

PRINT & PLAY



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What is it?

Though hard to imagine, the flat pack of paper in front of you can turn your livingroom, kitchen or bedroom into a home museum. This package contains over 10 works of art that you can assemble yourself — from photography and painting to video work and performance.

Print&Play, curators Marieke van den Belt and Thieu Custers create printable exhibitions. The aim is to present and promote works by upcoming artists, outside of a museum context. And make exhibitions that anyone can set up, with just a printer and some tape.

This edition is dedicated to South Rotterdam and the young talents around Boijmans Hillevliet. At the beginning of 2020, Boijmans opened a new post at Hillevliet 90 to initiate a dialogue with the neighborhood, colleagues and makers about art, culture and life in the city. In these exceptional times, creative opportunities are sought to offer makers in Hillevliet a stage. In this case, located in your own home.

Print&Play X Boijmans Hillevliet

Now that life increasingly takes place indoors and there is a great focus on digital experiences, Print&Play and Boijmans van Beuningen Museum present a special physical art experience. In the comfort of your own home, every space can be converted into an actual exhibition hall.

Print&Play x Boijmans Hillevliet presents a fully printable exhibition, with work by 10 talented artists. In their work, they reflect on the current situation for artists. They think about the city, the outside world, and themselves from a distance. Despite the current physical distance to others, the artists still manage to create a connection in their work. The works on display present an insight into both personal and social approaches to being an artist, as artists share stories of themselves, of their neighbors, and of the Boijmans collection. All of them work with the very rudiments of their medium: the reproducible paper print. By way of collage, photography, performance, video work and (light) sculpture, these stories and images from outside make their way into your living room.

In addition to their openness on several intimate topics, the artists also demonstrate an open attitude towards you: the performer of this exhibition. By leaving the execution of the artworks to anyone willing to participate, they open themselves up to an extraordinary collaboration. The exhibition accounts for completely unique executions per rendition. At the same time it connects you to the personal stories told through the artworks, to the museum, and to everyone who carries out this exhibition at home.

Print & Play x Hillevliet shows works by: Christine Ayo, Ulufer çelik, Gio Maisto Ferreira, Funzig, Juliette Gilson, Kwinnie Lê, John Padrino, Pris Roos, Bobby Sayers, Lotte Wieringa.

How to Print?

1. CTRL+P

Print the Print&Play catalog, remember to print it one sided and to fit! Print&Play likes colour, but it's your exhibition and you can print grayscale if you want to. So no color toner at your disposal, almost out of ink, or you only carry crafty colored paper? No problem, print it anyway!

2. NOW WHAT?

⤵ Congrats! You just received the art-objects for your very first at-home exhibition. Free your workstation of any dust, dirt or liquids. You can get some white gloves for that real art handler feel.

TIP: Keep your coffee 1.5 meters away from the artworks and you'll be safe.

3. GET A ROOM!

Decide in which room(s) the exhibition will take place. Any room can be an exhibition space, your toilet, hallway or broom closet can become a thought-provoking canvas for your art exhibit.

TIP: You can also use the back of used paper to print the works!

4. HOME IS WHERE THE ART IS

It's time to think about the exhibition design. Feel free to rearrange the space you have chosen, but don't be scared to let the artworks interact with your interior as it is. The context of your own home makes this exhibition all the more interesting.



5. CUTTING-EDGE TECHNOLOGY

Cut out / execute the works as indicated next to the artworks. If there are no special instructions, you can print the work to fit your printer margins and cut the borders off.

6. STICKY SITUATION

Start placing the artworks in your exhibition space. Works can be hung on the wall with clear tape, thumbtacks or any office supplies; feel free to experiment.

Tip: Place the tape on the corners at 45 degrees for that classic office wall look.

7. (OPTIONAL) EXCELLENT HOST

Write your own introduction text / guided tour. You can use the text on page 1 as a base, but feel free to write your own thematic text about the context in which you placed your exhibition.

Tip: you can also invite your other friends for a digital opening party!

8. WE'RE LIVE!

Start planning the opening: set a date and invite your housemates. If you want, send us a picture or video of your exhibition and share it with #print&playexhibition or send your photos and videos to info@printandplayexhibition.com

9. COMEDOWN

If you are done with showing the exhibition you can break down the works. You can keep them in a folder, maybe they will even feature in a next exhibition of Print&Play. Or pass them to a friend that you think wants to set up the exhibition.

10. SUPPORT!

Did you enjoy the exhibition, and want to support the artists involved? Check out our website printandplayexhibition.com for more art!


PRINT&PLAY


Instructions

1. The 10 works can be placed horizontally or vertically next to and/or on top of each other to depict the street. It is possible to copy the street as Pris Roos saw it from her window based on the example, but you can also play with the individual works in order to create your own works.

Pris Roos Polderlaan, 2020

C/inkjet/laser-print on paper (original: oil pastel on paper)

Roos collects personal stories and images of daily activities from passing people on the street or by visiting them at home. She transformed these images into fragmented oil pastels drawings. When she was in quarantine during the lockdown, she decided to record her observations from out her own window: the Polderlaan – a street veiled between the noise and color of the Afrikaanderplein and the Beijerlandse laan. Roos found liveliness in the everyday activities of the people of Rotterdam – the boy on the street waiting for his haircut, the mother and her child who go shopping, and people who are busy swiping information on their phones. Roos brings these everyday scenes of the city into your living room.

Pris Roos

Pris Roos is a visual artist, curator, researcher and storyteller. As a child she grew up in the toko of her family who migrated from Indonesia. The toko symbolizes a space of community, colors, smells, food, stories, and a mixture of people from different backgrounds. The toko is an endless source of inspiration for her artistic practice. Pris Roos graduated in visual arts at the KABK (The Hague) and studied painting at HFK Bremen and HFBK Hamburg. Roos is currently one of the city artists of Rotterdam and has exhibitions in de Kunsthal, Showroom MAMA and Verhalenhuis Bèlvèdere.









LYCOMBOLO

FAM
GER

OPEN

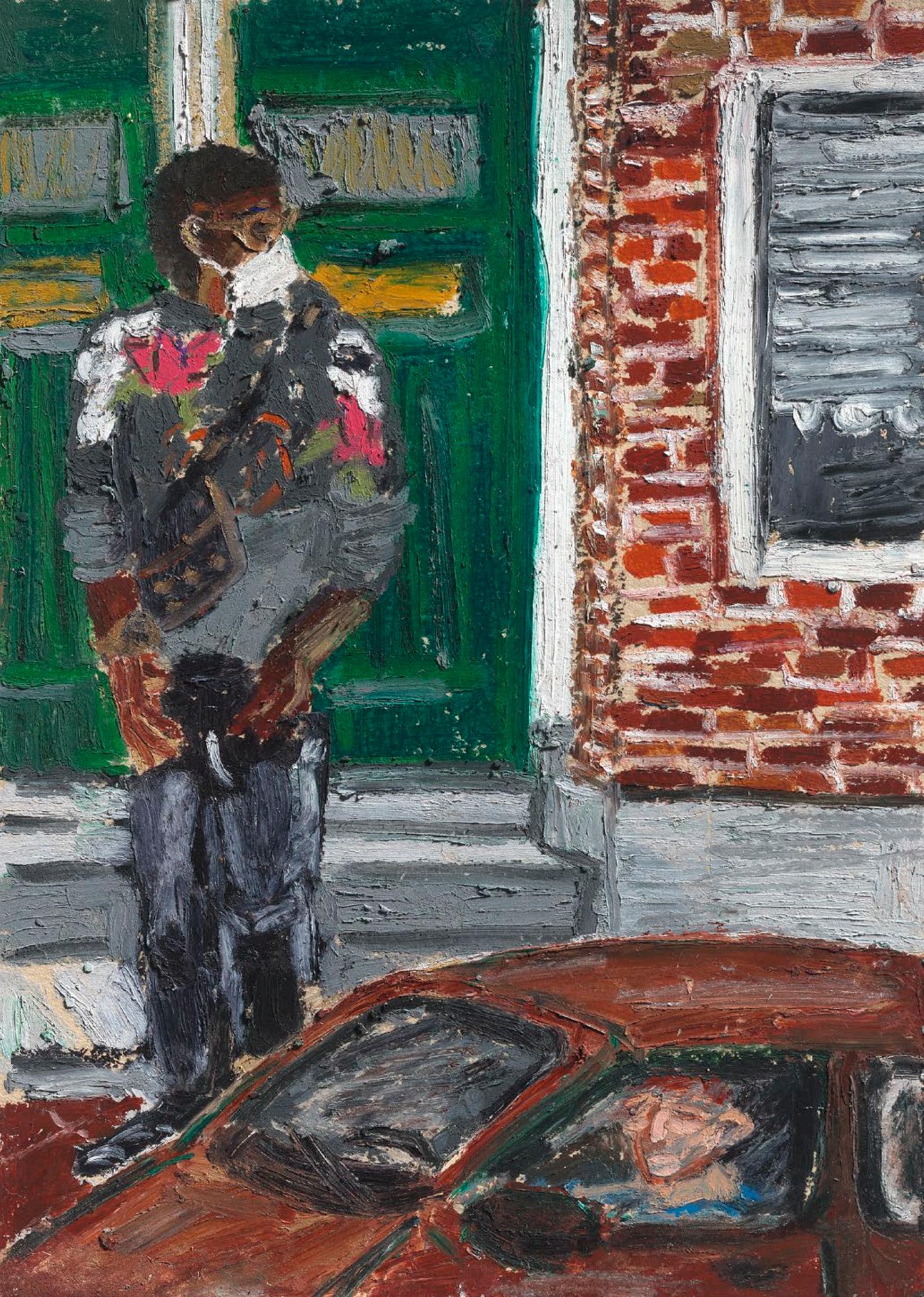
INTERNET















Instructions

1. Cut out the work on the edges (A5 size). This format is based on the dimensions of a candy bag.
2. Hang the work in a non-straightforward place; a place where it can surprise you. Just as the artist was surprised by the image of the candy bag on the sidewalk.

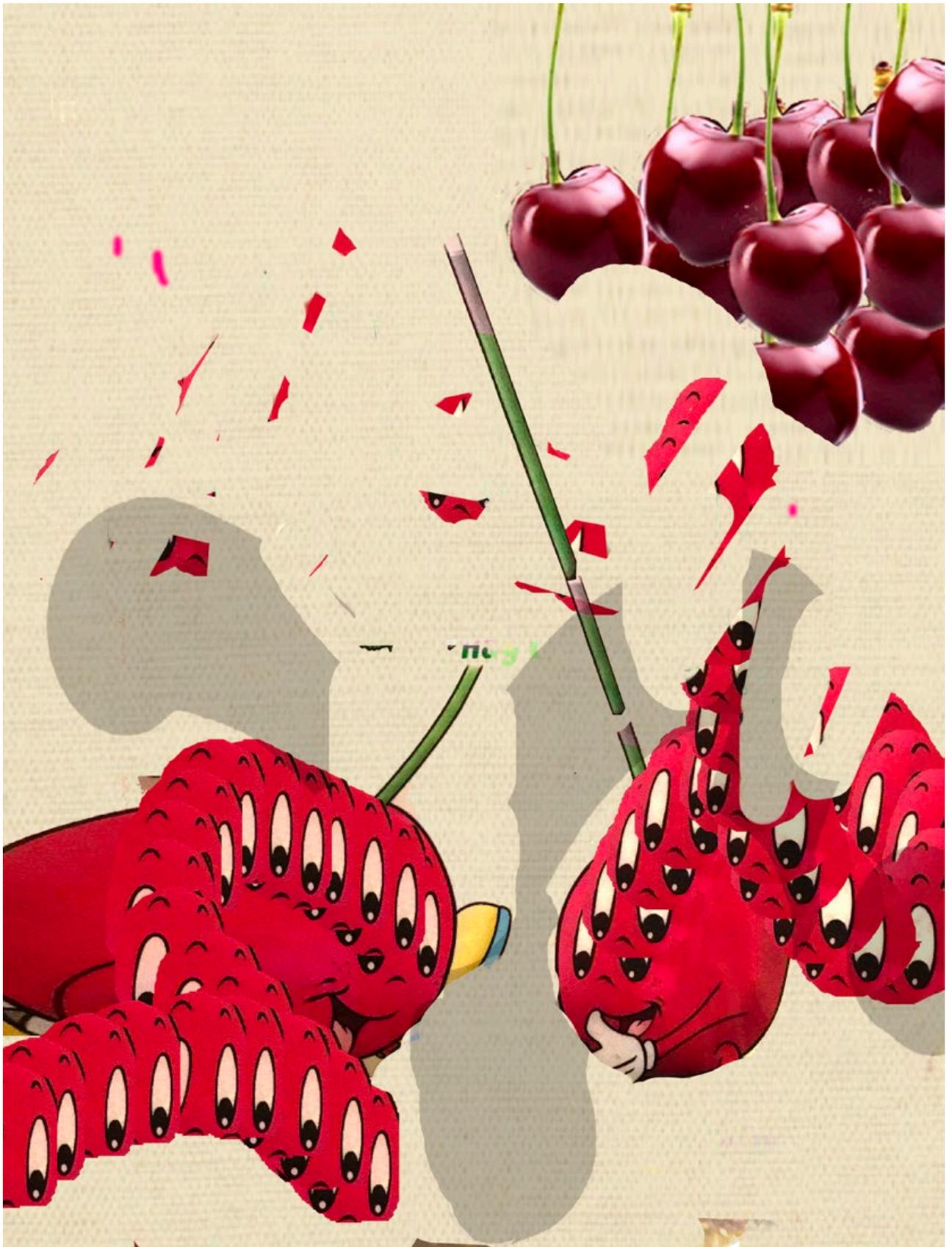
John Padrino Fifty-seven cherries to heaven, 2020

C/inkjet/laser-print on paper

‘Fifty-seven cherries to heaven’ is a work inspired by a candy packaging found on a sidewalk in Rotterdam South. The picture on the packaging shows an exciting design with shiny cherries on it. The original design is of Bulgarian origin, but the illustrations on the packaging speak a more universal language. We are continuously surrounded by images that project their reality on to us. John Padrino is inspired by this flow of projections and adds his own reality to it.

John Padrino

As a painter and artist, John Padrino is interested in the human urge to mark their presence — a subject we can link back to prehistoric petroglyphs. Thousands of years later we find ourselves in the digital age, with the breakthrough of virtual reality as an impactful contemporary development. In his paintings John Padrino explores the interfaces between the two domains and speculates on the future of painting. To what extent does the expressive still exist in the digital virtual?



Instructions

1. Cut out the flag according to the marked edges. Make sure that the edges with dotted lines remain fixed.
2. Most parts consist of several stories sewn together. Make a fold where the seams run. In or out, 90 or 10 degrees.
3. Attach the extending edges to the back of the image so that the borders disappear from view, and the stories bind together again.
4. Find a nice place to hang the flag. For example: in front of the window, on a broomstick.
5. Kwinnie Lê invites you to share your own story. What do you add to the printed version of the flag? The choice is yours. Feel free to share your own story with the artist at kwinnie.le@gmail.com

Kwinnie Lê I wish you knew me by my name, 2020

C/inkjet/laser-print on paper (original: ink on canvas)

With the encounter of the current Vietnamese flag, Kwinnie Lê's parents get upset. As it is the representation of the communist regime they fled. Instead, they still use the South Vietnamese flag, a flag that is no longer officially recognized. 'I wish you knew me by my name' is a series of works in which Lê questions the representation of the individual versus the collective and the ownership of space. Walking through Rotterdam South, Lê collects stories from people she meets. Lê brings these stories together in 'I wish you knew me by my name: act I'. Not a generic symbol, but personal stories form the basis of this flag. What will you add to this printed version of the flag?

Kwinnie Lê

By deviating in everyday ways to non-everyday ways, Kwinnie Lê aims to reveal stories that are not always visible. These stories are created in a performative way, to connect with others and to understand each other. Lê holds a degree in Fine Arts from the Willem de Kooning Academy (2018) and philosophy at Leiden University (2020). She has shown work at The New Current (2019), Showroom Mama (2020) and Witte Rook (2020).

TRAVELLED
DOWN
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RIVER

TRAVELLED
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To be gentle is
a magnificent
practice

DONNG STUFF

IS OK

LIKE REF LK Y OK MIND

I DON DO THINGS

TO DO OTHERS AND

ALSO ALONE ITS

OK

OK

OK

OF MI ZO
ELIJK MINNEN
TE VOELLEN ERBOD
KAN VOORSPEDING INCONTANT
DUS WE ZYN HEKSEN



Handwritten red text, partially obscured and difficult to decipher, possibly containing names or dates.

I WISH I
WAS YOU

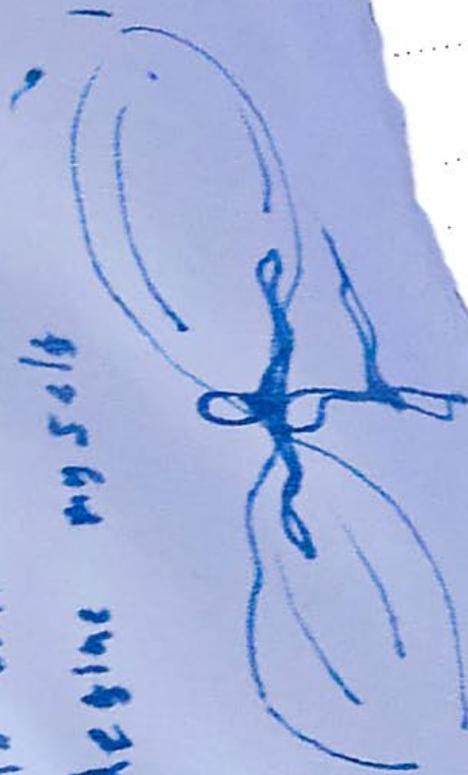
Handwritten text in blue ink, possibly bleed-through from the reverse side of the paper. The text is mostly illegible due to blurring and the angle of the paper.

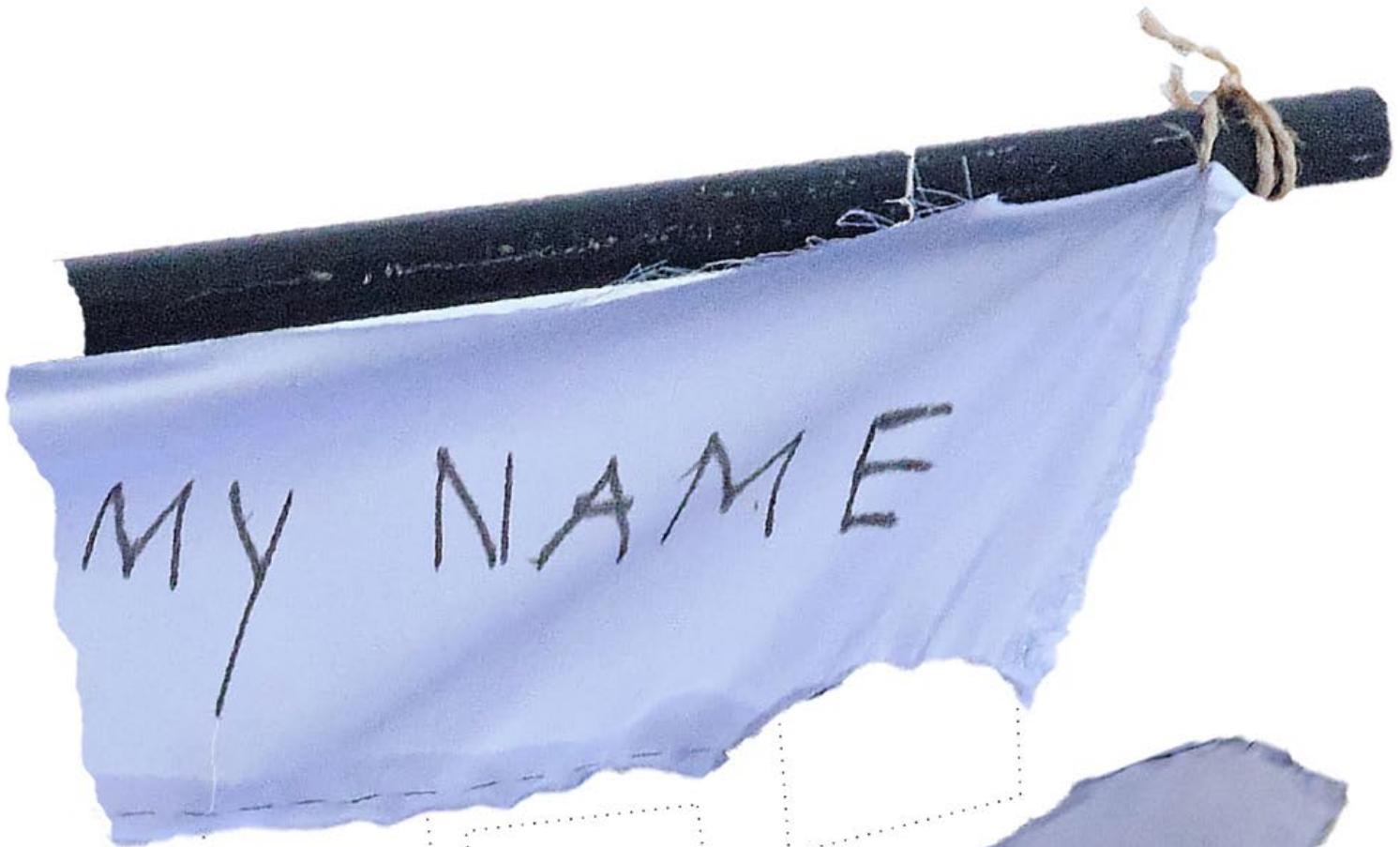
Handwritten text in black ink on the reverse side of the paper. The text is mostly illegible due to blurring and the angle of the paper. Some words like "I wish" and "I was" are faintly visible.

KNEW ME BY

RRRRRR
PERRO PVERRO
PRONUNCIALA RI
YO SOY ESA RI
ERRE

At 30 I still
Don't know what
to call myself, to
define myself





MY NAME



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Instructions

The video can be watched or performed with. If you want to perform the movements, make sure you have enough space to move about.

1. Scan the QR code and open the site with your laptop, smartphone, or TV.
2. Play the video with the sound on.
3. Repeat Repeat Repeat as much as you like.

Christine Ayo Venetian red [a performance] 2020

Video performance

‘Venetian red [a performance]’ is inspired by ‘Venetian Red’ — a mural painting of Johan Van Oord — that was on display in Museum Boijmans Van Beuningen’s espresso bar. The mural evokes artistic mechanisms that resonate with Ayo’s most recent research into notating cultural performances in ways that function as archives and invitation for liveness.

According to the museum collection, Van Oord approached this painting like a dance composition with its own rhythm— in which he took the position as a choreographer, working with a restricted distance of 11 cm between each form that mathematically flow and connect into each other. It’s from this position of choreography that Ayo created a performance from the visual rhythms emanating from ‘Venetian Red’. This video performance is created in collaboration with Silvia Arenas.

Christine Ayo

Christine Ayo is an Artist currently working in Rotterdam. She is a recent MFA graduate from Piet Zwart Institute. Ayo’s artistic practice predominantly consists of research based projects which shapeshift into film, sculpture, sound, gatherings and performance. Her projects often start from the personal and specific eventually branching out to make relations with other bodies and geographies. The durational quality of her projects is also guided by a mode of thinking whereby iterations of work are tested out in various forms and manifestations that don’t claim an absolute truth and resolution but rather, seek for counter narratives, fictions, pleasurable and uncomfortable ways of (re-)telling (hi)stories.



Instructions

1. Remove white areas around artworks.
2. 'A Life With(out) Violence', fabric sculpture, is intended to be displayed on a wall at eye level.
3. 'Barrow Hill Twins', a written story with watercolor symbols, can be displayed depending on the curator's wishes; or not at all, as they may want to read from it as part of the ritual dinner.
4. For 'Peaceful Desires', the ritual dinner, you will need 2 medium size candles, a small mound of soil, and small branches to match the number of dinner guests. Place the mound of soil in the center of the dinner table with the 2 candles inside. Light the candles. Hand out one small branch to each dinner guest. Once all guests finish their dinner, the host tells the story of the 'Barrow Hill Twins'. You can use the story artwork or retell the story in your own way. After this, one by one, each dinner guest takes it in turn to speak about the things they are grateful for, and the things which they desire to do in the following year. After each guest has spoken, they must lay their branch against the base of the soil on the table.

Bobby Sayers Barrow Hill Twins, 2020

Installation using: inkjet/laser/cprint, soil, candles, branches

This installation consists of 3 parts: (1) the story of the 'Barrow Hill Twins', (2) 'A Life With(out) Violence' a textile sculpture depicting this story, and (3) 'Peaceful Desires' instructions for a ritual dinner.

'A Life With(out) Violence' originally acts as a living sculpture able to be worn. Through the symbols knitted into the sweater it retells a forgotten story from Barrow Hill, around the subject matter of (non)violence. For this printable version, 'A Life With(out) Violence' forms a paper sculpture — rendering it unusable and shifting its artistic value. The ritual dinner, 'Peaceful Desires', is based on Essex folklore and was adapted to form a ritual feast. By retelling a traditional story, the performers are asked to cast away behaviours of violence and look to the future.

Bobby Sayers

Bobby Sayers is an artist, poet, curator and producer based in Rotterdam, with an MFA from the Piet Zwart Institute. He is a socially engaged artist using performance, video and sculpture that extends beyond the gallery - with current focus on ideas of identity, belonging and 'home'. Often drawing from hidden stories and histories, depicting the struggles and transformations, that show another present is possible. Sayers has exhibited internationally and established residencies/public arts projects across the UK. He is now Arts Producer for Jeanne van Heeswijk, working on projects such as 'Training(s) for the Not-Yet' at BAK, and is also currently an Associate Lecturer of BA Fine Art at Derby University, UK.

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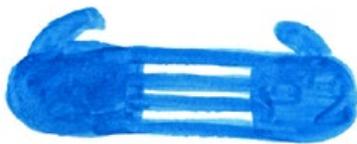
Barrow Hill Twins



This is an old story about twin brothers from Barrow Hill in Essex, in the United Kingdom. Two joyful caring boys of equal strength and determination. They loved to climb to the top of the hill full of lavender, with their mother, that overlooked their village.



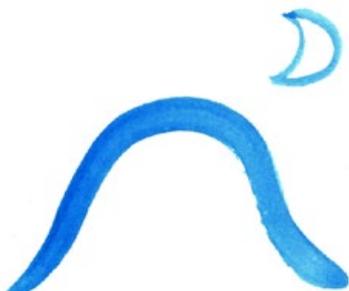
Until one day when the boys had grown into men, they lost their minds. Separately they began to believe that a woman they both knew was in love with them as they were with her. Except they barely spoke to her, so did not know she was not at all in love with either of them.



One brother saw the other touching hands with the woman. He began to get extremely angry and using this feeling inside he marched straight up to his brother screaming with rage.



Hearing this anger towards him and love for the same woman made the other brother angry too. They began to shout uncontrollably at each other until their rage became sharp and twisted like thorns. Without either of them noticing the woman left wanting nothing to do with them and their delusions.

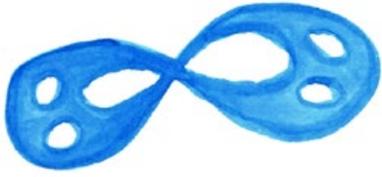


Eventually one brother stopped the arguing by demanding "Meet me at the hill tonight and we will finish by sword". That night they met on top of the hill, with the intention to kill each other.

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On top of the hill that night, with equal strength and determination, the brothers violently began to stab each other. This equal determination to win twisted itself into an unstoppable curse, forcing the brothers to fight and suffer forever.



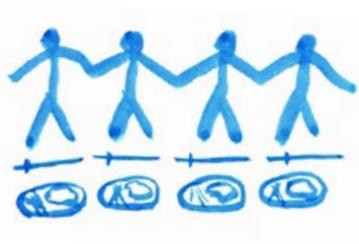
Until suddenly one day the earth rose up, pulling the brothers apart. All their pain stopped and the earth offered them the chance to live again but only if they would lay down their swords and give up all violence forever.



Finally they could see the suffering they had caused each other and those around them. And began thinking of all the things they never get to experience ever again.



They immediately agreed and took each other by the arm as they headed towards the village to tell everyone what had happened.



The whole village was so joyful that they created a celebration feast where one by one each person laid down their sword, vowing to live a life without violence, speaking of things that coming year that they looked forward to.

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Instructions

1. get a box knife or scissors and a cutting mat
2. cut out the yellow shapes from the first two pages.
3. cut away the white borders
4. Grab your phone, turn on the flashlight and place the sheet approximately 20 cm above from your phone's flashlight.
5. Turn off all the other lights and welcome yourself to a night ritual of shadow play, created by experimenting with the sheets and your body improvisation.
6. When the ritual is complete, hang the piece to your wall.
7. cut the page with the two small artworks in half and display them.

Ulufer Çelik Embrace the night, 2020

lichtsculptuur, c/inkjet/laser-print on paper

Dreaming Ruins II, 2018

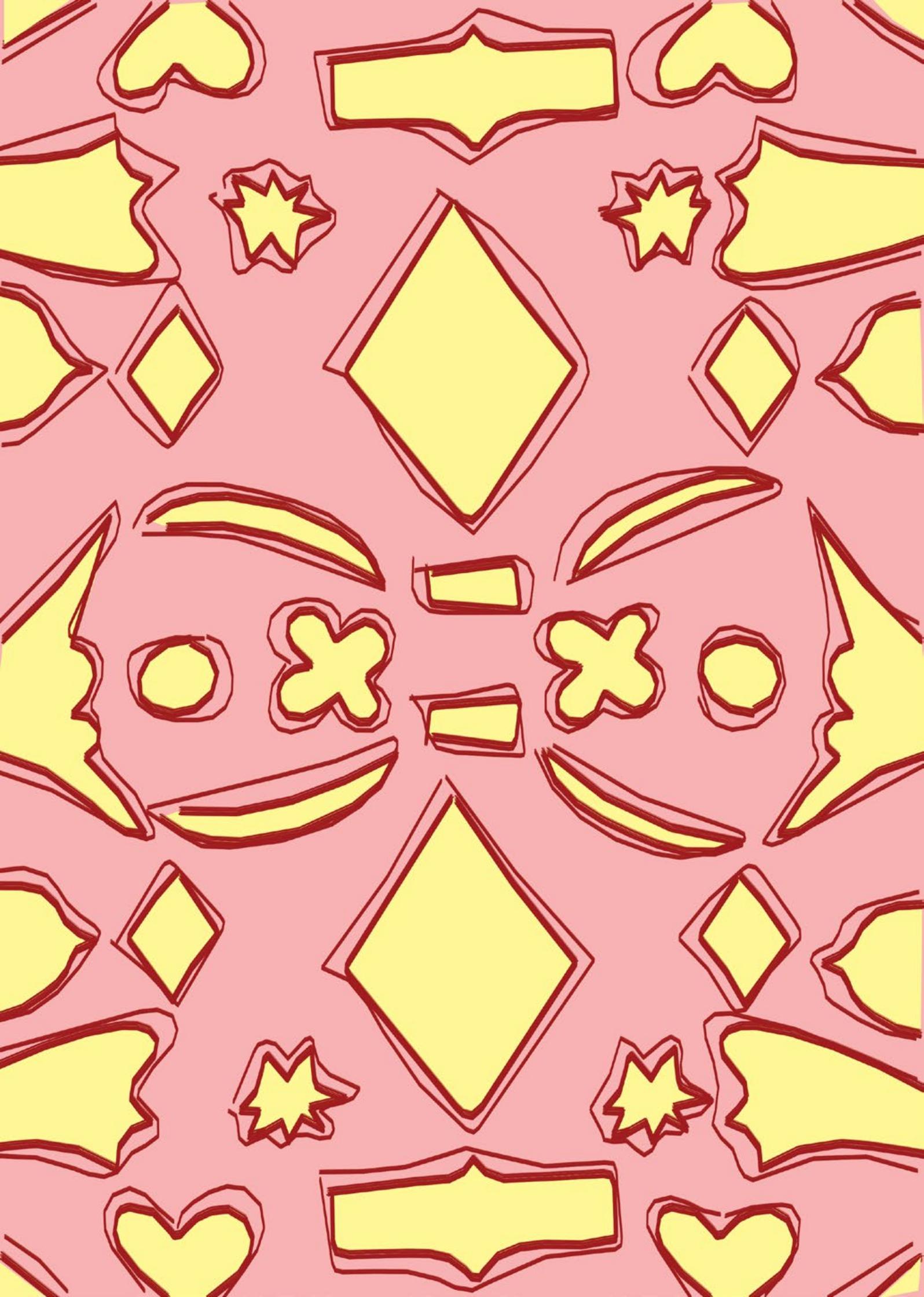
c/inkjet/laser-print on paper

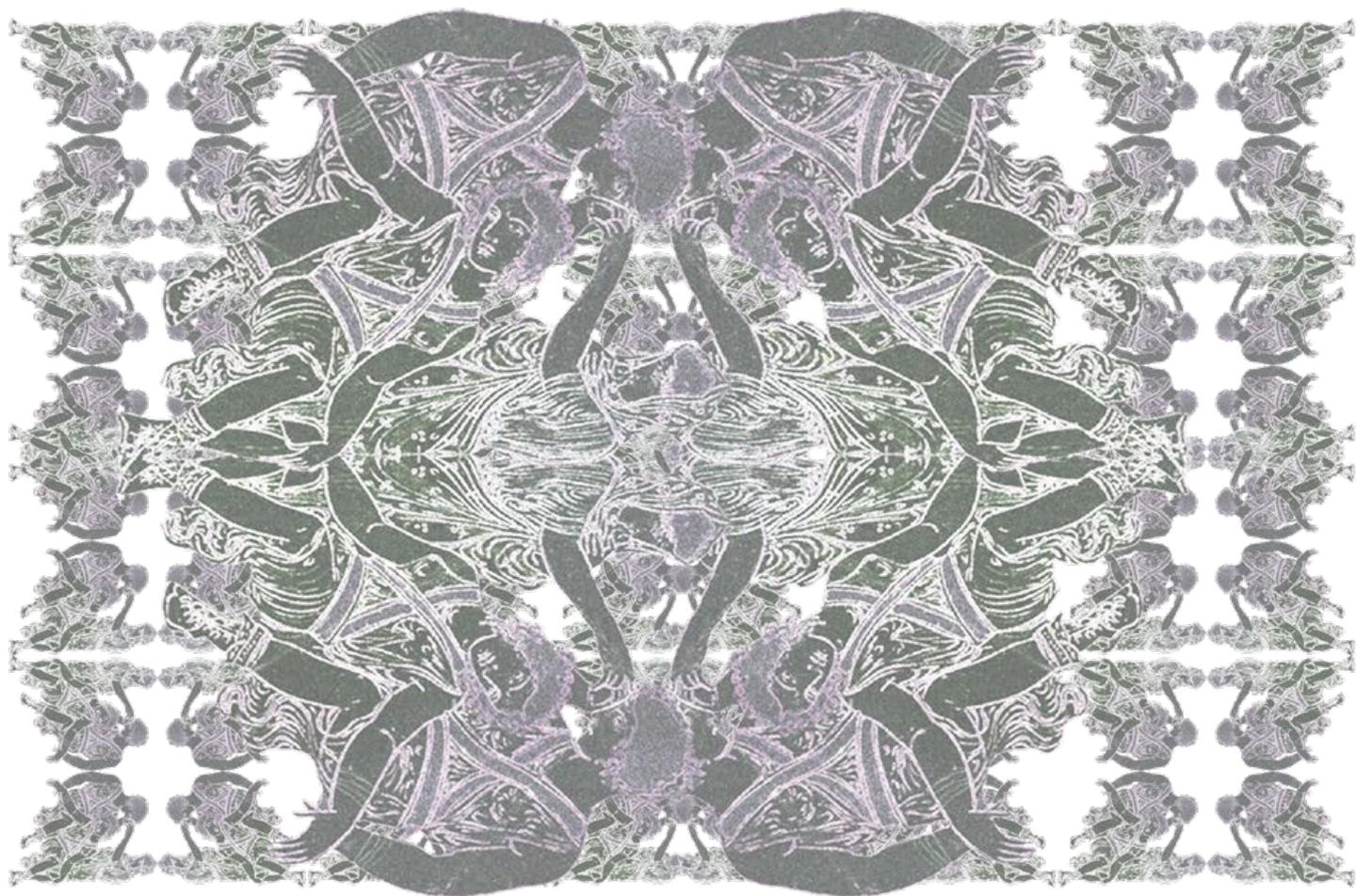
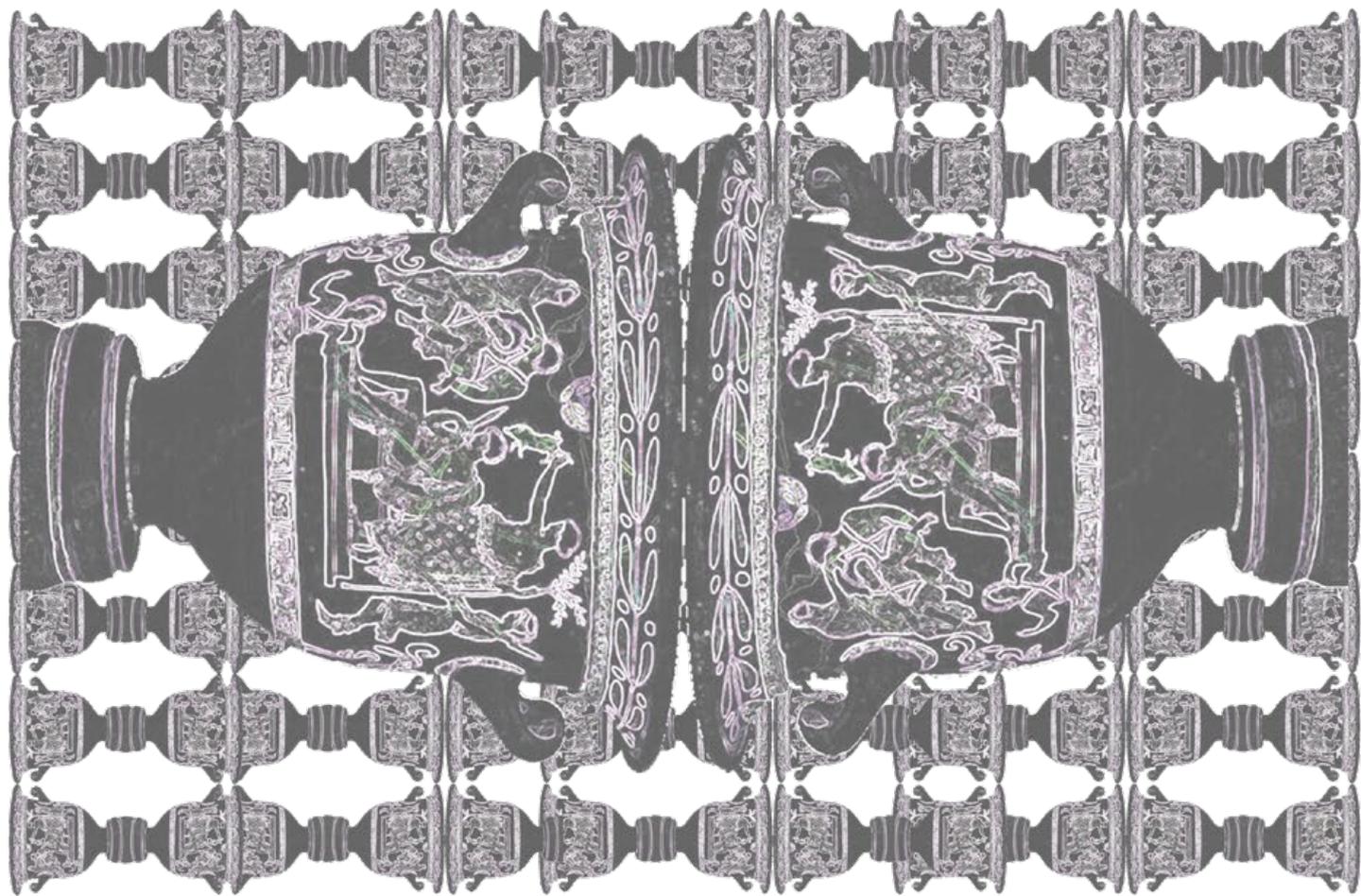
During daytime, these cut-out reliefs can hang on your wall. As soon as it gets dark, the piece invites you to perform a nocturnal activity. When placing your phone's flashlight at 20 cm from the sculpture, it functions as a projection curtain that creates a shadow play on the surfaces of your house such as walls, ceiling, objects or the floor. With her work, Çelik attempts to create a meditative experience, distorting the perception of the environment of the self-isolating individual. The projected altar-like structure is inspired by the symbols found in the culturally and spiritually rich communities of South Rotterdam..

Ulufer Çelik

Ulufer Çelik is an artist, who lives and works in Rotterdam. She completed her studies in the MA Art Praxis program at the Dutch Art Institute in 2018. Her artistic practice explores the po-
tentialities of narrative and myth-making, ex-
pressed through moving image, poetry, mem-
ory and sound. Her multi-layered work builds
on archeological, historical and spatial traces.
She is a part of Eat-House Food Collective,
who provide affordable and cultural eating ex-
periences for communities in South Rotter-
dam. She is also a member of Putsebocht 3
and W1555 Artist Community, both located in
South Rotterdam.







Instructions

1. Cut the panels according to the dashed marks.
2. Tape them together.
3. stick the work on a well lit window.

Funzig De Laan, 2018

C/inkjet/laser-print on paper (original: polyester and wood)

Negative framing of young people in the media inspired Funzig to create this work. Youngsters from South Rotterdam were reduced to stereotypes. While some regard street culture and the presence of young people as a threat, Funzig sees unity and cohesion. Funs highlights this form of togetherness in a positive way, by connecting street culture to knights. Knights are considered heroes, while 'loiterers' are considered thugs. Funs opts for a different narrative: young people as heroes of the street.

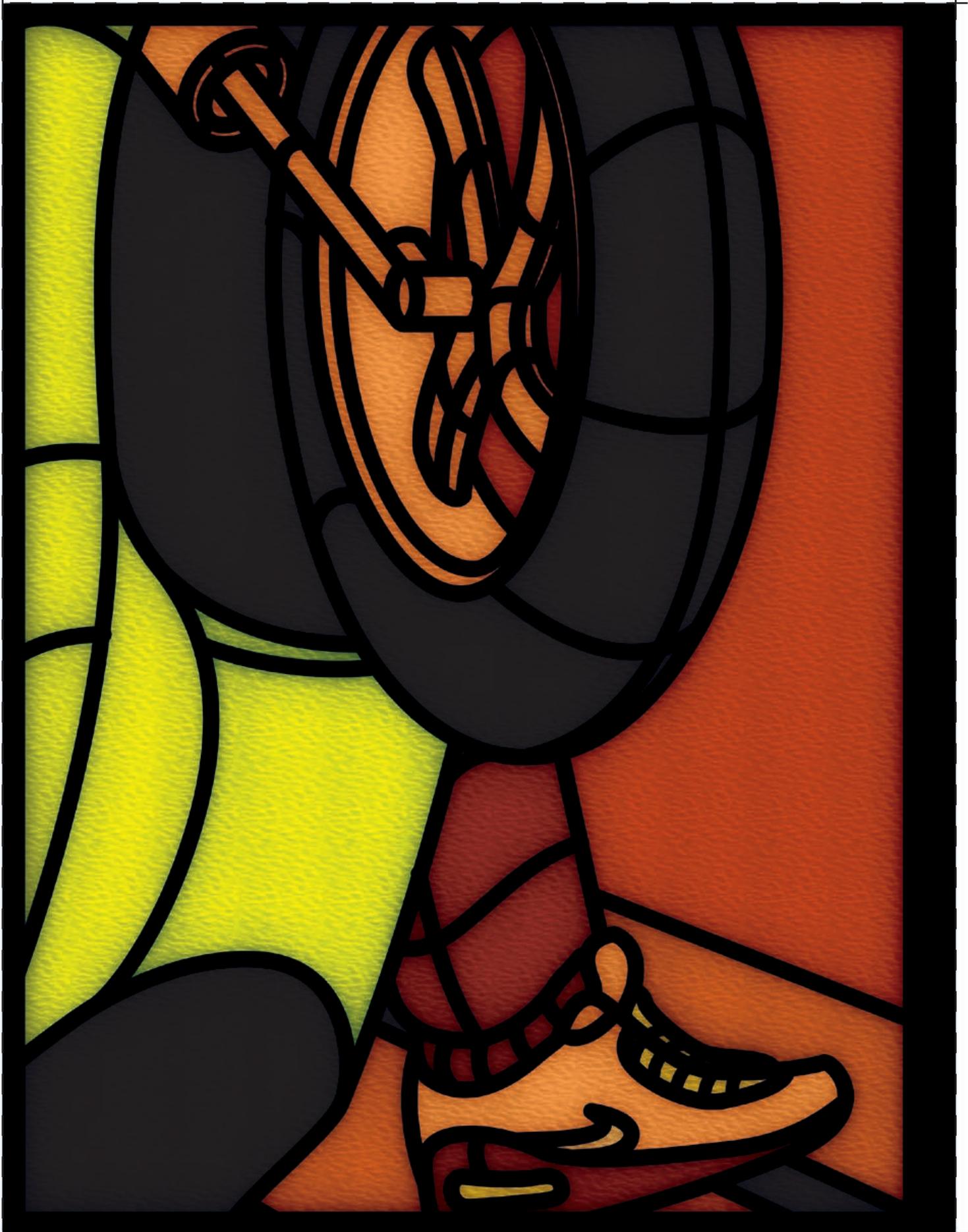
Funzig

Funs 'Funzig' Janssen is a graphic illustrator. During his studies at the Willem de Kooning Academy, Funs developed an investigative and critical point of view that strongly shapes his visual language. In doing so, he tries to maintain a reflective and self-critical view of his environment, and of himself as a white male visual artist. The interaction between metropolitanism and street culture is a central theme throughout his work. Funs mainly focuses on the realistic recording and archiving of youth culture in a contemporary urban context. The emphasis here lies on young people who do not occupy positions of power in our society and who find themselves in uncertain times regarding the future are the main characters in his work.

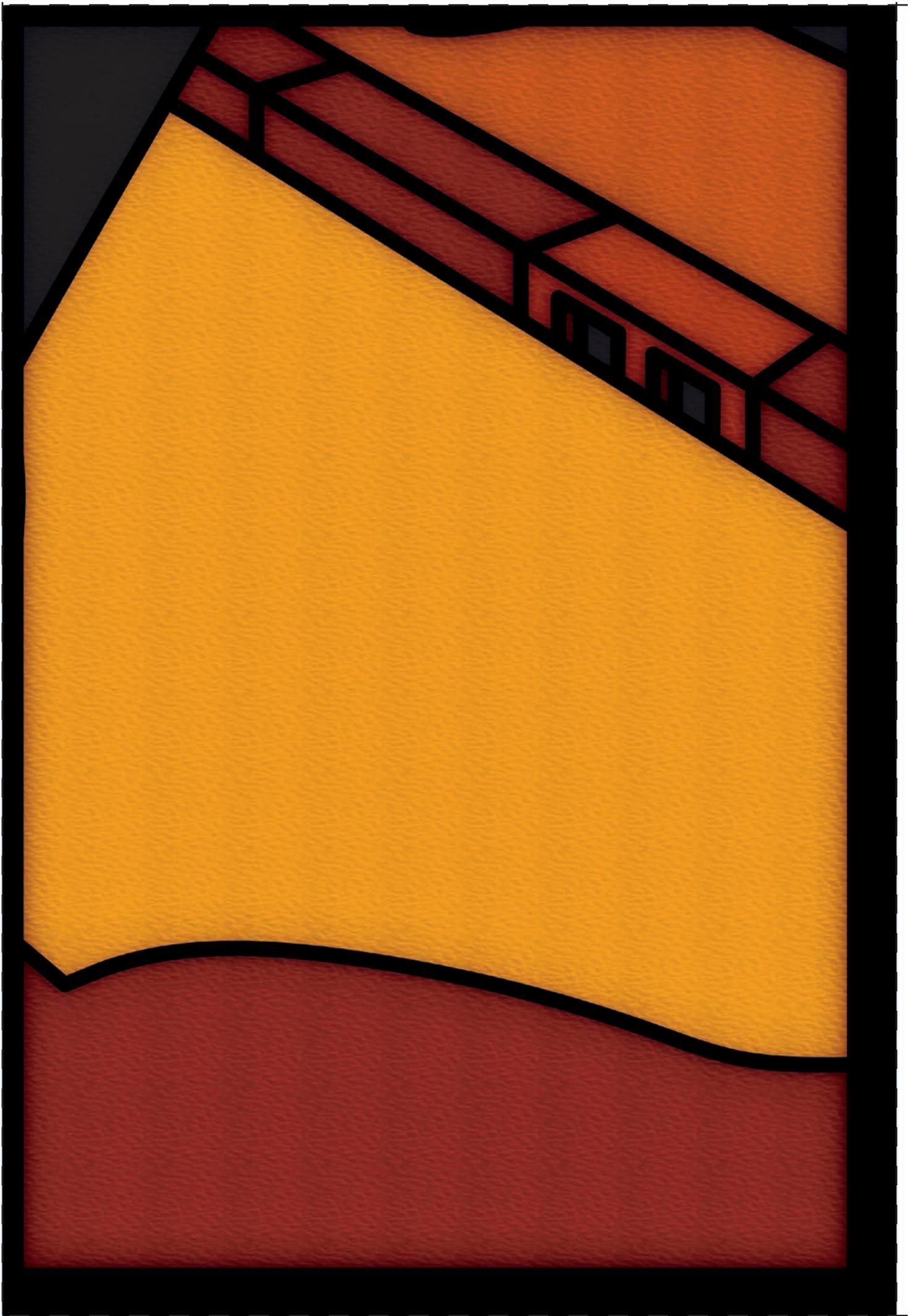












Instructions

1. Print the work.
2. Find a place in your exhibition for the photoprints.
3. Go outside, open your eyes and explore.
3. If you have any thoughts about the stroll so far, or have any questions or suggestions, please share your observations and / or your own map by email to southside.strolls@gmail.com.

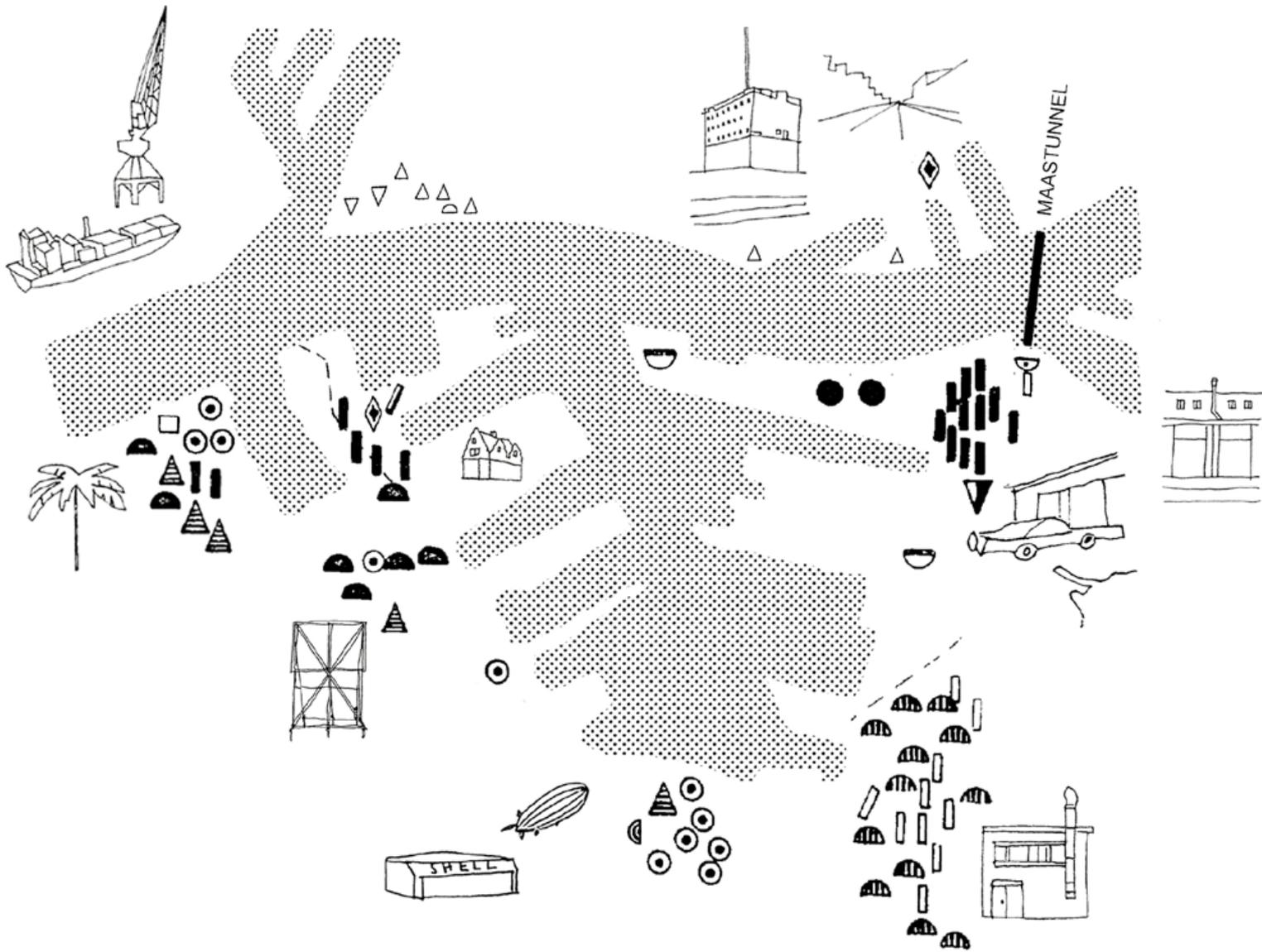
Juliette Gilson Southside Strolls, 2020

Walking tours, maps and c/inkjet/laserprints op papier

The series 'Southside Strolls' is a collection of walking tours based on the observations Juliette Gilson made during her walks in the months of (semi-)lockdown. The tours encourage fellow Rotterdammers and travellers to leave their usual paths and to drift around, as a way of (re)discovering their city in (semi-) The project focuses on places in Rotterdam that paradoxically form part of our everyday surroundings but are often unknown or simply considered 'non-places'. Stroll 001 focuses on the area around the Waalhaven and its industrial decor, characterised by fences, depots, containers, water, boats and its industrial soundscape.

Juliette Gilson

Juliette Gilson completed a Master of Architecture in 2018 at the Academie van Bouwkunst, Amsterdam, where she now holds office as guest tutor. She also works as a Rotterdam-based architect. Her work explores the formal characteristics of the city, the relationship between the individual and the collective, and the relationship between private interiors and public open spaces. She strongly emphasises experimentation, research and critical thinking, and explores diverse media within the architectural discourse.



SOUTHIDE STROLL 001

De serie Southside Strolls is een verzameling wandeltochten geleid door Juliette Gilsons bevindingen gedurende haar wandelingen tijdens de (gedeeltelijke) lockdown. Derondleidingen moedigen mede-Rotterdamers en reizigers aan om hun gebruikelijke paden te verlaten en rond te dolen, een manier om hun stad te (her)ontdekken gedurende de lockdown. Het project richt zich op plekken in Rotterdam die paradoxaal genoeg deel uitmaken van onze dagelijkse omgeving, maar vaak onbekend zijn of beschouwd worden als 'non-plaats'. Southside Stroll 001 richt zich op het gebied rond de Waalhaven en industriële decor dat gekenmerkt wordt door hekken, depots, containers, water, boten en industriële soundscape.

Heb je tot nu toe gedachten over de expeditie, vragen of suggesties, deel dan je bevindingen en/of eigen kaart per mail naar southside.strolls@gmail.com.



Maastunnel, 1942



'Dames en Heren, het grote ogenblik is aangekomen! Het luchtschip Graf Zeppelin is boven Rotterdam op weg naar Waalhaven', roept de omroeper uit, 'Die kleine grijze vlek daarboven de schepen, dat is de Zep-pe-pe-lien!' - een zaterdagmiddag in 1932 op Vliegveld Waalhaven.



Het Quarantainerrein/strand
Voormalig opvangterrein voor zeelieden die besmet waren geraakt met gevaarlijke ziekten. Ze werden afgezet voordat hun schip de Rotterdamse haven invoer.



Waterbus 18
Rotterdam, Heijplaat-RDM — Rotterdam, Erasmusbrug
Rotterdam, Heijplaat-RDM
Rotterdam, St. Jobshaven
Rotterdam, Katendrecht
Rotterdam, Erasmusbrug

Waterbus 181
Rotterdam, Heijplaat-RDM — Schiedam, Maasboulevard
Rotterdam, Heijplaat-RDM
Schiedam, Maasboulevard



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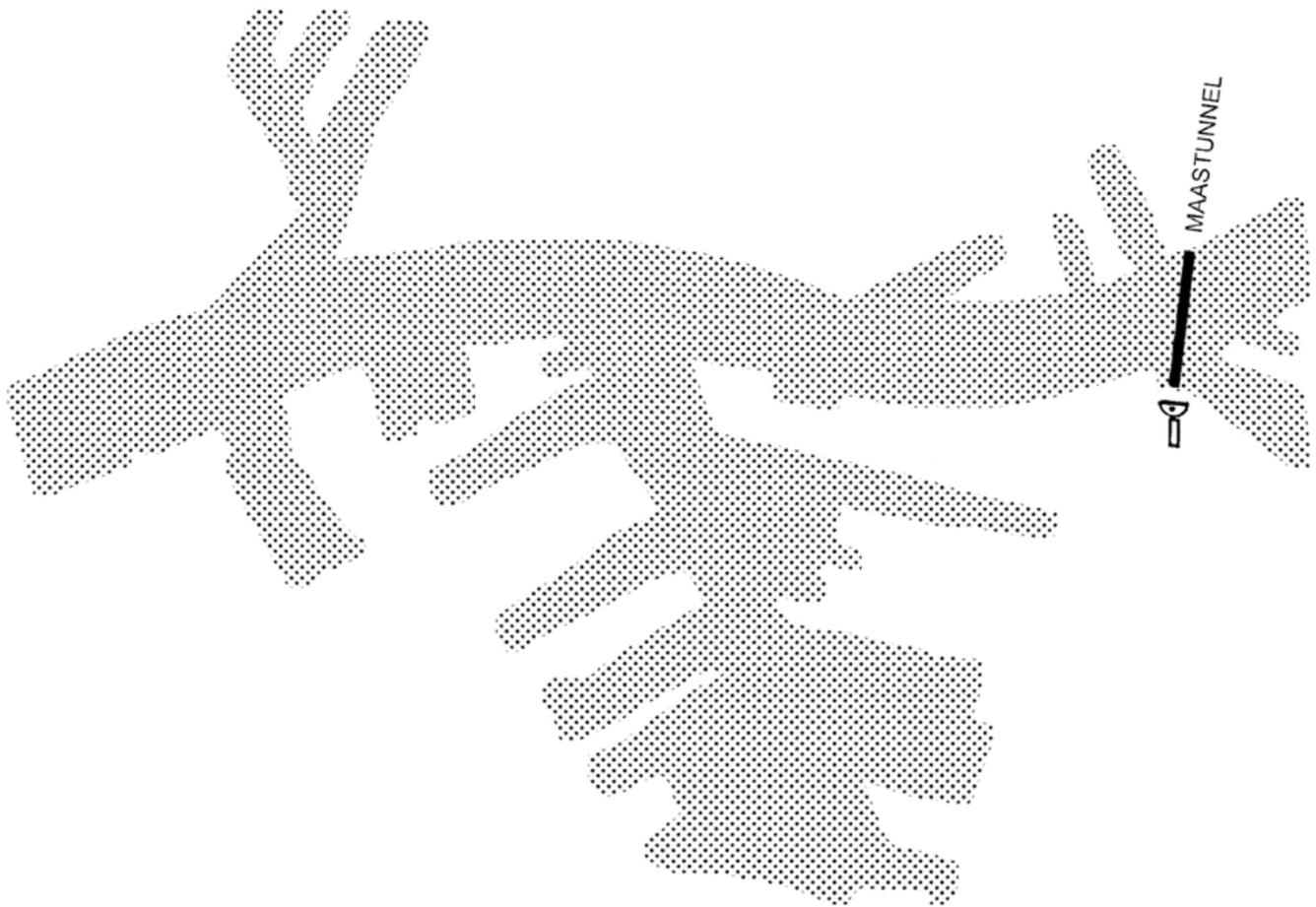
SPUITEN NEVER HOUDEN
Tel: 06 - 48 88 06 25
www.spuitenneverhouden.nl
info@spuitenneverhouden.nl

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Maastunnel, 1942

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Instructions

1. Cut the lower and left margins off the paper.
2. Glue or tape the other pages onto each other top and left, so a seamless image is created.
3. Cut away the remaining white margins.
4. The artwork consists of 3 separate images, hang them at eye level, with the taller work in the middle.

Giovanni Maisto Ferreira Gay in Jehovah's paradise

c/inkjet/laserprints on paper

Growing up as a Jehovah Witness and being part of a religious movement, —or more as a cult as he describes it — was difficult enough for Giovanni Maisto Ferreira. Being gay made it even harder.

The Jehovah Witnesses believe that this earth will be destroyed at Armageddon, reigned by Jesus, and that only the truly loyal followers will have the chance to live in a beautiful paradise on earth. His entire childhood, Ferreira grew up with images of how the world will be destroyed, and how everyone would then happily live in paradise. For Maisto Ferreira it was difficult to envision himself represented in these paradisiacal images, since they only showed heterosexual couples and families. To create a personal and inclusive idea of paradise — and to make a political statement — he photoshopped gay couples in the images.

Giovanni Maisto Ferreira

Giovanni is a conceptual artist raised in 4 countries and always surrounded by different cultures. His observation of the world, our society and the human condition inspires him to ask challenging questions. He loves to experiment with the materials that make up the world we live in, and with the bodies that interact with those materials. His concepts mainly translate to 3D objects, spatial design, and performance. He loves to challenge himself with new disciplines to create powerful images with a strong aesthetic value. His mission is to allow the sensitive and the intuitive to speak first. Giovanni aims to evoke emotions and create an intimate experience where you can connect to the work yourself and others. He studied in School of visual arts New York and the Willem de Kooning academy where he graduated this summer 2020.











PRIDE PATROL

LISTEN TO YOUR HEART

UNITED

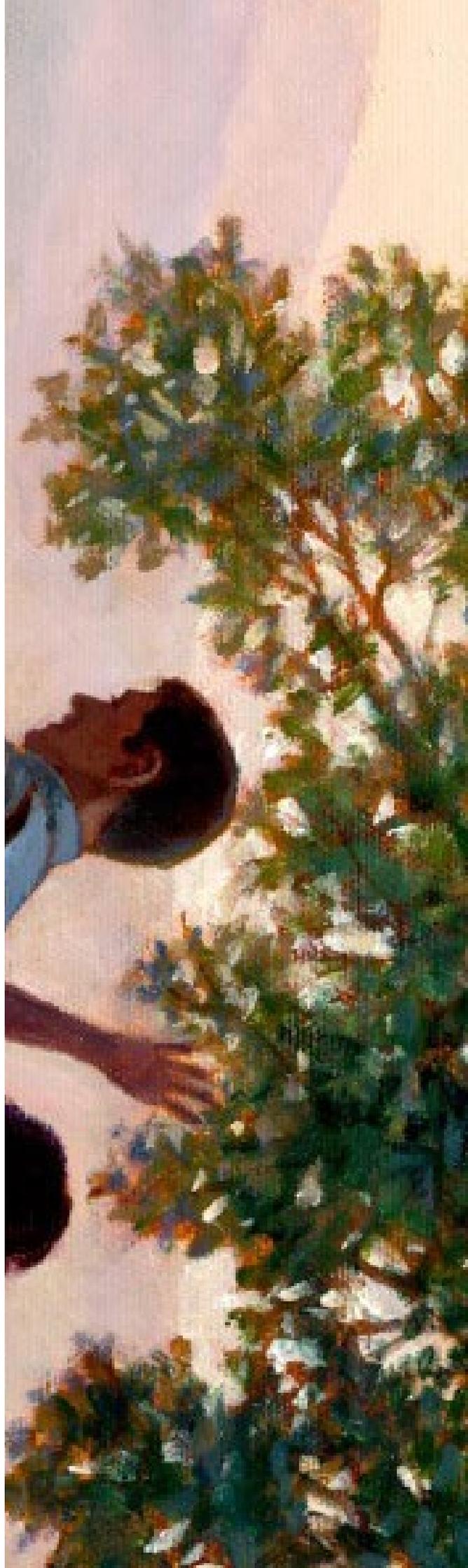












Instructions

1. Cut the lower and left margins off the paper.
2. Glue or tape the other pages onto each other top and left, so a seamless image is created.
3. Cut away the remaining white margins.

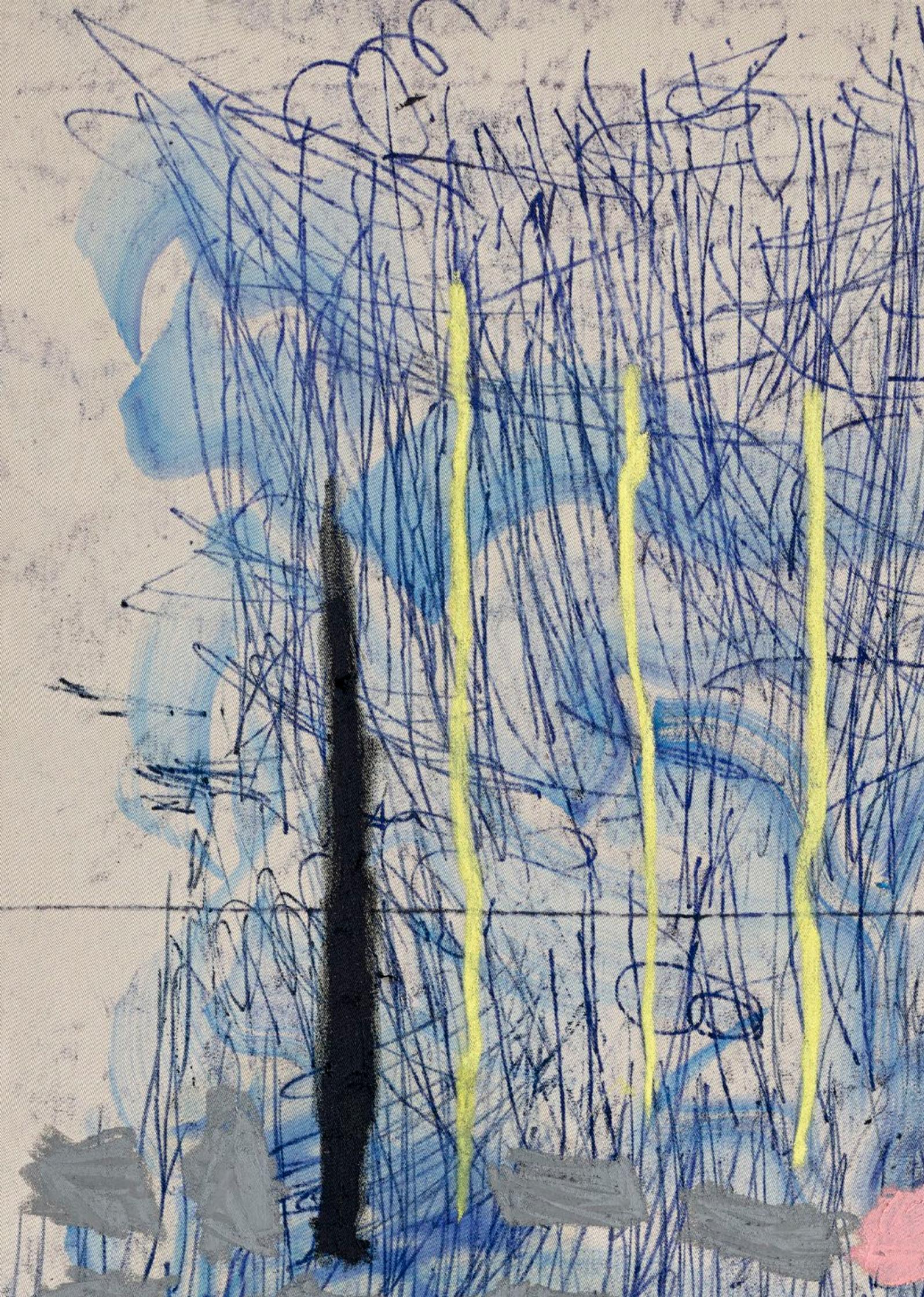
Lotte Wieringa 'Untitled, 2020

C/inkjet/laser-print op papier (original: oil paint, oil pastel and pastels on canvas)

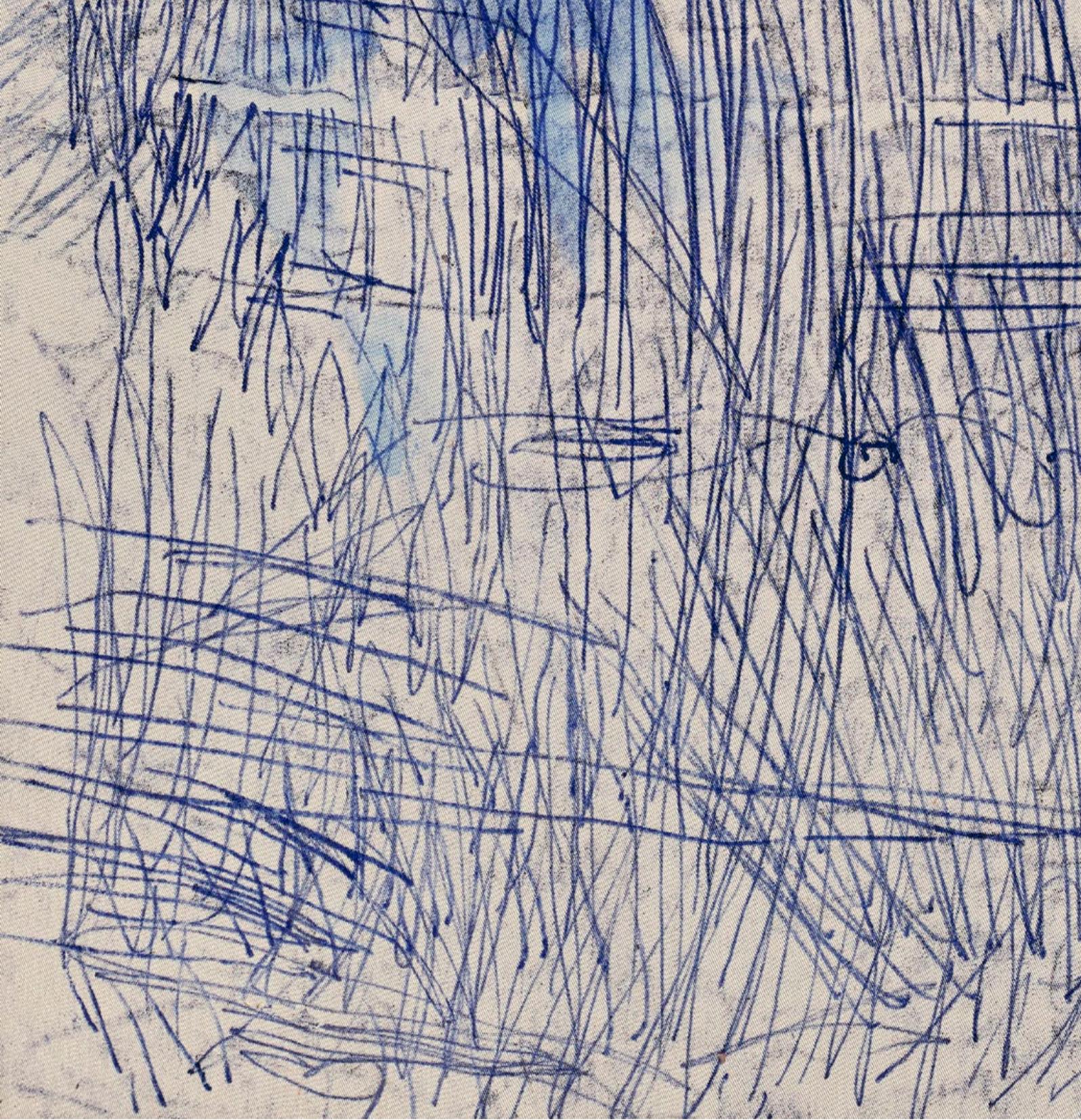
The stylistic rhetoric that Lotte Wieringa uses while painting is inspired by a dripping digital pixel, the glitch as a catalyst that shows us new paths and directions. Nevertheless, her work is about painting itself; about exploring and playing with materials. For this exhibition, Lotte Wieringa translated her work into the digital world, where analogue painting is at once represented by a collection of pixels. Ultimately, the quality of the individual printer accounts for the final aesthetic of the work. Despite being a reproduction, every printed work is unique in this way: depending on the ink, paper, color settings and print heads used, the painting will look different in every home.

Lotte Wieringa

For Lotte Wieringa, abstract painting forms a language of possibilities, with which she expands our speaking, understanding and thinking. Lotte Wieringa's recent works are optimistic pieces, aimed at a metamorphosis of our current ways of doing things. Making these works is a very physical act. She makes them while listening to loud pulsating electronic music.





















Print & Play

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Pris Roos

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Lotte Wieringa

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Curator of this edition

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This project is supported by:



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