

Loop MECC – EAA-Maastricht – participants ‘OVERGANGSZONE’-‘PIONEERS’

During the EAA-conference in the MECC we present the works of our artists of ‘TRANSITION ZONE’ and ‘PIONEERS’. This will be a **continuous film screening** on a flat screen, placed in one of the public spaces of the MECC. The works of Jasper Coppes, Astrid Mingels and Chaim van Luit are also shown in the RHCL/the ‘Archive’ in Maastricht, where at **September 1** the exhibition ‘PIONEERS’ opens at **6.30pm**. Furthermore the works of Eline Kersten, Sanne Vaassen and Joep Vossebeld are shown in and around the **ENCI-quarry**. At **September 3** from **12.00** the artists from ‘TRANSITION ZONE’ will once open the gates of the quarry. A large joint public event take place in and around the ENCI-quarry.

Here below a synopsis of the work of the artists:

1. **Eline Kersten:** ‘Solastalgia’ (work in progress), 8 min.
2. **Jasper Coppes:** ENCI-Backstage/*The Fox Legacy* (2012), 3.52 min.
3. **Astrid Mingels:** *Time Future Contained in Time Past* (2014), 3.17 min.
4. **Chaim van Luit:** *Voyage Souterrain* (2014), 11 min.
5. **Sanne Vaassen:** *Introductie Scleros, Chronos, Logos* (work-in-progress), 5 min.
6. **Joep Vossebeld:** *Instruction videos for stones* (2014-ongoing), 7 min.

Eline Kersten



Eline Kersten: video-still drone shot in the quarry, autumn session

The practice of **Eline Kersten** (Netherlands, 1994) balances between artistic research and curatorship. She doesn't create a world, but processes the world as it is shown to her – including its oddities, shortcomings and coincidences. She scrutinizes the exceptional in the everyday, which is volatile and ephemeral.

The ENCI will be approached as the 'transition zone', a place in transformation. Central in Eline's research is the question whether it is possible to "unite the incompatible". Within this framework, she looks at the concept of 'solastalgia'. This imaginative term expresses the feeling of homesickness when one stays in a familiar environment, while it is in transformation. Nostalgia is a feeling that usually arises when one leaves a place; the feeling of solastalgia in contrast arises when one stays at the same place. While the pain of nostalgia can be softened by returning to the familiar place, the pain of solastalgia seems irreversible. Kersten is astonished by the complexity of the transition zone, and seeks to catch that which would have otherwise gone unnoticed.

In her long term research project 'Solastalgia', Eline looks at the relation between environmental degradation and mental wellbeing, specifically in relation to the ENCI-quarry in Maastricht. The project manifests in two ways: an artistic work and a curatorial project. By means of drone-recordings of the ENCI-quarry, fieldwork and interviews she constructed the video 'Solastalgia', which is currently on view during the EAA-conference. The curatorial project takes place this weekend (1-3 September). It is a group exhibition of national and international artists, which brings together a collection of works that unravel and reveal the historical and social stories of a place, in a simultaneously personal and universal way.

Jasper Coppes

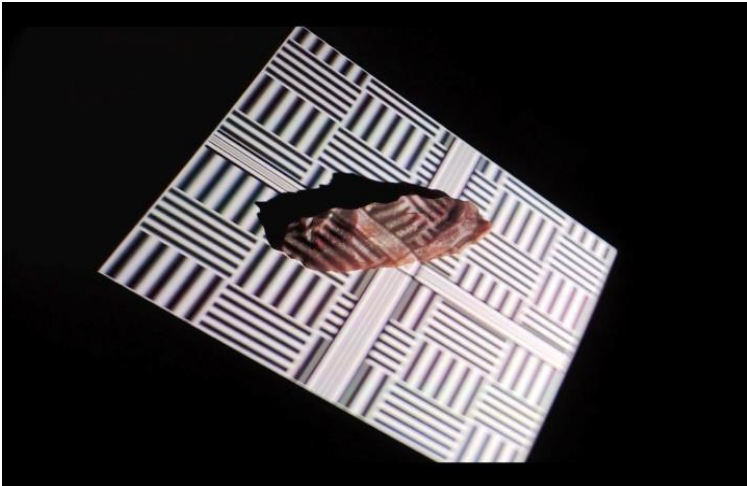


Jasper Coppes: research fragments ENCI-Backstage/*The Fox Legacy* (2012)

Jasper Coppes (Netherlands, 1983) places the transformation of spaces at the heart of his work. He uses subtle interventions in that space to question the definition and function of both built environments and landscapes. Based on active field research, Coppes explores the material and immaterial conditions that shape these spaces. Frequently, this results in large-scale architectural installations, sculptures, films and texts.

In 2012, Coppes developed *The Fox's Legacy* for the Jan van Eyck Academy, a work documenting the discovery of a sculptural archaeological find in the quarry operated by cement company ENCI. Coppes plans to use photographs and artefacts to stage (or restage) the excavation. In addition to this attempt at falsifying history – which is dedicated in part to the Japanese archaeologist and master forger Shinichi Fujimura – Coppes is also presenting the film *Flow Country* (2016), in the RHCL Maastricht, which will be on scene from September 1st. In the apocalyptic landscape of the film, the archaeologist – rather than observe the distant past – actively produces future historical layers.

Astrid Mingels



Astrid Mingels: *Time Future Contained in Time Past* (2014), video-still.

Astrid Mingels (Netherlands, 1987) is interested in the idea of ownership – for example in relation to time, in the triviality of certain objects and mass production. She was intrigued by this prehistoric flint hand axe because it incorporates a commonness while at the same time it is a very personal and specific object. This tool carries the shape of its owner's hand; it refers to its utility and to its invisible user. Mingels had this prehistoric tool scanned by a 3D scanner and the video work *Time Future Contained in Time Past* (2014) shows this scanning process. Even though we reproduce endlessly, she believes that every object - copy or original - is its own entity and will live through time. This object from the past contains the future while the object from the future contains the past.

Chaim van Luit

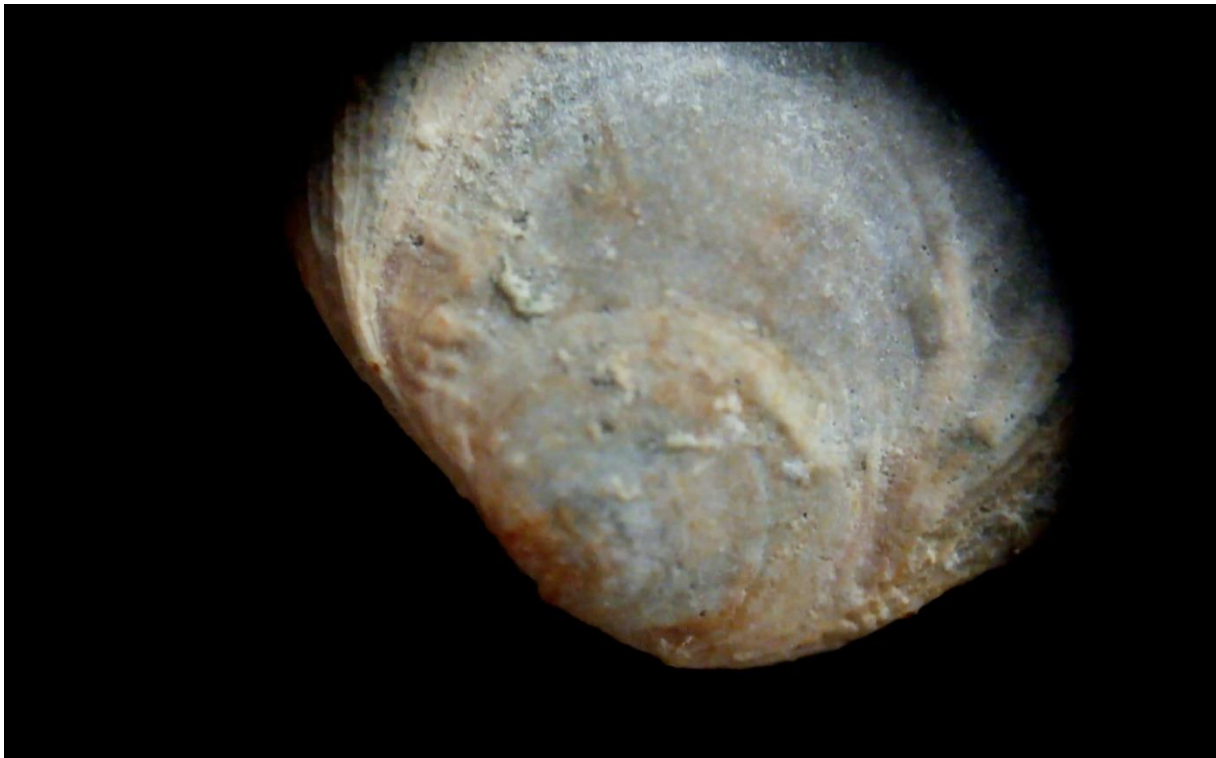


Chaim van Luit: *Voyage Souterrain* (2014), video-still

The movie *Voyage Souterrain* offers a glimpse at an on-going exploration of the underground systems in the south of Limburg and in Belgium by visual artist **Chaim van Luit** (Netherlands, 1985) and historian Fabian de Kloe (1982). The title is inspired by the book *Voyage Souterrain, ou Description du*

Plateau de Saint-Pierre de Maestricht (1821), a study of St. Pietersberg by the French naturalist Jean Baptiste Bory de Saint-Vincent (1778-1846). In the Spring of 2014 van Luit and de Kloe conducted their own exploration of the St. Pietersberg as well as other sites. Their aim was to experience this region's geological and historical layers, including enormous limestone formations that are remnants of ancient marine life; vast labyrinths of tunnels that were excavated in these deposits in the process of delving marlstone for the construction of buildings and bridges; and concrete and metal constructions in limestone deposits built for industrial or military purposes. The resulting images present a material and audio-visual impression of navigating, crawling, digging and breaking through these layers.

Sanne Vaassen



Sanne Vaassen: Video-still *Scleros, Chronos, Logos*

The showdown between internal control and external forces is the starting point and central focus of the work of **Sanne Vaassen** (Netherlands, 1991). She examines and attempts to capture the different shapes and properties that a movement can take. For Vaassen, a movement is a transition or transformation within a certain duration. She uses several movements, such as types of water current, a tree's transformation from summer to winter, or the change of the moles on her skin. The fusion of fact and fiction, formed by chance and the artist's control, is a reflexive pattern in her work. She plays with the reality in which we live, and the established symbols and traditions that we apply.

A starting point for the work *Scleros, Chronos, Logos* is the readable appearance of time, as reflected in the fossils and calcium deposits in the ENCI-quarry. Living organisms contain similar readable lines, in which external changes, such as the weather, pollution and the chemical composition in which an organism lives becomes visible. A shell from the ENCI- quarry will be analysed and examined. This can give an insight of the individuality and the different layers of time to which a shell is subjected to. The video that will be shown during the EAA Congress is the first step towards dissection and analysis of the sculpture of the shell.

Joep Vossebeld



Joep Vossebeld: Instruction videos for stones, (2014-ongoing) video-still

Joep Vossebeld (Netherlands, 1989) has a sharp eye for the inevitable absurdity, tragedy and irony of all our everyday lives. He translates what he sees and experiences into installations, drawings and videos, like in the video shown in the MECC *Instruction videos for stones*.

Vossebeld works may be shown separately, or in changeable combinations without a loss of the penetrating lightness of observation. On the basis of this work, he also produces meticulously compiled booklets with texts and fragments of his writing.