

Nadja van der Weide

Portfolio



- **Surname: Van der Weide**
- **First name: Nadja**
- **Male/female: Female**
- **Nationality: Dutch**
- **E-mail: nadjavanderweide@gmail.com**

**2010, University of Amsterdam, Bachelor Cultural studies**

**2011, University of Utrecht, Master Art policy and management, specialty creative practices**

**(Currently) Gerrit Rietveld Academy, Inter Architecture**

### **Nadja's statement**

I am Nadja, an Art philosopher and an spatial artist. I am interested connecting people through art through the visualization of narratives for and with others. I focus on bringing people together, and telling stories through a clear and poetic language. I wish to create solidarity amongst men and illuminate people. A reoccurring question that pops up in my work is where the nature and where the nurture is involved in my work. And how can I use the interaction as a medium to create awareness about the tension between the nature and culture? Where does the individual end and does the common start? How can I address the individual through the common? How can I create awareness of the political and social implications of the ruling of men over nature?

Every artwork is an act in time. The temporality of men makes me feel like we should be humble towards nature, and accept the relativity of men. We don't know that much; we are too small for the gods and too big for animals. The scientific empirical is ruling the world, while the creative intuitive suits much more to the humbleness that men could have in relation to their environment. This could change. I would like to address the relativity of men. Societal involvement is equally important as the esthetical.

Through significant collisions with peers and sparring partners I hope to challenge myself in an excitatory environment. There I would like to use my background as a theoretician to make my creative making and thinking stronger and sharper. Creative intuitive functioning is what I want to become more; further away from the empirical. More and more I see that theory for me really functions as inspiration for artistic interventions, not as abstract dogmas.

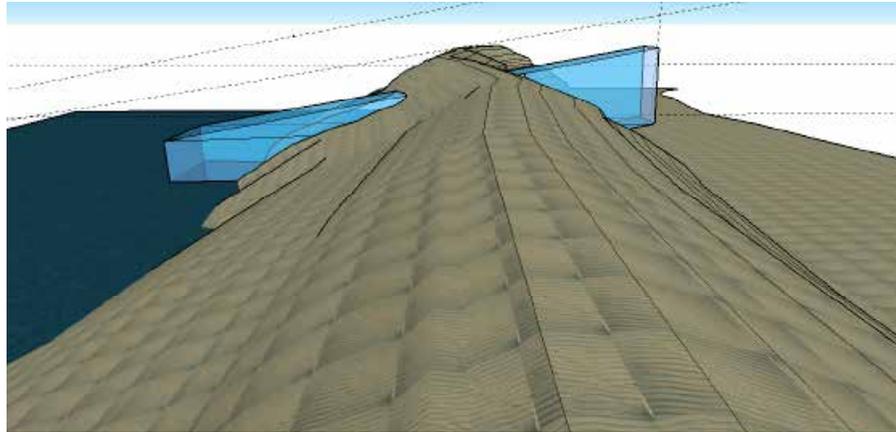
Developing my pathway further, with your help, is what I am actively looking for. Consequently I hope to develop more suiting and personal ways to research the storytelling through my interactive visual language that I'm looking for. With this language I'll focus on addressing the social processes in the bringing together of people more sharply, connected to the issues of the local, small and emotional versus the global; the nature versus culture; the socially engaged instead of the technocratic; the temporality versus eternity. I want to create Samenhofjes.

### **Project proposal Samenhofjes**

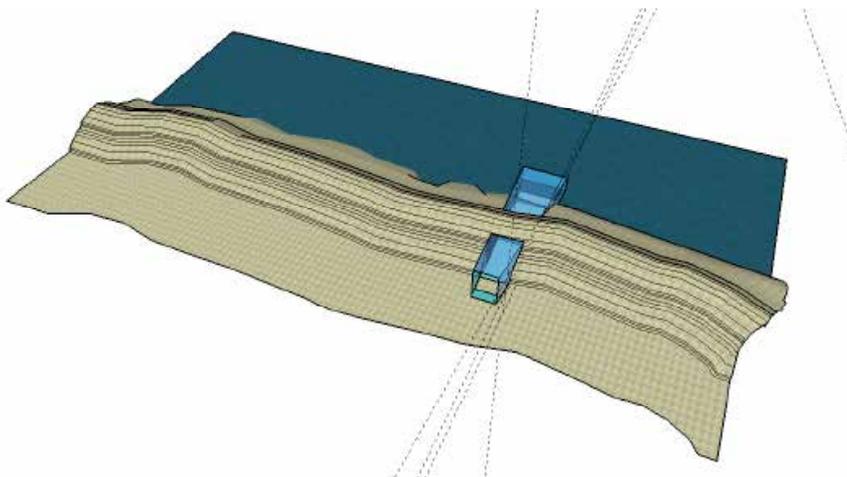
In the project Samenhofjes I would like to research how the notion of Foucaults Heterotopias and Deleuzes any space whatever can contribute to creating common places. How can the special attention drawn to that space activate imagination which brings people together.? How can the private comfortable sphere be maintained in the public sphere to create togetherness and solidarity? The technocratic individualistic society is not focused on creating solidarity, Therefore the need for intimacy grows. I would be interested in creating a physical space for the Samenhof that can create a shared intimate togetherness. More and more love robots tend to replace the real physical human togetherness. How can analogue, 'real' experiences enhance comradeship? Through researching the philosophical and social understanding of these social spaces, I'd like to do experiments with the transition between the public and private. Through playing with these spheres an awareness about them, and thus a change of perception of one's individual relation to the public and private could occur.

# Nadja's Works

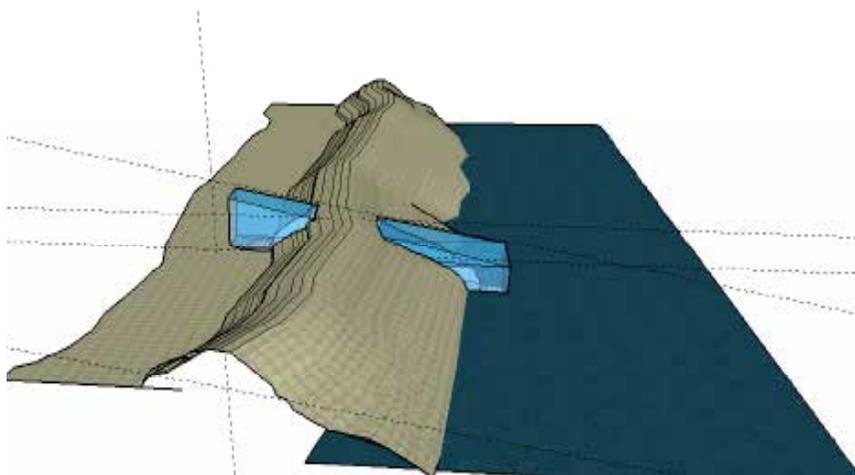
## Made By Man Concept for a Folly on Centrumeiland - IJburg



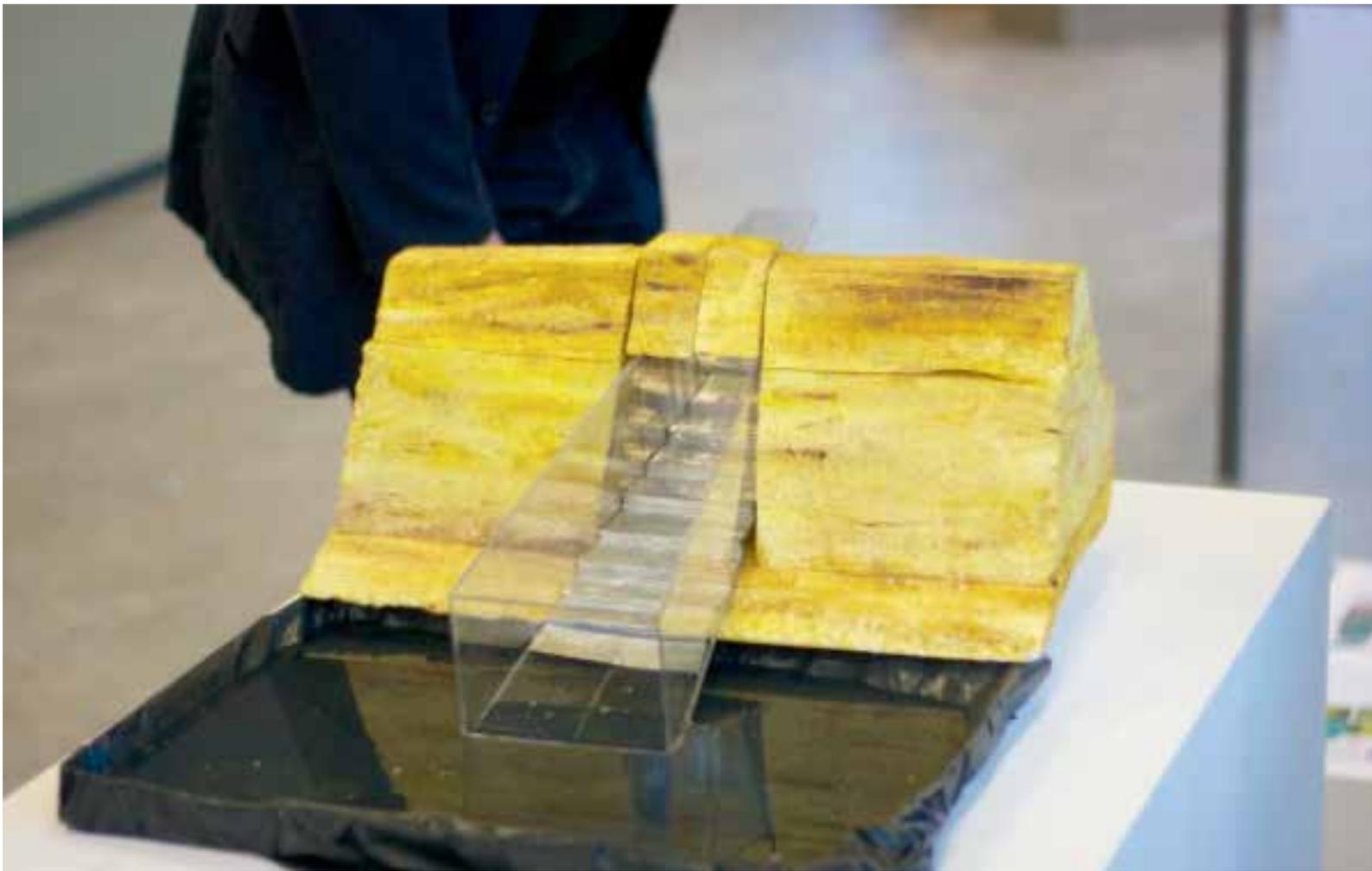
Self made land  
Thinking of the Netherlands, the word "Landmaking" pops up, where land reclamation is used to create land. The Dutch have always secured and created their living space, since most of the country is under sea level. The structures that make this possible are the dikes. A result of this land made by man, is also visible in IJburg. The layers of sand that form the land, the newly built Vinex standardized housing area, and the dikes show clearly how the Dutch create, use and protect their living areas from water.



Power of Water vs power of Man  
There are different ways of looking at water vs land through the experience of being confronted with the water whilst being protected by a human construction. The visitor is in the aquarium, and can experience, immerse in and be confronted with the power of nature and man at the same time. I want to give people an experience of the power man have over nature and the power nature has over man.



The human aquarium  
Walking through a dike. Walk from the protected, higher part of land behind the dike, then through the structure of the dike, towards the unprotected, lower part that submerges into the water. Experience from the start to the end how it is to be protected by a human construction, while the mighty water and often heavily clouded sky is all around you. Do you feel tiny, mighty, scared, peaceful, intimidated or neutral?



## **An investigation into haptic architecture and tactual senses translated into a haptic installation - Audioworld**

The research on effects of sound interested me a lot. Sound is one of the most important parts of your body that makes you determine space. I got interested in tricking the mind by disconnecting the expectation from sounds and their actual surroundings. Can sound distort your perceptions or sense of orientation, when it is manipulated, and how do you experience that? Do you still perceive the audible spaces around you as you expected, or do they change?

I made two installations to test differences in sound perception. With these two installations I want to test the effect on spatial perception through the integration of auditory and/or tactile information.

1: audio interaction  
Live feed of changing surround sound

The sound enhancing system enhances user experience of the audio input by the sense of touch. Physical interaction with your surrounding, by touching objects and walking around create a distorted sound effect that is provoked by the participant. The sense of spatiality gets distorted because the expectations of surrounding sounds don't match the perceived sound from the headphones.

2: passive audio tour

Sit still in this tiny dark space, and listen. Focus on the sounds around you. Only sound, nothing else. What does that do to your imagination? Do you start creating images? Do you have presumptions on the sizes of the spaces? Do you think you know where you are? Try to experience the spatial audio tour without any physical interaction. Perceive the different everyday life spaces through sound, while staying in the same small box. When the sound starts moving it might disorientate you. Sometimes sound is only background noise that is immediately labeled as unimportant; sometimes noise requires specific attention, or immediate physical reaction.



**1. Audio Interaction**



**2. Passive audio tour**



## **A technocratic entity**

The Tunnel – an artificial passage – connecting one world to the other, present to future to past.

The digital and technical world might gain a whole lot more value and importance than it already has nowadays.

When we think about the future city and about the future tunnel as a different public space, it is an overlap of time, which we situate ourselves in. In between two points. Our tunnel is a mixture between today and the (cyborg?) future, a proposition to travel in a new way, from one point to the other by considering and living the in-between overlaps of time. By perceiving processed data from the past mixed with possible interventions of the future within our installation.

The place is a void with no human density, all is effective, and all is robotic, technocratic space filled with inhumanity. Not appropriate for social fulfillment because the non-human has the power. It serves the space through its very elements, be they comfortable or aggressive. Bots or Beasts. Humble or vivid.

Our installation is an environment programmed by us, we invite the visitor to use it or only observe. We use the word programmed as we build a certain space with certain experiences for the visitor. One will be able to experience the environment through sound, through vibration, through elevation, through light and air and the very structure of the space (gives a hint on what the main interventions in the installation will be), but one will not be part of it. The tunnel is a technocratic entity. It has its own life.

Inter-Architecture:

Floris Bouma, Morgane Le Doze, Mariana Fernández Mora, Maisa Imamovic, Lena Karson, Alexander Köppel, Henri Snel, Roman Tkachenko, Anne van de Ven and Nadja van der Weide



## A Technocratic Entity

06

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07  
08  
09  
10  
04

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INTER - ARCHITECTURE

TOTAL	18.66
Floris	Buzana
Martijn	Le Duzé
Mirjam	Perrineau
Marta	Immanuel
Anna	Karson
Lena	Poppe
Alfred	Tuchenko
Vanja	Ver
Jana	Wend
Wald	Ted
Hans	



# Transitie samenlevingen

Live Performed poem

## Transitie samenlevingen

Dit is het

Ik kijk om me heen  
Ik wil de juiste weg kiezen  
Ik zie dat  
“Wat zich op de hoek van mijn straat afspeelt in verband staat met de rest van de wereld  
hamburgers, het gedrag van marokkaanse jongeren, vervuiling, geconditioneerd  
koopgedrag, de alomtegenwoordigheid van reclame, één voor één symbolen met een  
dreigende, wereldwijde resonans  
politiek, cultuur, economie, milieu  
alles heeft een beeld op wereldschaal  
en in vrijwel alle gevallen is dat geen optimistisch beeld”

ik ben betrokken  
ik ken een hoop wegen  
maar even zoveel redenen om ze niet in te slaan.

Ik ben nuchter  
schuchter  
Het pragmatisme ligt languit op de weg

Ik kijk er naar  
Droogsmonds, lakoniek, bedaard sudderend

Stenge blikken  
Droge blikken  
Ijzere blikken  
Vastberaden oogopslagen

Moeten we niet minder?

En wat als we de omwenteling gebruiken  
die van de exorbitantie  
een transitie

meer uit het hart  
laat het hoofd wat rusten

een ode aan de emotionaliteit  
En veel discours

De passe partout van de samenleving

Zijn de transitionisten dan de recalcitrante nouvelle vague d'avant la lettre?

De ballotage op de soiree  
Doe wat crème fraîche bij je décolleté  
dat is een echte delicatessen

Bij het diner wordt de taart geentammeerd geheel volgens de etiquette  
Een cadeau d'honneur voor het publiek

Wat een besognes, al die bagage regelrecht naar het boudoir

De negligé  
De pret à porter  
Kostuum met pantalon  
Tenue de ville  
Maquillage  
Een monocle van de opticien

Un hommage  
Aan het hors-d'oeuvre

Le moment suprême sur le persiflage et après la polonaise  
Ca c' est populaire et pur sang comme affaire  
Une allure, une ambiance  
Rigide et saillant tout a fait volontaire

Cette mise en scène avec quatre-mains volgens de regie van de remplaçant  
Oefen het repertoire, retoucheer de reprise. De souffleur heeft groot success. Hij heeft een  
echte savoir faire.

Wat een kathedraal aan klwens dissontanten en dialectiek

Wat een epifanie aan mogelijkheden

## The Loop

Performance, durational  
OT301, April 2015

birth, life, death, sprout, flourish, decay; it's the cycle, it's the Loop. 2 materials; one chemical, the other natural, slowly merging into one another, nothing stays pure, all will become the other in the end. Durational performance, where both loops start pure, and end up totally mixed.



## Triadisches Ballet in 2018

Assignment from Gerrit Rietveld Academy and filmdirector Pieter Verhoeff (work in progress)  
Filmstills from video installation



## Confrontational Spaces

Art & research Honours programme 2016-2017  
concluded with an artistic research publication and exhibition at  
Nieuw Dakota

Collaboration between Rietveld Acedemie and University of  
Amsterdam



## The space between us

Duo audio Installation.

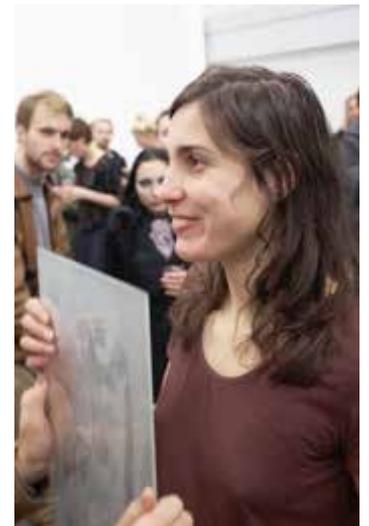
## Reenactment of *todo esta a mi lado* - Fernando Rubio

Filmstill of registration of performance

The bed experiment: You are invited to receive a one-on-one performance in a private setting organized in public sphere. Write down your expectations before the encounter, and follow me towards a bed that is waiting outside. While lying in the bed together, you will be told a personal story about a first encounter. After the meeting, both you and me will write down our experience. By sharing a personal memory of vulnerability, will the other show vulnerability as well? From the reactions before and after the experience, it becomes visible that the awareness of the sensations that happened in the bed arose whilst sharing this intimate space.



**My warm breath on your hands**  
Performance and video installation



## Hoofdafdeling bijzaken belastingdienst

Ritueel afscheid nemen van de blauwe envelop middels een zelfgevouwen bos bloemen voor de belastingdienst



 Hoofdafdeling Bijzaken  
Belastingdienst

# Vaarwel blauwe envelop.

Draag bij aan het maken van de blauwe papieren bos bloemen ter herbestemming van de verdwijnende belastingenvelop.

### Bloemenservice voor de Belastingdienst

U draagt bij aan het maken van deze blauwe papieren bos bloemen ter herbestemming van de verdwijnende belastingenvelop. De bos bloemen met jouw persoonlijke boodschap zal ik als intermediair aan de Belastingdienst overhandigen om hen een beetje op te fleuren daar waar nodig.

Heeft u uw bloem al gevouwen op de Engaged Art Fair?

Ja

Nee



Wilt u hulp bij het vouwen van uw bloem, of formuleren van uw boodschap aan de Belastingdienst?

Schulft dan aan bij de Bloemenservice voor origami bloemenutleg en een gesprek





## Ritueel brood bakken Performance

Lab 111, November 2017

Je handen worden gewassen, je beland met een  
vreemde aan tafel, ontmoet elkaar, bak samen brood.  
Liefde gaat door de maag.

