Three folded prints formed

slim pyramids covered in gold. Their slick design underscored the sense of the selling-out of natural beauty that the installation implied.

Joyce Westrop addressed the heavy ecological footprint left by truck tires in *Intervention for a Better World in Three Parts*. For the first part, she used sixty feet of Tyvek® as a ground on which to produce abstract black and white images. Prints of the blasted transport truck tires that she collects from the sides of highways formed irregular linear patterns, black skid marks on a white road of paper. Like a wreck on a scenic highway, the long mono-print shows the failure of the utopian dream of harmony between nature and technology.



Marlies Adriaanse collecting bicycle tires for Joyce Westrop

The print was accompanied by twisted assemblages of truck tires wrapped with bicycle inner tubes, forming strange, organic creatures. The third component consisted of 27 bicycle tires, twisted together in pleasing, decorative hangings, adding to the mixed feelings of guilt and pleasure in materials and beauty that Westrop's installations stirred up.



Gayle Kells' *Waterfall* referred to the interference of plastics with the natural environment. The work consisted of hundreds of strips of clear, blue, and green plastic bags, mainly recycled, attached to protective plastic garden netting. The flowing, invading mass of plastic created an ambiguous shape, vaguely reminiscent of a waterfall. Hung from the frame of a skylight window, light glinting off the shiny plastic, *Waterfall* showed a dubious beauty, summoned from an excess of plastic production and consumption.



The works of the fifteen incongruent EBA artists brought forward a contradictory mixture of meanings, media, and scales that spoke to contemporary issues in a socially engaged language, using traditional media and conceptual, environmental and performative strategies. Despite the retreat of the Tyvek®, *Interference* turned out to be a loud and somewhat bewildering exhibition, reflecting the confusing and inequitable state of our contemporary world in general. More particularly, it delivered a sense of the reality of Canada as a country of immigrants holding on to a precarious identity that needs constant renegotiation. In the end, the divergent artists, despite their self-admitted individualistic tendencies, came together for this project, and turned *Interference* into a demonstration of the Canadian determination to make things work, amicably, through compromise.







KENNETH EMIG



Kenneth Emig teaches a master class in Movement for Visual Artists, at Quartair, August 25 2013

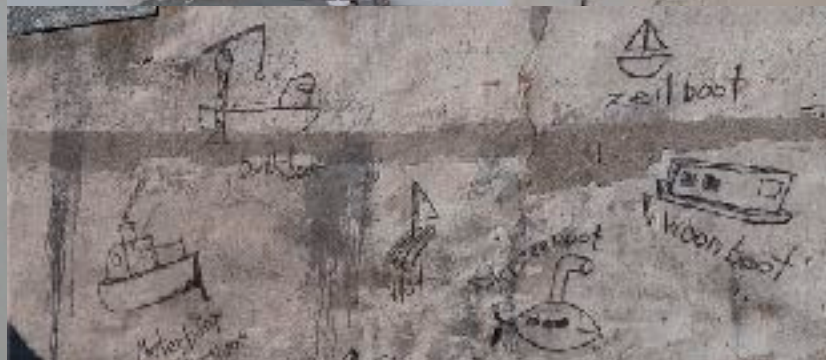


RACHEL KALPANA JAMES



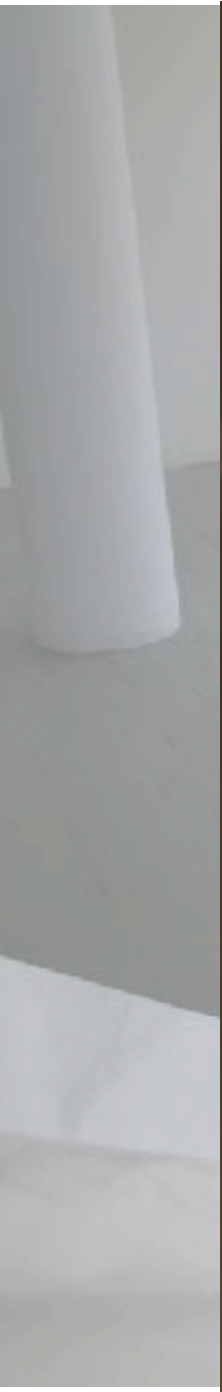


MARIKA JEMMA



KAREN JORDON





GAYLE KELLS



JULIANA MCDONALD





BOZICA RADJENOVIC



MANA ROUHOLAMINI



DANIEL SHARP





SVETLANA SWINIMER

AMY THOMPSON





TAVI WEISZ



JOYCE WESTROP





Petra Halkes introduces Bill Pound, charge d'affaires from the Canadian Embassy, The Hague, Netherlands, while Svetlana Swinimer films the interference.



Bill Pound, charge d'affaires, Canadian Embassy in The Netherlands.



Jessy Rahman from Quartair provides closing statements for the EBA/Quartair Exchange.



DUTCH SETTLEMENT

Artists, Works and Performances

Page Number

1. Marlies Adriaanse
 1. *Settlement, Unsettle, Reset*, 2013, Video, 4.5 minutes.
 2. *Poffertjes*, small Dutch pancakes, (Performance), 2013, Camp stove, Table, Poffertjes mix, Butter, Icing sugar and Cooking utensils.
2. Anonymous, *The Curator Sleeps*, 2013, Hammock, clothes and stuffing, photos and text on boards.
3. Harold de Bree,
 1. *Star Gazing*, 2013, Wooden box, found photograph and drawn etched print plate, 40 x 80 cm.
 2. *Assignment #2*, 2013, Wooden box, found photographs and objects, 40 x 80 cm.
4. Paul Donker Duyvis
 1. *Blue River* (Performance), 2013, Shaman's Costume, Rod and 50-metre bolt of Satin.
 2. *Chairs (Free Fall)*, 2011, Video, 8 minutes.
 3. *Oost west thuis best! (At Home)*, 2013, 2 Interactive Installations, Computer Monitors, Mirrors and Photo-sharing with public.
5. Geeske Harting

Face your Demons series, 2013, oil on canvas

 1. *Amber*, 24 x 18 cm.
 2. *In heart and kidneys*, 24 x 18 cm.
 3. *Shelly or Kelly*, 24 x 18 cm.
 4. *Anthony*, 24 x 18 cm.
 5. *History*, 24 x 18 cm.
 6. *Untitled*, 30 x 18 cm.
 7. *Little Girl Listening*, 24 x 18 cm.
 8. *Untitled*, 50 x 50 cm.
 9. *Untitled*, 50 x 50 cm.
6. Rens Krikhaar
 1. *Davey Jones Locker*, 2011, oil on linen, 40 x 30 cm
 2. *Land Ahoy*, 2011, bister and pencil on paper, 18 x 28 cm.
 3. *The Curse*, 2011, bister and pencil on paper, 21 x 23 cm.

14 & 27



Marlies Adriaanse

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16 & 26



Paul Donker Duyvis

17

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Geeske Harting

Artists, Works and Performances	Page Number
7. Erik-Jan Ligetvoet, <i>Ottawa Maps</i> , 2013, Graphite on paper 42 x 30 cm each, string, pins. Variable dimensions.	19
8. Ingrid Mol, <i>Tracing Juliana</i> , 2013, Series of 24 drawings on paper. 30 cm x 21cm each.	20
9. Ingrid Mol and Danny Weijermans, <i>Above the Land</i> , 2011, Video, 45 minutes. Documentation of opera.	21
10. Pepijn van den Nieuwendijk	22
1. <i>Nostalgia; The Tulip Girl</i> , 2013, Gouache on paper, 108 x 80 cm.	
2. <i>La vieille maison hollandaise</i> , 2013, Gouache on paper, 108 x 80 cm.	
3. <i>Le Roi des fromages</i> , 2013, Ceramic Cheese Board, 24 x 14 cm.	
4. <i>La petite ville</i> , 2013, Ceramic Milk Carton, 9.5 x 7 x 25 cm.	
5. <i>Untitled</i> , 2013, Porcelain Plate, 20 cm diameter.	
11. Jessy Theo Rahman,	13, 23 & 27
1. <i>Looking for Elodea Canadensis</i> (Installation and Performance), 2013, Photographs, text, wood, plastic tubs, water, plants, litter.	
2. <i>DUTCH SentimETTLEMENT</i> (installation), 2013, Record covers (Stef Meeder) and pins, Variable dimensions	
12. Pietertje van Splunter, <i>Home Is Where the Heart Is</i> , 2013, Household cleaning implements, rotating motor, rods and string, Variable dimensions.	24
13. Thom Vink and Saara Ekström, <i>Dust II</i> , 2011, Video, 18 minutes.	25



Ingrid Mol



Jessy Theo Rahman looking for *Elodea Canadensis* in Gatineau Park.



Pietertje van Splunter

INTERFERENCE

Artists, Works and Performances

Page Number

1. Kenneth Emig
 1. *Something is Going to Happen Part 1*, 2013, Tyvek®, Yellow theatrical light, 61 x 61 x 61 cm.
 2. *Something is Going to Happen Part 2*, 2013, Tyvek®, Red theatrical light, 35 cm diameter.
 3. *Drawing through Dance Workshop*, 2013, 2 hours.
2. Danny Hussey. *The Radio Operators*. 2013, Installation, Plywood Crate, Theremin, amplifier, speakers, ink. Two Wood Cut Prints, ink on paper. 34 & 43
3. Rachel Kalpana James, *Studio*, 2013, Digital video, projected, 4.43 minutes. 37 & 44
4. Marika Jemma, *Intersections*, 2013, Found materials, such as a bike reflector, seaweed and rusty nails gathered from harbour, roadside, bike path and beach in The Hague, interwoven with Tyvek®. Variable dimensions, installation approx. 122 cm x 244 cm 36 & 45
5. Karen Jordon
 1. *Play*, 2013, Unwound audiocassette tape, cassette storage container, sign, tape spools.
 2. *Postcards*, 2013, 21 hand-drawn postcards mailed from Ottawa to the Hague.
6. Gayle Kells, *Waterfall*, 2013, Plastic, garden netting approx. 100 cm x 400 cm 39 & 47
7. Juliana McDonald, *Lost Potential*, 2013, Tissue paper, crochet thread, wool, ink, acrylic transfers 38 & 48
drawings and text. Diameter, 1 meter, variable. Height, 3 meter, variable.
8. Christos Pantieras, *One Brick at a Time*, 2013, Wax procured from a local Greek Orthodox church in Canada, imbedded with debris collected from the buildings of the Enriched Bread Artists and Quartair 49
9. Bozica Radjenovic, *Being Red*, 2013, Performance. Knitted wool body-covering, rock, traditional Serbian shoes. Residue of performance, 120 cm x 47 cm x 300 cm 35 & 50



Artists, Works and Performances	Page Number
10. Mana Rouholamini, <i>Tracing trace traces</i> , 2013, Installation, variable dimensions, mixed media. Book (mixed media, digital offset, laser cut), cushions (suede, Ghalamkar), bookmarks (digital prints)	35 & 51
11. Daniel Sharp	32, 36, 38 & 52
1. <i>DEN HAAG # 1 Grey Study</i> , 2013, 6 panels, acrylic on canvas, 60 x 300 cm	
2. <i>DEN HAAG # 2 Grey Study</i> , 2013, Acrylic on cardboard, temporary installation, variable dimensions	
3. <i>Studies in Grey, Ottawa</i> , 2013, 9 panels, acrylic on canvas, each panel 40.6 x 50.8 cm.	
12. Svetlana Swinimer	35 & 53
1. <i>Hormonal Toccata</i> , 2013, Digital Print, 371 x 107 cm.	
2. <i>Three Tsars</i> , 2013, Tyvek®, thread, prints, 193 x 180 x 58 cm.	
13. Amy Thompson, <i>Monument</i> , 2013, Mixed media on paper, board and polypropylene. Wall piece, 206 x 150 cm, Floor pieces, various dimensions.	38 & 54
14. Tavi Weisz	34 & 55
1. <i>Curious Relief</i> , 2013, Oil on Canvas. Diptych, 183 x 244 cm.	
2. <i>Confused Attempt for a Run</i> , 2013, Oil on canvas, 122 x 183 cm.	
15. Joyce Westrop, <i>Interference for a Better World in Three Parts</i> , 2013	38, 39 & 56
1. Monoprint, ink on Tyvek®, 4 x 60 feet.	
2. Blown truck tire fragments, bicycle inner tubes & wire. various dimensions.	
3. Abject to Abstract, 27 used bicycle tires, plastic cable ties & paint, dimensions variable.	



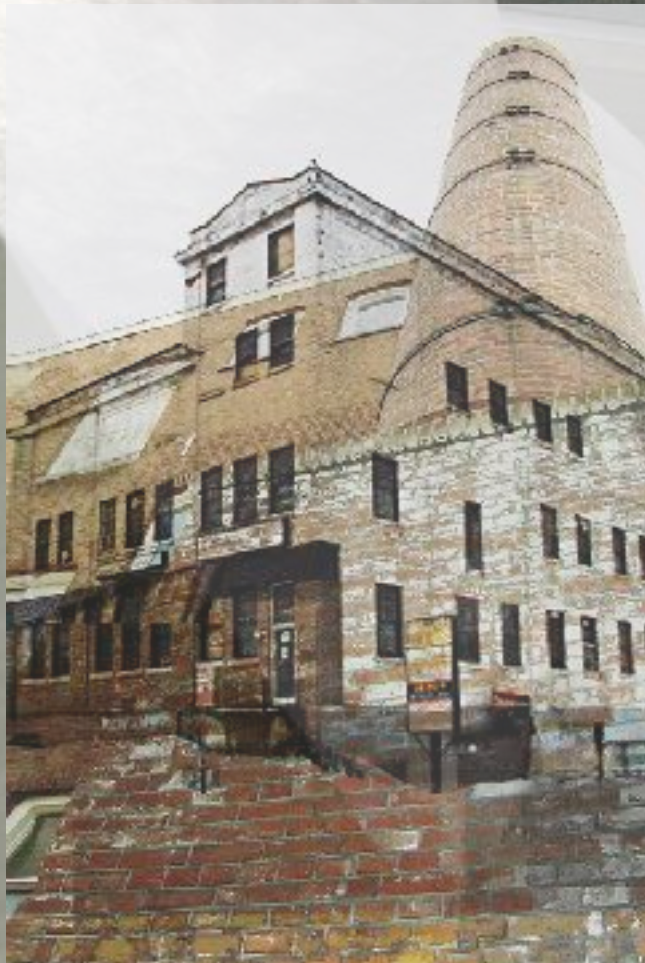
PHOTOGRAPHIC ACKNOWLEDGMENTS

1. Marlies Adriaanse: **back & front cover** centre top & inside; **title page** top; **table of contents** & page **1** banner right; page **16** centre top & centre left; page **22** upper right; page **24** upper left & lower right; page **25** upper & centre left, upper & lower right; page **26** lower right; pages **28, 29 & 31-57** watermark image; page **31** both; page **36** left; page **37** right; page **38** right; page **40**; page **41** top; page **43** left & lower right; page **47** all; page **48** upper left; page **49** both; page **50** lower right; page **51** all; page **52** upper; page **54** right; page **55** lower right; page **56** upper left; page **57** bottom; page **59** left; page **63**.
2. David Barbour: page **13** lower left pair & lower right; page **14** all; page **15** top, lower left & lower right; page **16** upper & lower left, & upper right; page **17** all; page **18** all; page **21** all; page **22** upper & lower left, & lower right; page **23** all; page **24** lower left; page **25** lower left; page **26** upper right.
3. Kenneth Emig: page **32** all; page **33** lower right; page **41** bottom; page **42** left & upper right.
4. Paul Donker Duyvis: page **16** lower right.
5. Petra Halkes: page **60** middle.
6. Danny Hussey: page **1** lower right, page **29** invitation image.
7. Rachel Kalpana James: page **46** left.
8. Erik-Jan Ligthoet: page **1** centre left; page **29** invitation image.
9. Gavin McLintock: page **33** upper right; page **57** centre & upper right; page **61** right.
10. René Price: page **iv**, page **2** all; page **3** centre & right; page **30** centre front.
11. Jessy Theo Rahman: page **27** upper right; page **42** centre right & lower right; page **61** centre.
12. Mana Rouholamini: **front cover & title page** centre design & centre bottom image; **table of contents** & page **1** banner design, centre & right banner images, page **3** upper right; page **27** upper left & centre; page **35** bottom centre.
13. Daniel Sharp: page **36** right; page **44** back; page **52** lower.
14. William Staubi: page **19** upper right; page **59** centre.
15. Svetlana Swinimer: **back cover** centre & page **29** Invitation design; page **53** all.
16. Bridget Thompson: page **34** upper left & centre; page **35** upper left; page **38** upper left & centre bottom; page **43** upper right; page **50** upper right & lower left.
17. Pepijn van den Nieuwendijk: **front & back cover** outside image; page **5** Invitation; pages **4-27** watermark image.
18. David Westrop: page **30** watermark image; page **34** lower right; page **39** upper left; page **50** upper left & top centre; page **55** upper left; page **60** left; page **61** left.
19. Joyce Westrop: **cover** design; page **6** both; page **13** upper left & right; page **15** centre right; page **19** upper right, bottom; page **20** all; page **22** upper right composite; page **24** upper right; page **26** upper & lower left; page **27** lower triplet; page **33** lower left; page **35** upper & lower right; page **37** left & centre; page **39** bottom quartet; page **44** left column & centre front; page **45** all; page **46** upper & lower right; page **48** lower left, upper & lower right; page **54** left; page **55** lower left & upper right; page **56** lower left & right; page **57** upper left; page **58** all; page **59** right.



As well as traveling, meeting new artists and discovering a lot of similarities and differences between the two initiatives, I found the most inspiring part was that most artists made new works especially for this exchange. That way of working is an important part of the spirit of artist initiatives: to go for the experimental and the unknown.

- Marlies Adriaanse



The studio-collectives of Quartair Contemporary Art Initiatives in The Hague and the Enriched Bread Artists in Ottawa are an ocean apart but have histories with uncanny similarities. Both studios make their home in decommissioned bread factories rich in character and history.

In the summer of 2013, a project led by an Ottawa Dutch-Canadian curator, was realized when the two collectives held exhibitions in each others' gallery spaces.

This catalogue documents the two exhibitions and the journey that led to the exchange.

