





HOME at TENT.

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Daily Diary by **Freek Lomme**

INTRODUCTION

Thomas Meyer Zu Schlochtern

Managing director TENT. CBK Rotterdam

It has become a tradition for TENT. to take part with a special project at the start of the cultural season 'September in Rotterdam' The world of Witte de With organized by Rotterdam Festivals. This year TENT. is featuring 'Home at TENT.' by the Rotterdam artists Gil & Moti.

A year ago I experienced a smaller version of this project. I was immediately enthusiastic and invited Gil & Moti to make a fresh instalment for TENT. What fascinates me about their 'Homegallery' is the way in which they succeed in mobilizing artists and ordinary people. Gil & Moti make their house available for exhibitions and other activities.

For this project they received access to eleven private apartments enabling them to provide a platform for artists from home and abroad. During the opening weekend the dwellings that have been transformed by the artists may be visited. Private spaces have in this way been transformed to public domain. TENT. has at the same time been furnished with objects from the dwellings, creating in this way an intimate atmosphere in the public arena.

Artists will take up residence for a longer period in TENT. They will for the first time use facilities like showers that were first installed six years ago precisely with projects of this sort in mind when TENT. started.

The idea behind Home at TENT. is that our day-to-day environment is not simply a physical area, but also a mental area that others can occupy and imbue with significance.

On behalf of Gil & Moti and TENT. I would like to thank all the artists participating and the residents of the apartments for the confidence expressed in us. A special word of thanks is also due to the VSB Fund and Rotterdam Festivals for their contribution to Home at TENT.



HOME at TENT.

Gil & Moti

Having decided to leave Tel-Aviv 7 years ago, we threw a farewell party at our rooftop apartment in the centre of town. We piled our belongings on the bed and, before saying good-bye, we asked our guests to take whatever they fancied. Shortly afterwards, we landed in Rotterdam with two suitcases and experienced the liberating effects of immigration. What is there to leave behind - objects, environment, culture, language, family, friends, house and history.

Eventually we found ourselves building our home, Gil & Moti Homegallery, in a gallery space in the heart of Rotterdam. Down the street, we met Simone who came from Brazil 9 years ago. During the day she works in the harbour and in the evening together with her friend Nella she plays records and begin their DJ career. We invited them to make their first public performance. On the same block lives Raffaele. When we first met

he introduced himself as Italian and told us that he was born in Rotterdam. Whenever we visit him, he shows us photos of his long-missed friends and family who still live in Italy. The children of Jouke and Corneel who live at the vicarage in the Walloon Church (Waalse Kerk), found out that what our houses have in common is the subjection of privacy. When crossing the street we pass by Chabot Museum and get nostalgic; this monument of International Style building reminds us of an ordinary block in Tel-Aviv.

Being a foreigner living in an open house creates opportunities for meeting new people passing by in Rotterdam. Last year before moving to Bern, Effi & Amir came to the Homegallery and introduced themselves. They were born in Israel and left 5 years ago to study in Amsterdam. They have recently moved, and now live in Brussels. Several months ago NG came from Paris to Rotterdam for a residency in Bad Stichting, continuing her ethnographic research. We became friends with Maurice Bogaert during studies in Piet Zwart Institute. Nowadays his studio is in a caravan parked in a warehouse in Amsterdam. Iratxe Jaio, originally from Spain, moved to Holland several years ago where she met Klaas van Gorkum, who is now her partner. They come to this exhibition from a residency in Bilbao. MariaMaria approached us in an opening at De Appel, Amsterdam. On their website we discovered their ongoing tourist-like self portraits, each photographing the other. Dré Wapenaar creates tents as temporary living units. Oddly enough, we met him during the preparations for our Wedding Project, when he generously offered his permanent studio to us while he was in Aspen, Colorado.

As we started feeling more at home and things became familiar, we felt the urge to travel with the concept of Homegallery. Starting at Lokaal 01 (Breda and Antwerp), where we first met curator Freek Lomme and later artist Leon Vranken. We continued our journey to Vienna and there we met Nick Oberthaler and Angelika Krinzing. Nick jumps from Paris to London and back to Vienna with his art, band, and fashion modelling. At the opening of her exhibition we met Angelika and she invited us to her house for dinner. There we saw her long-standing collection of airline spoons, having been meticulously collected since childhood. We first saw Douglas Paulson dressed as a wasp, climbing to his cocoon in the Museum of Modern Art in Vienna. A little while later we met him again in New York.

When we finally got back to Rotterdam we saw the work of Lieven de Boeck in the Witte de With, contemporary art centre. Lieven has been wandering - living in other peoples' houses. He soon bought a room in a hotel in Brussels. One day on the train we saw Mamabart for the first time. He was carrying two buckets of paint. He told us then that he lives in three places: Amsterdam, Arnhem and Antwerp. While writing this story, Jouke the neighbour calls to say that he will not be at home tonight, suggesting he will leave his keys in the Homegallery for Leon, who will come over to install his work for Home at Tent.





Effi & Amir

Thursday

15:30

arrival at HOME

Hi Gil, Hi Moti, nice cow, thank you.

16:15

HOME

Maurice notes my agenda

16:30

HOME

Maurice introduces Douglas, Douglas takes me along, Douglas introduces Ludwig.

16:45

Eendrachtsstraat 23

builders at ease, with technique and for technique

(a green house effect)

17:00

HOME

Maurice brings me to the second point of agenda

17:05

Witte de Withstraat 44a

To see throughout our cabinet

(water and smoke on table)

17:20

Witte de With - Schiedamse Vest 190

Maurice brings me to the third point of agenda

17:25

Schiedamse Vest 190

my home, their home: our my home

(shall I keep this closet... (2x))

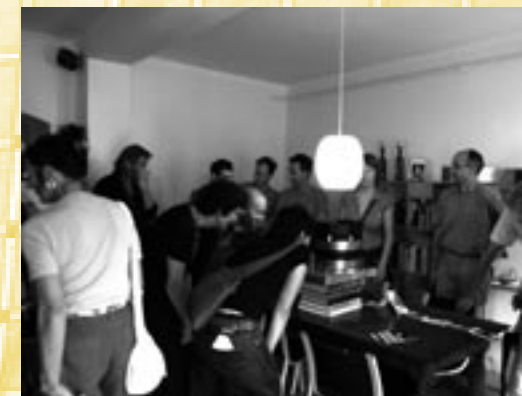
18:00

Schiedamse Vest 190 - Witte de With

Maurice brings me to the fourth point of agenda

18:05

Witte de Withstraat 40b





lieven de haeck

Spicy chicken (AT), gelaagde groenten (NL),
gevulde vrienden (NL) and ... (BE)

(so friendly)

18:45

Witte de Withstraat 40b

- Schiedamse Vest 84

Maurice brings me to the fifth point of agenda

18:50

Schiedamse Vest 84

your flat mine & mine yours

(and some matter)

19:20

HOME

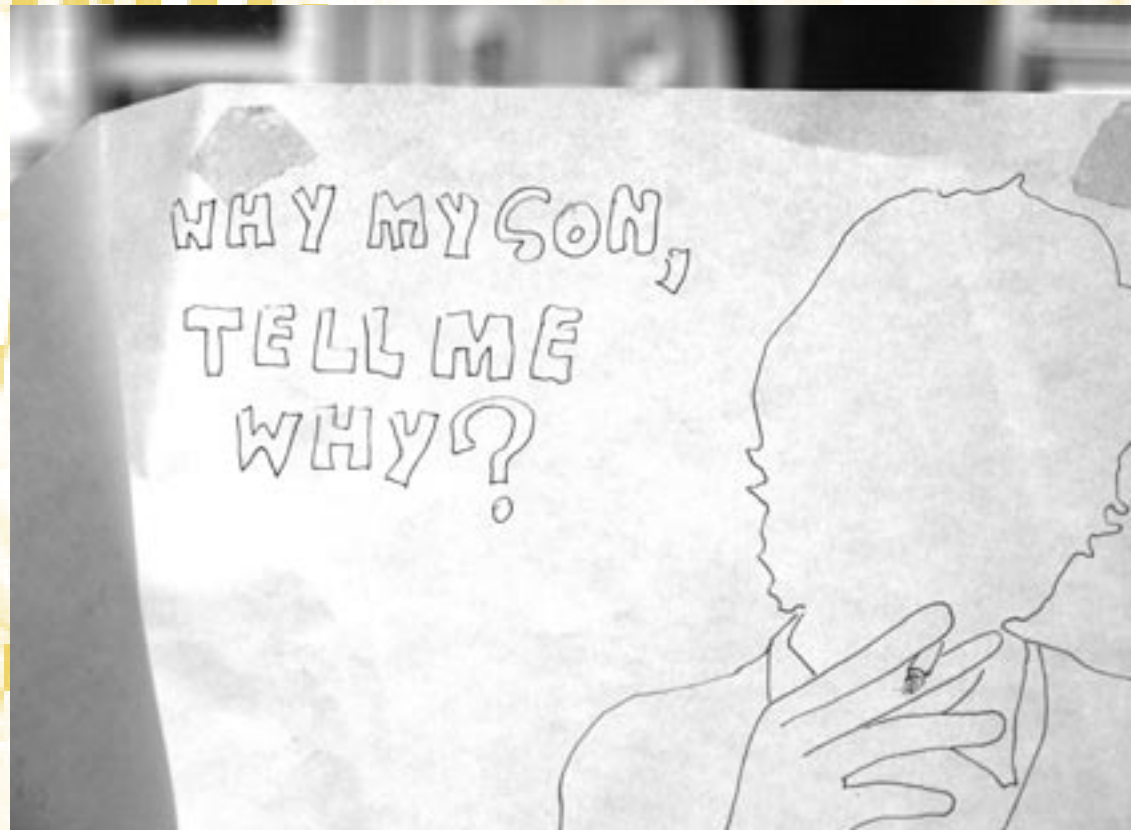
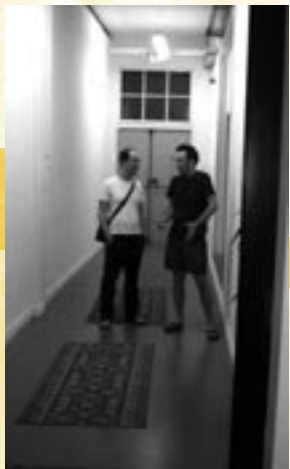
19:55

HOME — Schiedamse Vest 100

Maurice brings me to the sixth point of agenda

19:30

Schiedamse Vest 100





Maurice Bodant

nous sommes les peuples!

(punk smile you)

20:00

HOME

22:00

HOME

1) property as icon mediates physical

Friday

08:00

HOME

- Slept well?

* Yes, and you?

- Okay

09:00

HOME

At her home the pictures hang,

also vertical,

but the other way around:

first Hester alone, then with small guy, then with

big guy.

09:30

HOME

In a moment of flash, (holy Mary of God!)

size relates, and

two take a parallel approach towards, remaining veiled.

10:00

Schildersstraat 26c

- It's your body.

* It's your work.

- It's your space.

* I will place it.

10:30

Witte de Withstraat 5c

First thought is solid styled inhabitance

and it's true the shapes and colors

there's more to it, physically.

11:00

Zwarte Paardenstraat 93

While the breath of nature is enclosed in

domestics,

the weight of boxes (mini containers) is openly



ANGELIKA KRINZINGER

determined as unworthy. Forty to fifty foot containers are something. Some prefer opaque doors.

12:00

HOME

Thursday arrives and settles itself at the building.

History writes itself, and
red pegs are rough on walls.

My plant is not settled yet.

13:15

Chabot Museum

Did he like TV, or do they like TV,
do they watch her or, spin-off,
will the outsiders look in

(when she looks out)?

14:00

Schiedamse Vest 77b

• I was just cleaning for the visitors; it's a mess.



* Okay.

- They did not do that much, I am just a figure in
the film, we checked some of my rooms, the living
is the best.

(she said is)

15:00





Maria Maria

HOME

Small sleep

16:00

HOME

The cagey, unseen moves in fluid curves and corners.

In their turn, moving in the solid systems of housing.

These systems are everywhere, also in Borgerhout, Antwerp.

This can be documented.

This is a general pardon to all.

NG went for a swim yesterday. Nick and Lieven are interested. Nick forgets swimming clothes. Lieven went. An hour later I saw him. His hair was dry. It was closed for public.

17:00

Out for a shower

18:00

Witte de With-
straat ...

One shoarma
and a green
spa.

Mamabart
eats shoarma
with friends.

19:00

HOME

- Hi Gil, Hi Moti, sure I'll speak for your guests.

- Hi guest, Gil and Moti invited me

- (...)

- So: have fun with the tour, hope to see you later.

19:15

HOME





MAMABART

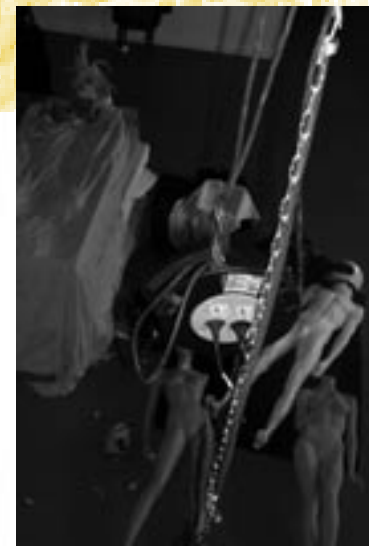


Helpful, and cherishing: caring to give. Two staff members wearing host-wardrobe delicately direct employees and guests through their accommodation.

21:00

HOME

Bears & pajamas, beers & noise, hands & feet but primarily eye-movement co-ordination. Nick plays with his band Dark Star, not a collage of other's touch now, as in his paintings/drawings.



Now his own balls can flow toward audience. So does Simone, his hostess. She has a mouth broader and faster than the rest of her body, enclosing all the surrounding space. Tineke and the band filled the room with drama. Tineke sung like she never sung before, at least, I cannot think of a lasting career with that driven passion. I brought my pajamas to Elke, who was making pajamas for those who did not bring some along. I got it back with a extra arm and a shorted leg. Meanwhile Gil & Moti were everywhere, in their special-occasion suits. Bears were present for those who were alone. At Edith's you could create your ideal teddy, though many versions were already taken. Edith was very silent, focusing on her work. The needle seemed too sharp not to focus. People were on my cow bed and I told them so, they felt as if they done something wrong, but I allowed them to stay.

23:30

HOME

Bye Gil, bye Moti, goodnight, I'm going to bed. Will deliver the text tomorrow.

2) The graceful maneuvering

Saturday

09:53

In the air



- Hi Gil, I'll be there in an hour, will Douglas be there?

* Wait, let me ask.....yeah, he will be here.

- Okay, see you after the shower, in about 45 minutes.

10:45

Kinko's

Douglas and Freek visit Kinko's

Freek is maybe ontological (*continental*) in speech,

Doug is more on functionality (*Anglo-Saxon*) in text.

Douglas likes Freek's interpretation of English,

Freek is happy with Douglas.

13:05

HOME

Thursday goes up the wall,

Friday spreads down,

Lamp to the side.

Submit to the 15:00 tour

14:00

Eendrachtstraat 23

A garden with a Lindenstrasse leads us to an aesthetic cottage; build out of glass, with small wooden frame, painted the same white as the wooden floor. These inhabitants have taste.

In the cottage stands a pillar, small, with

binoculars attached to it. Attached on the pillar is

a golden plate, saying

'Maurice was here'.

Voices resound, telling a story of a neighbour

house.

Voices resound, telling a story of a neighbour

house.



mg



15:00

TOUR A

Josepha is one of the tour guides in typical Dutch clothing, that, on second look, domestic articles appear. She takes the lead.

'You cannot get lost here', someone states.

MariaMaria are not lost either, and neither are their hosts at the Zwarte Paardenstraat. When moving they kept their owning in containers, which became a symbol for lasting identity. Now their hosts, Astrid and Adriaan, are moving, they needed to work with that symbol. While Astrid is

reading the paper, Josepha explains how Maria-Maria work

At Witte de With 7c, Mamabart runs down the wall, and abruptly enters the room, with a jump in the venetian blinds (*in nl: luxaflex*).

At Witte de Withstraat 5c I heard someone saying 'this frightens me'. She stood in a black hall, a bit 20's jazzy style, and stood before the toilettroom, a noise came out...dark: 'chchchchchhhh ch ch chchchchchhhh'.

A bit further stood a couch, friendly again, filled with cushions. The cushions were camel brown,

very organic.

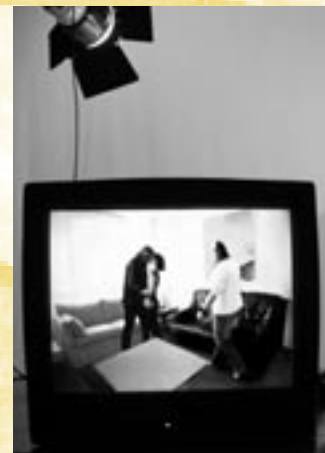
A laugh came from outside, odd, since the apartment was on the third floor. Still the sound created air for laughter. We went out with a smile.

Then the rain begin to fall, wet sunbeams according to Josepha, and we sheltered under a shop screen, placed there for us, granted the tour guide.

We ran back HOME.



NICK OBERTHALER



19:00

TOUR B

Lieven settles as voyeur in his exhibition.

Ieke to participants: you can raise questions about the work

Freek to participant in tour: what's your question?

Participant (*delighted*): I like it here!

We go to with visitors to see Leon Vranken at Schiedamse Vest 190.

Homeowners Jouke and Corneel sit at the side, drinking, apparently, senseo crema, with a big smile on their face.

Ieke: Have you seen something in the hall below?

Guest: No...

Ieke: Do you see something here? (*smile on Jouke and Corneel broadens*)

Guest: No...

Ieke: Well, I won't tell you, but it's great (*Jouke, Corneel, Maurice and Freek start to laugh*)

The guest departs, one guest remains. We tell him because he is a bit uneasy. He is delighted.

3) Walls are for hardliners

Sunday

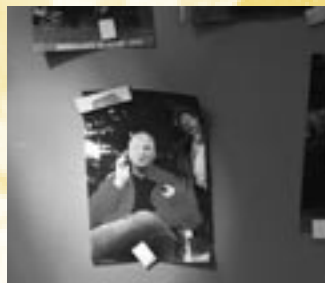
16:00

TOUR at HOME

After passing a daily diary, by turning left, you enter our living. In the morning people wake up at the back; on the couches and even on carpet. Then, people eat breakfast on the table, speaking softly. At 11 people start to walk in, often hands behind their back, sharply looking around, to

Ietje Jais and Klaas van Gorkum





the ceiling, table, sometimes with a direct gaze. This last gaze does not always grasp the text on a paper 'food for artists'. A girl of about 10 years old would like a peanut butter sandwich. She has to make something first. She says she can only saw and hammer so it won't work. She has not seen Douglas's work yet. Better to walk on then.

At right is Lieven's bed, above it are his diagrams: dictionaries of space. The sharp edges of architecture form a basis for inhabiting. Inhabitation is public, human. Public space begins and ends in domestics. Order is, domestically, present and hide (as in Leon's work, but here in plan instead of in life).

Walls enclose but are semi transparent.

It went wrong when the first pole was placed in the ground.

I do not want to state that people should live in a swamp, between the bugs.
I want to state that some eyes have lost in sight.

A parallel positioning of many poles forms a wall; a blind wall.
A hole would give rise to perspectives.
A glass covered hole stops wind, smell and noise.
A wall is straight.
You cannot walk through it.
For that reason, people tend to pass it.

Lieven thinks wall are, seen from inside, mirrors. From the outside they form screens. Maybe, transparency would form a start for a wall dictionary. Interference is a pity.

Imagination is worth some free space, and can offer a filling of space. A cabinet can be filled without prints.



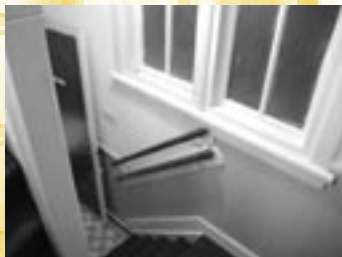
DOUGLAS PAULSON



Taste can remain, without in- and outside. Under the dark sky of industrial architecture lies the green grass of present day oxygen. NG tastes this bite for us, presents it's reasonability. Shows the broadness of the remaining fare sights. Her bed is a welcome seat to see to it.

And we can see our imagination from our 3 x 3 rooms. As guest in a house, Maurice Bogaert sees to it that people not just see the space inside, but acknowledge the space, as transparent, from the outside as well. He assures the space and it's usage through a directed script, readable and read for the viewer. He offers the space, as guest, to his guests.

Imaginary space still needs to be filled, as Lieven stated conceptually, as NG showed in space, as Maurice placed it in scenery and as Nick Oberthaler and Angelika Krinzingler literally present. Nick collects images, mostly from subcultures, and creates dynamic languages. Hereby he leaves his personal line behind and focuses on a more broad scale of identities. His residence at Simone on the Schiedamse Vest, fitted to it. He was so hospitable to let his work be flanked by a guest Artist, curated by Simone. Angelika, on her turn, invites the physicality of her visitors and friends into the architecture, the



leon Wramken





fundamentals of space. Their physics become abstract images, recognizable for the very near, pure for the unknown.

Of course you may well be interested in Greek scenery, a basis without walls, a celebration of collective seating, as Dré Wapenaar seems to point out to the guest. The big structure rises without nails, with ropes and wooden sticks. Manpower was needed to give rise to this. Rubber hammers, at least six tough arms. While building, one said to me: Pull! Pull!, and it was so at easy, due to my recent entrance. These guys are at work, not to be troubled. I doubt if they had done the ironing of the large blue curtains, veiling the central part of the pavilion. Still, the scene was great, overwhelming, though the parallel corridors were too narrow. Entrance gave a gorgeous image, passing made it rough, the back gave the appearance an

affirmation, and, while it was big, it did not ask for mounting. The dark brown woods, the oiled ropes, the blue curtains, seemed like a scene for grape eaters on the command of a guy in tin.

Douglas Paulson presents a platform; a platform to welcome the world. A platform for helicopters in a neighborhood who will never leave you. He directs his aircrafts towards colorful, sweet blankets that seem to rise up for a helicopter to land on it; as if to enclose the helicopter in his sphere when entering this zone.

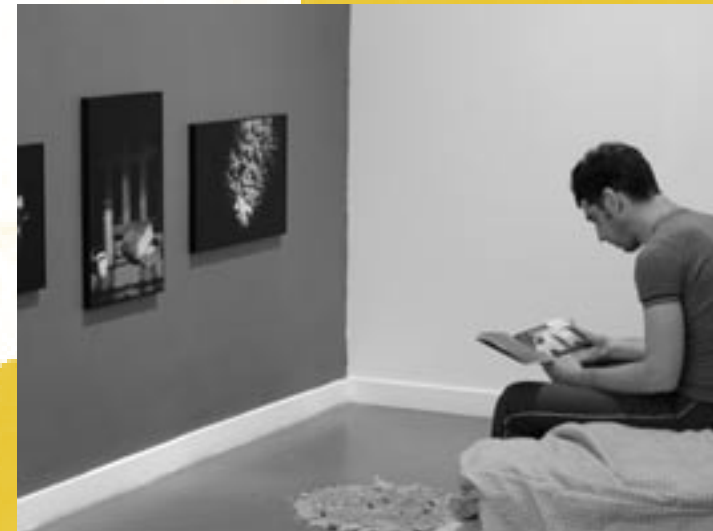
Still, Dutch people like to watch houses of others, seen from outside in, but to take a seat in this is something different. In abstract it feels better: cleaner maybe, safe at distance. Klaas van Gorkum and Iratxe Jaio got me as far as to place my head on Caroline's legs, while I did not know her at that



DRÉ WAPENAAR



Josepha de Jong

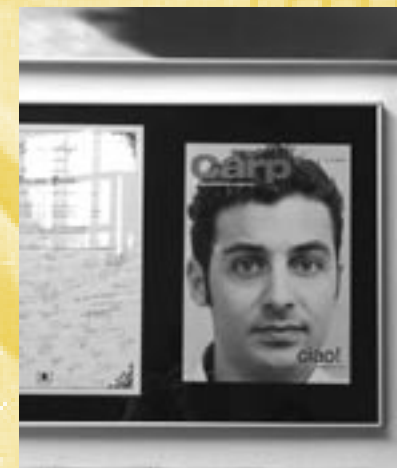
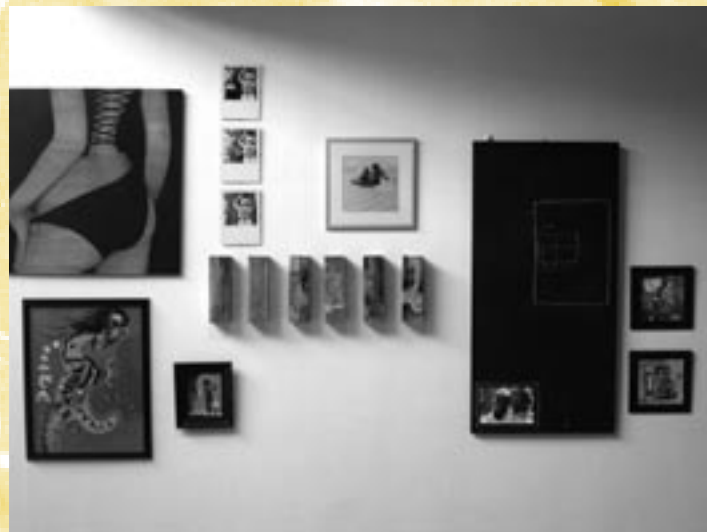


JEKE
TRINKS

time. I was not the only one who placed his arm around her. Everyone is welcome on Caroline's digital leg.

How many exhibitionists exist...it seems as if exhibitionism is bringing people together. It's not sexually charged... it's just coming off of a shelf, breaking through a wall, making things transparent while it still remains in it's private domain.

Raffaele offers his space, and is very present. He got a good match with Effi & Amir, who gave him his memory to tell about. Presented in TENT, he stood in a magazine, covering the cover, a successful dude. Beside all the other submissions of neighbors. One painting appears strange. It shows a woman, pulling herself up with her arms, spreading her legs. She seems to pee. It consists of two layers of wood. There must be some thought



Gil & Moti

by the maker of the work, the owner must have some thoughts on it too. Some of the paintings are common paintings. These are slightly surreal, with nice colors.

There is only a will to overcome. Eff & Amir present a film, 'Vil Noir', in which a man with a will. The will consists of something spiritual. The man searches.

If there's a thought
Then there is something

A thought
And so there still is a thought
Thinks the man.
Finally.

18:00

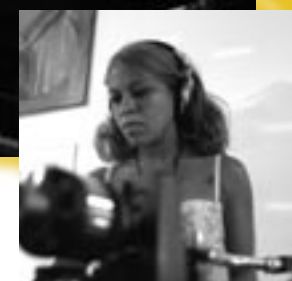
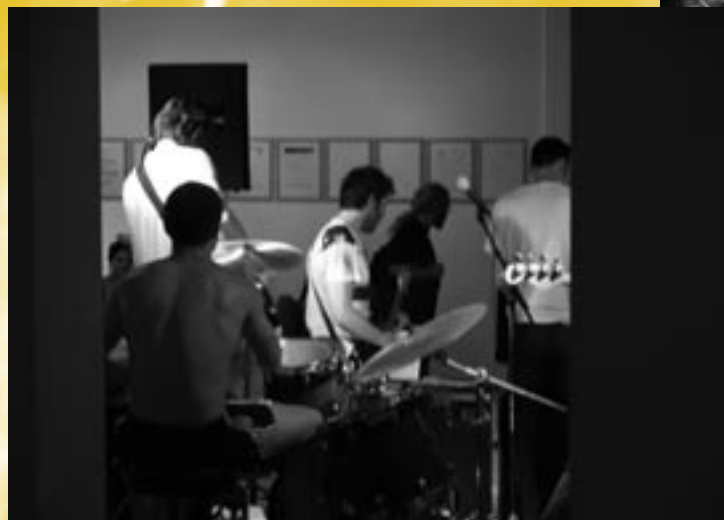
TENT. Office / HOME office

After four days at HOME, arriving after a busy week, I feel tired. Gil & Moti have been running since I entered HOME on Thursday. I hardly spoke to them. They are not just guest, they have been the directors: spirits at distance. Before arrival I



PYAMA PARTY

9 september, TENT.



was afraid that it might become a freakshow. Still Gil & Moti have proved, to me, to have an eye for this specific field. This field contains activities and results. The three final thoughts of the day illustrate the direction of these activities and results.

The activity's start with people who are thinking in transparent walls; open to others, with graceful maneuverings. They regard property as a mediator. They like to offer a glass of wine, as Nick is willing to hold back for the broader purpose.

Everything is been done by lots of animated hand gestures, very physical. It is done with soft, balanced words. It resulted in collaborative presentations. Furniture was put aside, hours were spend, waiting patiently, in confidence towards each other. Now we are going to eat our last meal I'm curious if the sphere will be enlarged to a family thing.

22:00

HOME

Last supper was great. It feels as if we need to say



Edith Leusink



"PLEASE, NOT ANOTHER PAINTING ABOVE THE COUCH"

Multiavond / September 22nd, 2005 / HOME at TENT. / living room, TENT.

A debate about what art could be, or should be. 'more than just another painting above the couch' addressed the different approaches artists and curators take towards the use of 'space,' focusing on the dynamics between the private and the public.

The participants began with a short presentation, discussing projects initiated by themselves, and reflecting on HOME at TENT.

Manuela Ammer - curatorial department MUMOK Museum Moderner Kunst Stiftung Ludwig Wien.

In 2004, curator Manuela Ammer, organized PARASITES/when space comes into play, an exhibition featuring artistic practices aimed at alternative ways of positioning groups and individuals. The artists claimed locations in and outside of the museum in an unorthodox manner and thereby emphasized the social dimension: space is shaped by the activities that take place in it.

www.mumok.at/parasites

Michiel Morel - director of Artoteek Den Haag and 7X11, Ypenburg

7X11 has been located at the newly build mansion since 2003, in the vinex location and former air-field Ypenburg. The 7X11 mansion is being used by artists as both a presentation space, and a working and living space.

The 7X11 website is being used to inform the public about projects in Ypenburg as for documenting participating artists. The website functions as a virtual version of the 7X11 mansion, including an extensive number of rooms in which different art-

ists present their work.

www.7X11.nl

Ove Lucas - director Artoteek Rotterdam and Esther Didden - visual artist

Het Nieuwe Huren

For Artotheek members who are into something new, the Artotheek is starting a new lending system. Video art, performance-like installations and works in progress: artforms which are now existing for several decades, but only within the institutes, until now.

Artotheek Rotterdam has started a new project, initiated by the artist Esther Didden, 'Het Nieuwe Huren'. (The New Renting) A world premiere, the lending out of site-specific art. The aim of 'Het Nieuwe Huren' is to explore a new market for site-specific works in livingspaces.

<http://www.cbk.rotterdam.nl/frame.php>

goodbye to holiday friends. As if the feeling was only just getting warm, like the feeling of the hot sauce on my tongue still is. It was good to see that HOME has really extended after all. It was not just a cozy inside; it was also very good for the neighborhood. Different kinds of arts were presented and developed with the participation of a broad scale of people. Some confronting, some aesthetic, some non-art, some ironic, all fitting in the total package of this gathering.

4) My home is our castle.

Freek Lomme, 8-11 September 2005, HOME at TENT. Tent., Rotterdam.

ELKE UITENHUIJ'S



Jennifer Allora & Guillermo Calzadilla, Charcoal Floor, Installation view, MUMOK 2004, à MUMOK. Foto: Rastl Denhardstein.

HOME AT TENT.

Presentations in private houses / September 9th - 11th, 2005

Exhibition in TENT. / September 6th - October 2nd, 2005

Concept: **Gil & Moti**

Production: **TENT. and Gil & Moti Homegallery**

Production assistant: **Maurice Bogaert**

Catalogue designer: **editH Leusink**

Photography: **Angelika Krinzinger, Effi & Amir, Maurice Bogaert, Freek Lomme, Mathijs Lieshout, Hans Wuyts, Telma Ferreira, Gil & Moti.**

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