

NEST



English

Colophon

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||| - *She spins the thread,
she measures the thread, she cuts
the thread* is an exhibition made by Nest

III – She spins the thread, she measures the thread, she cuts the thread

In this exhibition, three artists explore the meaning of repetition, appreciation and appropriation. In seven rooms, specially designed by architect Donna van Milligen Bielke, they tell a story about the intricacies of friendship, artistic kinship and autonomy. Reproduction and mimicry are important methods to understand, appreciate, and interpret their own place in art history.

In addition to the fact that all three artists incorporate thread into their artistic practice, the exhibition revolves around the line that connects the artists in friendship and artistic production. The exhibition is a conversation, a cut piece of string, a temporary knot in a long thread of communication in which the artists shared images, letters, opinions and artists that they admire or provoked them under the guise of: "I saw this and had to think of you."

The Fates

A thread, this ordinary, soft thing, is a metaphor for the mortal life of human beings. The metaphor connects directly to the Ancient Greek story of the *Fates - the Moirai*, three sisters born by Night and Darkness.

Clotho spins the thread. She makes major decisions, such as when a person is born, in effect controlling people's lives. This power allows her to decide not only who is born, but also when mortals live.

Lachesis measures the thread of life. Normally dressed in white, she measures the thread spun on Clotho's spindle and, in certain texts, determines destiny.

Atropos cuts the thread. She determines the mechanism of death and ends the life of mortals by cutting their lifeline.

We = She = One

What does it mean to chat with a colleague and discover with excitement the many common interests you share? What does it mean to chat with a colleague, discover that you have common interests, but also important differences when it comes to addressing those overlapping subjects? Furthermore, what does it mean to use these differences as a means to generate more complex observations together? Like in a jigsaw puzzle, where the pieces fit into each other, collaboration allows one to escape from the concentrated, isolated perspective and assemble a bigger picture together.

She, my colleague: "In my practice I often look for the traces of an object's genealogical tree. What are its possible ancestors, influences or new contexts in which these might reappear? Sometimes this approach can be literal and historical, other times those connections are rather fictional. During my working process, the metaphor of a non-stop domino effect, where things and contents are constantly moving each other, is recurrent."

She, my study mate: "One of the core values within my working process is the belief that materials and techniques have intrinsic rulesets and systems. I like to think of these systems as open frameworks that can extend beyond their useful application. Every version of a material or technique is a new hybrid form or attempt to turn separate elements into one functioning whole. When we talk about terms like 'woven' or 'interlacing' there is a potential to speak about so much more than functional methods, and to extend the conversation to social constructs, ways of seeing, acting, doing and making."

She, my friend: "I explore how narratives, languages and contextual stories, together with their social background and class contribute to the identity of a person. All these aspects of identity are reflected in my painting and writing, assembled as in a collage. Scattered they spread psychologically and unconsciously. Foremost, I examine the relationship between these languages (whether verbal or visual) and my own body and how between them and other human bodies and objects around us, a certain mood or emotion is reflected."

The archetype of a house

Donna van Milligen Bielke about the exhibition design

The connection between Ana Navas, Mila Lanfermeijer and Evelyn Taocheng Wang turns into a house that provided refuge to the commonalities and cooperation between the artists. A home in which they invite others to enter their world. The three artists have tethered themselves to each other by formulating corresponding substantive domains: **Tracing**; references, language and research. **Domesticity**; homeliness, relationships and intimacy. **Chapters**; rooms, rituals and matching themes. These chapters have been translated into rooms that you can enter and walk through.

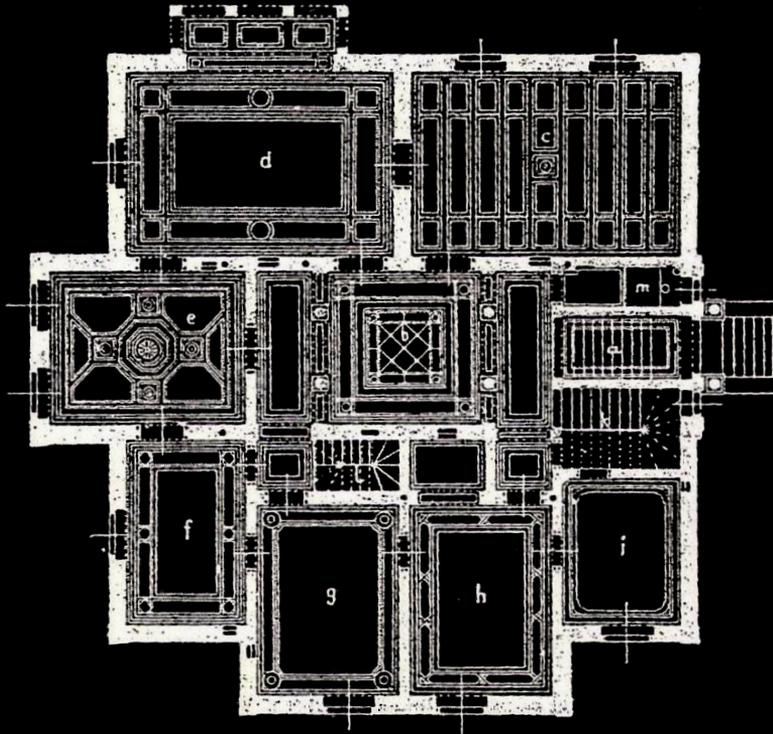
Tracing is also essential for architects. In order to build in an existing environment, architects study the history of a place and research archetypes to understand how spaces work, to give body to the aspired functions. For example, functions could be safety, homeliness, inclusiveness or anonymity. Looking at the context, tracing the core and origin is essential. Nothing stands on its own, everything builds onto other things.

So does this design. The point of departure is an archetypal Neorenaissance villa by German architect Bernard Schreiber called *Villa Tasch*. Every chapter is translated into a domestic space in which the artistic research coincides with the function and utility of the rooms. For example, the 'Mother' chapter is converted into the *vestibule*, the heart of the house. A symmetrical space where one is welcomed and from where all other spaces are accessible. The 'Former' room is the salon, an impressive room to conduct intellectual conversations and to reflect in. 'Draw-er' is translated into the atelier where, as in a cabinet or curiosities, a collection of works and thoughts in process are gathered. Following this logic, 'Fing-er' is the study, 'Inn-er' is the bedroom, 'Flatt-er' (derived from 'flat fashion') is the dressing room and (finally), 'Care-er' is the dining room.

Putting aside the minimal spatial characteristics and archetypal traits, like proportions, panelling or symmetry, the reciprocal relationship between the rooms is essential in its functionality. The rooms are tethered to one another by their apparent domestic logic, but also offer different escape routes,

to allow stories to be interpreted without hierarchy or linearity.

The house, in turn, fuses with its surroundings, nestles in her host, Nest. The exhibition design has her own story, structure and hierarchy, but also directly engages with the logic of the spatial structure within the existing exhibition space.



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Parterreplan der Villa Tasch.

a. Entrée, *b.* Vestibul, *c.* Speisezimmer, *d.* Salon, *e.* Zimmer der Frau, *f.* Zimmer der Tochter, *g, i.* Schlafzimmer, *h.* Zimmer des Herrn, *k.* Bodentreppe, *l.* Treppe nach dem Souterrain, *m.* Closet.

ROOMS

Can space be experienced similar to the way one experiences thoughts and moods? In this exhibition, rooms are built to look for the relations between their common domestic functions and visceral experiences they may evoke. The design of the rooms is partially based on a wordplay with the suffix '-ER', which, in English, can indicate a comparative adjective, but can also function as a noun.



MOTH-ER

Arriving in the entrance hall, guests will be surrounded by a series of basic shapes, archetypes that are related to the artists' practices. This room shows ongoing series or constantly repeated and reinvented methodologies to question and destabilize the fixed connection between shapes and their contexts. The works in the 'Moth-er' room follow the principles of analyzing, deconstructing and isolating.

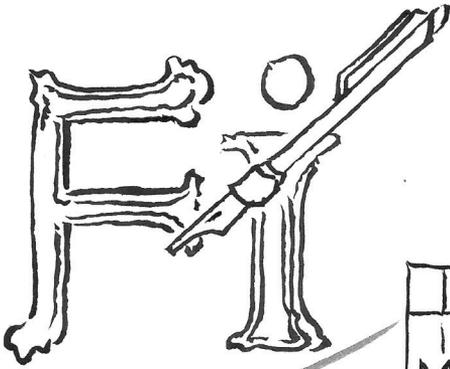
FORM-ER

The word 'former' refers to two acts. On the one hand, the act of thinking about the past; like in the sentence 'He was a former colleague of hers'. On the other hand, the word contains the root 'form': the particular way a thing appears. This room is the salon, a place where appreciation for past art historical references can be felt. The re-makes and tributes in this room transform the neat, museum-like aura that would normally surround the originals, into a mundane and homely one. Here, redoing is a form of understanding. This is where the artists pay homage to 'The Classic' with a loving wink and soft pinch.



DRAW-ER

Opening a drawer in the atelier means to find the basic tools for daily use, in this case these are the recurrent subjects, materials and strategies the artists employ. But the drawer is also the place where things are stored, layered, resting and waiting to be activated. In the atelier, the act of drawing is a form of thinking. This room should function as an index, but one in the form of the rolodex: where there is no hierarchy in the importance of ideas, nor a clear top, bottom, beginning or end. A spatial drawing where the end of one line guides the eye to the beginning of the next one.



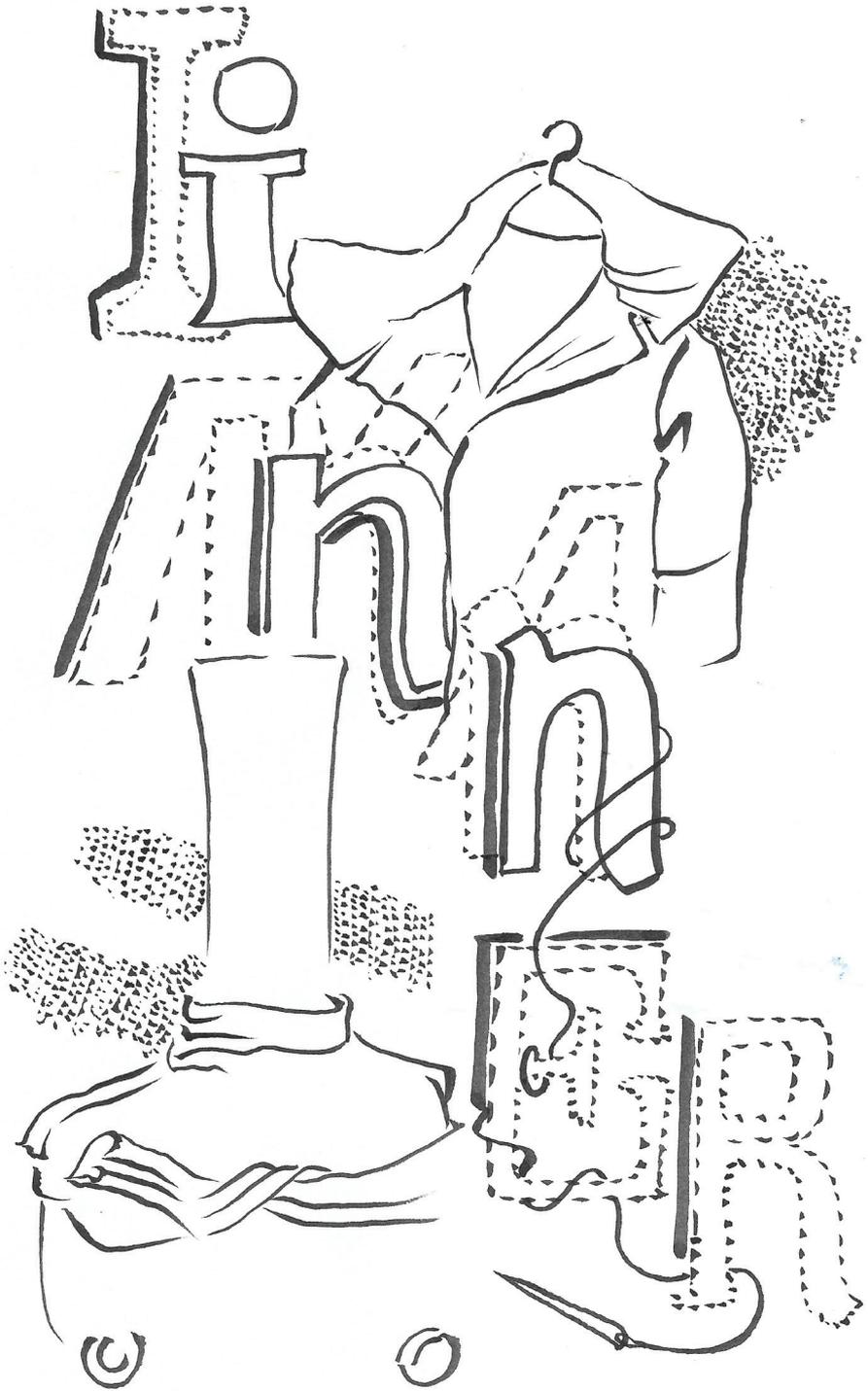
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MUY



FING-ER

The index finger helps us to read, to point things out, but also to put pressure on a sore spot. Different entrances and exits guide the guests to the study, a library where different sentences and texts co-exist. Some of them reveal overlapping beliefs, while others question the idea of a manifesto or a statement; a form that fixates ones opinions and (artistic) approaches in time, possibly ignoring the potential of the transformation of one's interests and ideas. Perhaps the artists raise their hand in this room to question whether authorship is not just the fluid coming and going of people, things and ideas.



INN-ER

The textiles in this bedroom can travel metaphorically and pragmatically. Metaphorically, they embody how an object made today can still whisper the words of a past art movement, both in its form and intrinsic ideologies. Pragmatically, the artists view textiles as sculptures in transit. The idea of the cover or the costume enables one to travel only with the skin and to find a potential wearer in different places. In this room, the idea of attention to the volumes and sculptural shapes that surround us is a central focus point.

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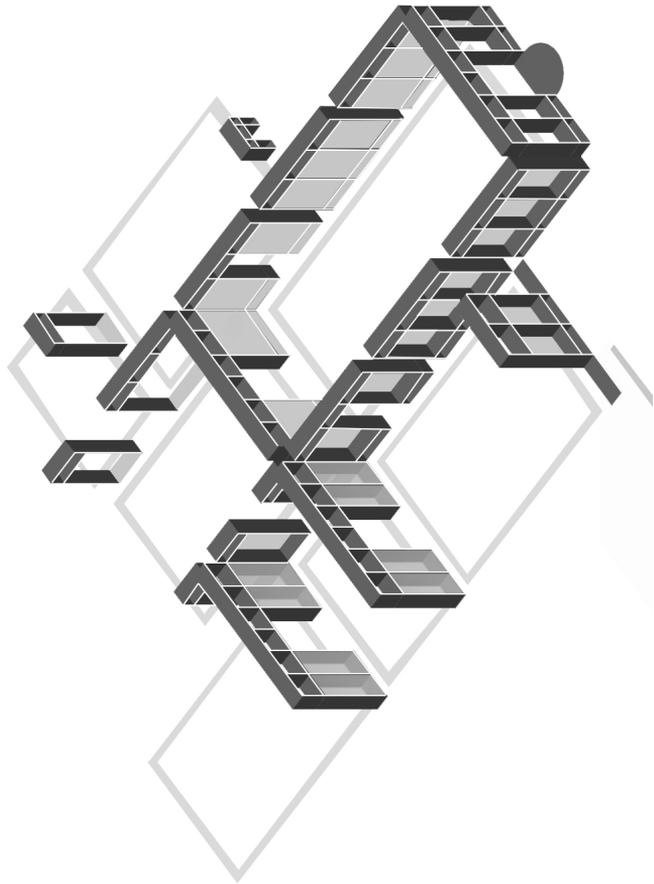
FLATT-ER

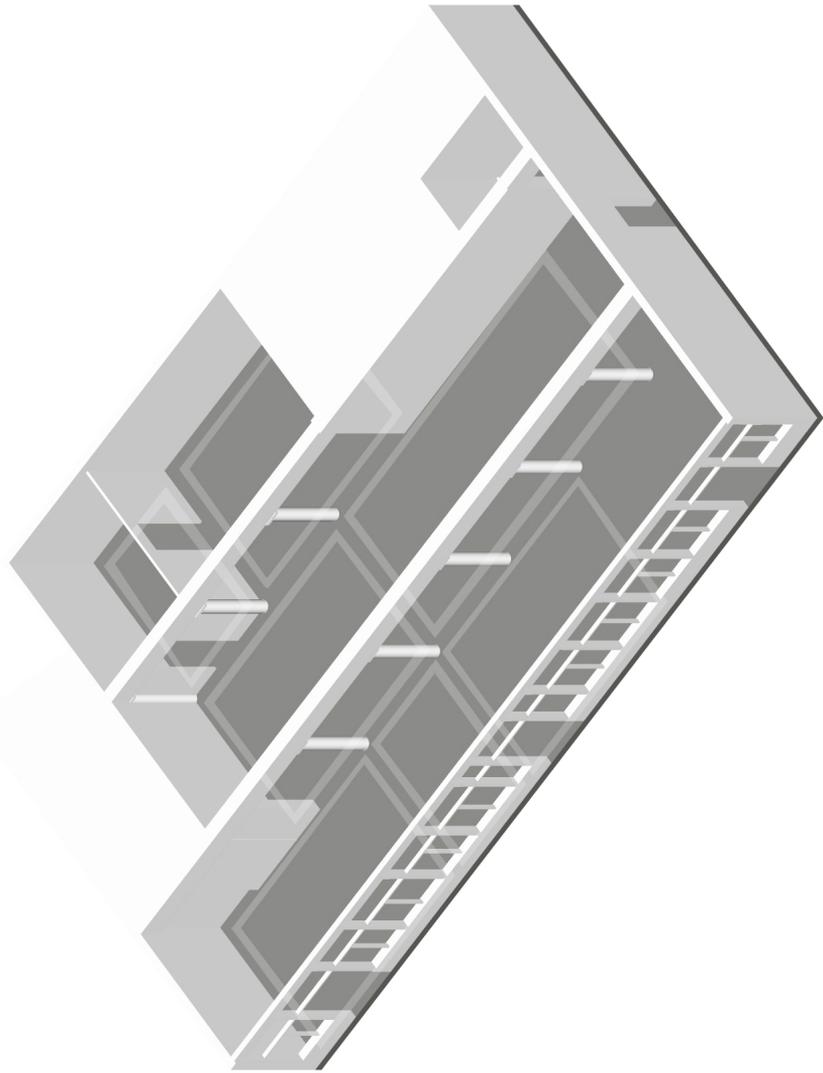
The dressing room is an intimate space where one can choose how to be perceived for the day. This can also be the room where the tailor fits the piece onto the client, measures the body and considers which adjustments to make. The pieces here acknowledge garments as identity-makers and tailoring as a way of tracing the body. But it also explores the possibility of the garment as a 2-dimensional form or character in a (sometimes fictional) narrative. This dressing room is therefore a space where a constant dialogue between 2-dimensional forms and sculptural bodies takes place and where we play both roles: the dresser and the dressed.



CARE-ER

Resting clay bodies are being carried by knotted threads, a handcrafting technique in vogue during the 70's as a free time activity. At the end of this same decade, the notion of power dressing arrived, a fashion trend willing to support and advise the executive woman aiming to 'break through the glass ceiling'. Networking happens in the dining room: Macramé versus Power Dressing. In this room the artists also explore crafts that were historically attributed to men and women, and which fell under free time activities or autonomous art.





Isometrie, kunstenaars villa in Nest
Isometric, artists villa in Nest