

Direct Connections (2020)



Metro Station Eek teweg (2018)



Walking the Hellweg (2020)



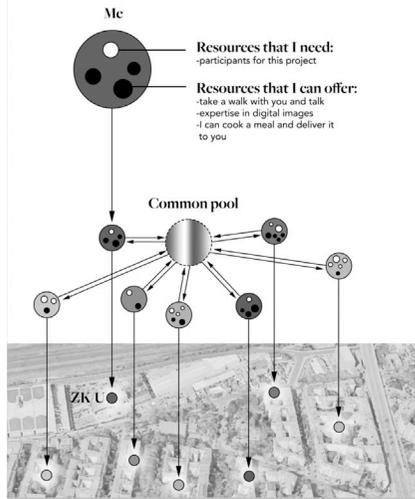
Bright Eyes (2017)

Shortcutting

Instead of spending five minutes taking the subway you can cross the street at Kurfürstenstraße and hop on the Bülowstraße U-bahn saving three minutes on traveling instead. In a series of shortcuts artist Willem de Haan points out several stations in the city of Berlin that are so close together that walking in between stations is faster than using the public transport networks. By doing so he unveils our oblivion for informal routing through town and toys with our imagination of which roads to take. Part of a body of work that develops interventions and add-ons to public spaces; De Haan creates visual narratives and scripted footage at a high pace. Short and sweet tips, tricks and descriptions of daily life are starting points of temporal sculptures that act like visual sentences often constructed of found material and look-a-like's. A previous eye twister of the artist is a wooden replica of typical Dutch subway station dropped in the middle of a grass field. Alienated from its city the sculpture informs a new script on the countryside, suggesting an underground system connecting it to the capital. As we continue walking through Berlin; where does the formality of a city end and the folly begin?

Retail heaven

Eden was no forest growing wild. It was a garden that mankind was to tend – “to dress and keep” – which presupposes an ordered disposition of plants in beds and terraces. Among the rows of trees and beds of flowers there must have been places to walk, to sit and to talk. A hoe, rake or spade might have been there as well, in order to maintain the garden. If the fruit of the trees was made into anything like wine, this would also suggest the presence of jars and cups; and these in turn sideboards, and so on to rooms, ladders and all that. A house, in fact. And yet historic documentation, so specific about the onyx found near Paradise, says nothing about this implied house. The shadow or outline of an inferred house has dogged many builders and architects just as much as the enigmatically described plan of the Garden of Eden, with its four rivers, has inspired so many decorators, weavers and makers of carpets, as well as gardeners. All of these folks have spun their fantasies around the framework of the lost plan, since every paradise must – as Proust observed – necessarily be a lost one. In the ongoing search for the infrastructure of Paradise, you embark on a route through a German hardware store. A fresh out-of-the-box smell lingers through the industrial building, you get familiar with the rows of neatly stacked wooden sticks, packs of screws in all sorts and sizes, three shop employees joking about a gardening tool looking like a sex toy. Ever spend more than fifteen minutes of pointless strolling through a shop without the intention of buying anything? A brief route description of Tom Bogaert, human rights lawyer turned artist, prompts a collective disruption of the retail heaven Hellweg in Berlin. Following a few other steps you are finally requested to open the emergency exit door. Pulled between looking at the latest Christmas goods and sticking to the plan, you become aware of being on a mission that means breaching the doors and setting off an alarm. Will the angel or the devil on one of your shoulders win or is your brain able to find a way out on its own?



Neighbourhood Network (2020)



Many Questions (2018)

Can you see anything?

The discovery of the boy-kings-grave (King Tut) in 1922 had a huge impact on popular culture across the globe. Ancient Egypt served as the starting point for various science fiction film scenarios; often represented as a long lost civilisation with technological and intellectual inventions that exceed our imagination. A key to understanding the actual culture was the Rosetta Stone that was engraved with three identical texts in three different languages; thus enabling the deciphering of Egyptian hieroglyphs. This mechanism of discovery, archeological tools and the graphic language of science on historic sites seems to lie at the base of the works of artist Nicolas Grenier. For his ZK/U OPENMAP walk, we are invited to join in the discovery and masterplanning of a post-capitalist that is yet to be founded. The artist invites us to take a walk in our headspaces and reconsider how our household and society is organized and if a commoner's society can be constructed. How do we reorient the structures and tools we live by? Can you see anything inside your quarantine tombs?