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AUT3 22-23

Artistic Research in SITU

## **MORE THAN HUMAN WORLD**



The main reason why I chose this minor was because of my past experiences walking through the ENCI, a former limestone quarry that has been transformed into a nature reserve and a cultural park. This place captured my attention and imagination, as it showed the traces of human intervention and natural regeneration, and how they co-existed and co-evolved over time. It also became a space for artistic expression and exploration, where different artists and disciplines could interact and collaborate with the place and its inhabitants. I felt that this place related to my philosophy about art and the human-nature relationship, which is based on the idea of letting go of control and embracing the chaos. I believe that art should not be imposed or predetermined by human intentions, but rather emerge from the encounters and exchanges with the more-than-human-world. I wanted to create artworks that would allow the randomness and unpredictability of the more-than-human-world to be more in play, and to challenge the power and authority we as humans have on nature and art. I wanted to develop my own research method that would enable me to engage with this place and its complexities, and to work on putting my art practice more in a situation/location. I wanted to create artworks that would reflect my personal connection to the ENCI, but also invite others to experience it in new ways. This minor gave me the opportunity to do that, and to learn from other disciplines and perspectives that enriched my understanding and practice.















The artworks that have been created in this research are closely related to my way of experiencing the area, which was by walking around the area, zooming in on what I saw on the ground, collecting materials from the area. I wanted to capture the details and textures of the place, and to use the materials as a medium to express my connection to it. I also wanted to use techniques of previously made artworks to create processes with these materials for the art to exist. I wanted to experiment with different ways of transforming and combining the materials, and to let them interact with each other and with the environment. I wanted to create artworks that would not be fixed or static, but rather dynamic and evolving. I wanted to create artworks that would reflect the complexity and diversity of the place, and that would invite others to look closer and deeper at it. Some of the materials that I used in my artworks were limestone gathered in the ENCI, and cement from the former cement-factory. These materials were significant for me, as they represented the history and identity of the place, and also its potential for change and renewal. I used linseed oil as a binder for the limestone and cement, creating processes where I used photo papers in A4 size and A6 size. These materials were put in these processes for a random amount of time, varying from 1 minute to 1 week, and then were laid to dry creating a resemblance of landscapes seen with a bird's eye view. I wanted to create artworks that would show the unpredictability and diversity of these processes, and also their aesthetic and poetic qualities.









