NO MAN'S LAND

Exhibition at De Meldkamer

8/4/2022

Floor Martens
Karin Peulen
Pleun Moons
Sanne Vaassen

Curated by
Linda Köke

Sanne Vaassens installations are fed by an unstoppable and continuously flowing transition, by both nature and our culture and its rules, laws, tradition and language. By using delicate materials like plants, flowers and other fragile materials, it is easy to see Sanne's works as purely poetic. Her works are in itself very critical, questioning the world around her. Nature is an important source in Sanne's work. Flowers have their own individual scents and colours; growing wildly in nature, do these sensory qualities still belong to the plants themselves or do they also belong to anybody else that is able to enjoy them? Is it an act of defiance or an act of preserving to distil their scents and colours and freeze them in time?

Sanne translates existing symbols into new and freer shapes. She asks us, without obligation, to look differently and think about our personal meaning and use of these symbols. By for instance unravelling and reweaving a country's flag, Sanne analyses and deconstructs traditions. She questions why we attach such symbolic importance to a piece of cloth, and how its meaning changes when the flag is deconstructed. //*sannevaassen.com*

Pleun Moons In March 2021 Pleun Moons got her own garden, where she grows the flowers and plants that she uses in her oil paintings of colourful floral compositions. A private plot of land, an oasis of flora. By taking the plants that grow in her garden as the base of her work, and sharing these with whomever experiences them, she extends the life of the plants from her own private garden into the wide world, immortalising them through paint.

Just like spring goddess Persephone spends half of her years in the Underworld by Hades' side, so too does the garden not bloom all year. 'From wildflowers in the summer and withered sunflowers in the autumn, to the winter still ground from which new life springs forth in the spring'. One cycle of seasons later, she reflects on her garden, its processes and how the plants find their way into paint on her canvas. Pleun tries to find a space between the paradisiacal beauty and the wild earthy character of the garden in her paintings. The opposites - growth and withering, order and wilderness - are inextricably linked within the garden and thus the painting in such a cycle. //*pleunmoons.com*

Floor Martens A dead rabbit in front of Floor Martens' parents' house formed the starting point for an exploration of transformation processes. She shows the physical changes, as decomposition takes place in the transition from life to death, and wonders how the values of human and animal material change. The elusive space between man, animal, creature and environment is also the subject of her artistic research. Matter carries a memory, can connect us, gives direction and therefore has a certain value, but which one? Major issues are combined with intimate personal expressions. All this can be converted into text, photos, hair, skin or blood, among other things.

In a recent series of polaroids Floor captures the surface of the sea. A gigantic body of water is being pushed into the 3 by 3 inch frame of a photograph, extended into a series of larger prints that she exhibits in a row, forming a new make-shift horizon. The sea can be a place for contemplation, introspection, relativation, and finding peace and quiet. The sea breathes like us, the rhythm of the waves echoing in our chests, inviting you to sway along with the motion of the ebb and flow. As our eyes wander over the tumultuous surface of the water, we are yet reminded of its enormous force that makes us and our problems seem insignificant. Is its only ruler the unruly hand of the weather? //*floormartens.com*

Karin Peulen explores traces of memories, both personal and collective, and how the perception of these memories changes over time. Perception is always coloured, according to Karin: it is always determined by the experiences we have had in the time that has passed since those memories were the present.

As an artist she plays with the act of exhibiting a fragment of memory. Karin acknowledges that memory can never be fully objective. What does a work mean when you take it out of its original context and put it into another time and place? Can we appreciate site-specific values of an object if it is taken away from this site?

The works of Karin are often traces of a certain action, moment or place. These temporal moments become permanent artworks that freeze a specific moment into prints, paintings, photos or installations. The temporality of memory is also translated into her use of media, often playing with the qualities of the materials that she uses. To preserve seeds in oil paint on a canvas, or making unique, one-off riso prints, a medium known for its reproductivity. //*karinpeulen.com*

No Man's Land is the first of the "Art through the window" exhibition series initiated by The Artist and the Others. The aim is to provide space for the emerging talents working in the city of Maastricht while promoting the creation of fair art practises within the artistic field. During the night, you can also expect special guided tours by the artists and the curator. The Municipality of Maastricht is supporting the project financially.

In No Man's Land, four artists from the same geographical region come together to question the appropriation of places. Can we claim incomprehensible things, like the surface of the skin, the waves of the sea or the soil of the land? Are these even ours to claim, or do they belong to no one? And what does it mean that people want to claim spaces for their own? Set in an historical time where the appropriation of land is eerily topical, this exhibition combines the poetical and the critical, the concrete and the elusive. By layering images, focusing on transformation and storytelling, we raise questions about ownership, nationalism and restrictions.

Open 8 until 30 April 2022 on Saturdays and Sundays • from 1:00 PM to 5:00 PM

and on request • email to linda@lindakoke.com

De Meldkamer • Capucijnenstraat 21 • Maastricht • Free Entrance

the artist + the others
www.theartistandtheothers.nl

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