

Bewaerschole



The Future Has Many Histories

Art Tour The Future Has Many Histories

The art tour described in this booklet originates from the programme The Future Has Many Histories of which the exhibitions were on display at the Bewaerschole from 2021 to 2023. Besides an exhibition, all participating artists were asked to create a work of art in the public space in Burgh-Haamstede.

The Future Has Many Histories addresses important philosophical and artistic themes related to past-present-future. The exhibitions deal with interpretations of archaeology, social and cultural heritage and (non-linear) history of Schouwen-Duiveland. The influence on this of the Holocene (the geological period that began around 10,000 years ago, during which the Netherlands was formed as we know it today with the flora and fauna that go with it) and the upcoming, but as yet speculative influence of the Anthropocene (the era in which the earth's climate experiences the consequences of human activity) on our world and on our future. On Schouwen-Duiveland, the relationship between humans and nature is becoming increasingly visible in the landscape. Over the centuries, the island has been shaped by the elements, as well as people.

On Schouwen-Duiveland, nature has long played an important role in man's existence. Mankind likes to keep things as they are. We want to continue living below sea level, because we have done so for so long and we have settled here. Water plays a defining role in our lives, but this has not always been the case. If you go really far back in time, Schouwen-Duiveland was not on the coast at all, but in the middle of the country. This seems less relevant because we cannot imagine it. With the Delta Works, man has made a huge intervention to influence and control nature, therefore the natural environment has been changed by human intervention. To what extent is this still nature, or is it just an illusion that we have influence over it and nature ultimately goes its own way?

The Future Has Many Histories. What determines the future, is it the past, or the present, or man's interpretation or a combination of these? Or is everything still open? And is it the same for every person or does it depend on that person's past, the people around that person, religious beliefs, the culture in which that person grew up, coincidence, fate?

The artists engaged with these questions. The programme is a place for (artistic) confrontation, speculation and imagination, of dialogue, interaction, cooperation and challenge between artists, between artists and the public, between artists and the environment and between artists and residents.



•••— — —••• (S.O.S)

Karl Karlas

The year 2023 was the wettest year since the start of the KNMI measurements and the predictions show that this trend will continue in the coming years.

•••— — —••• (S.O.S) is a practical, future-proof installation and a floating contradiction; functional and clumsy at the same time. Glass does not seem to be a suitable material for a raft because of its fragility, but on the other hand it is strong, waterproof and floats well. The art of the future needs these qualities so that it can withstand heavy rainfall, flooding and rising sea levels.

The practical nature of the work can also be seen in the way in which the glass is tied together, which is reminiscent of survival techniques where effective solutions are found with limited materials and where a raft can also be a lifesaver.

The glass jar is an example of sustainable upcycling because it uses something that is available and therefore does not need to be produced new. It is 'making do with what you have'. The glass jar is therefore an efficient material, but can also be seen as a symbol for the beginning of industrialisation and mass production, and thus the beginning of the influence of man on climate change. During the industrial revolution, mechanical technology was developed for, among other things, the mass production of glass from which glass jars and bottles were made. And it is that same industrial revolution that marks the beginning of the increase in CO₂ emissions by man.

The paradox in the work thus refers at a deeper level to contradictions in dealing with factors that affect climate change. Because contradiction is interwoven in all branches of the problem surrounding CO₂ emissions, such as the subsidisation of fossil fuels and the unhindered growth of the world population. It is in man as a consumer who wants to act more sustainably, but does not want to give up too much for it. It is in the industry that is slowly becoming more sustainable but still consumes more energy and pollutes due to the global increase in prosperity.

•••— — —••• (S.O.S) can float and it is strong, but at the same time also fragile just like our future.



Tireless Balance

Marina Sader

As Marina Sader was walking by the dunes and beach of Burgh-Haamstede, she noticed how the wind, although invisible, is a presence that is strongly noticed and valued by the people in the island. Houses display small totems illustrated with animals and ornaments to indicate the direction of the wind, and kites fly high over the beach, taking every possible path as parents teach their children to control them.

As she watched them, Sader thought about how knowledge is passed down from generation to generation, invisibly, like the wind. Many families were harnessing these invisible but powerful forces of nature, and this inspired her to film them.

With this footage Sader decided to make an animation to be shown at night. She chose to paint the frames of the animation on the wall of the Bewaerschole Institute's garden so that during daytime the people that walk by can see it. When the night comes, the beamer is turned on and the animation reveals itself.



Upstairs Geology IX: The Contemplation Of Leaking Things

Ira Melkonyan

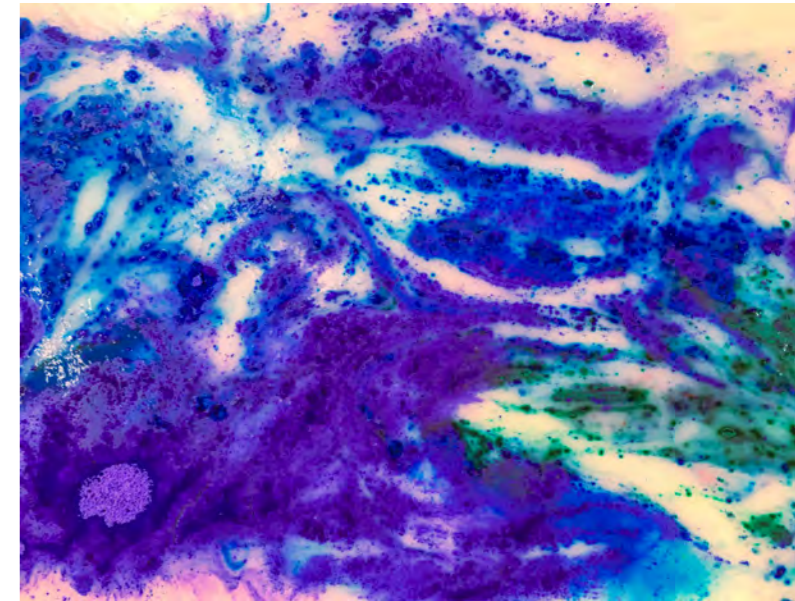
Deze meeslepnde audio-ervaring nodigt het This immersive audio experience invites the audience into a leaking phantasy world, mapping the bursting image of a fountain on our bodies and surroundings.

Throughout her artistic work, Ira Melkonyan has remained dedicated to liquid entities, biology, and fluid metaphors. Trained in microbiology and virology before bringing this knowledge to her work as an artist, Ira's work is an ongoing commitment to working with, on, and about Liquids.

Primarily working in theatre and performance contexts, Ira's performers are liquids - splashing, dripping, flowing, flooding, rising, gushing, draining, squirting, squelching - for the Bewaerschole exhibition Ira brought her leaking world into the gallery setting. Here, in this shifted temporality, she explored the frozen-in-time and imaginative states of liquids. How to invite the audience into a leaking reality without making their feet wet?

After scanning a QR code printed on the pavement tiles with your mobile phone, you will enter a digital space, a website. You are invited to listen to an audio performance (10 minutes) in English or Dutch. The website dynamically adapts its visuals, colour scheme and playback rate based on real-time weather conditions in Burgh-Haamstede. You can read more about it via the colophon button. For the best listening experience, please wear headphones. Sit down, relax and enjoy this audio journey!

This work is made in collaboration with Jimmy Grima, Isadora Tomasi, Margo van de Linde, Isobel Dryburgh, Annefleur Schep and tinyislandstudio.

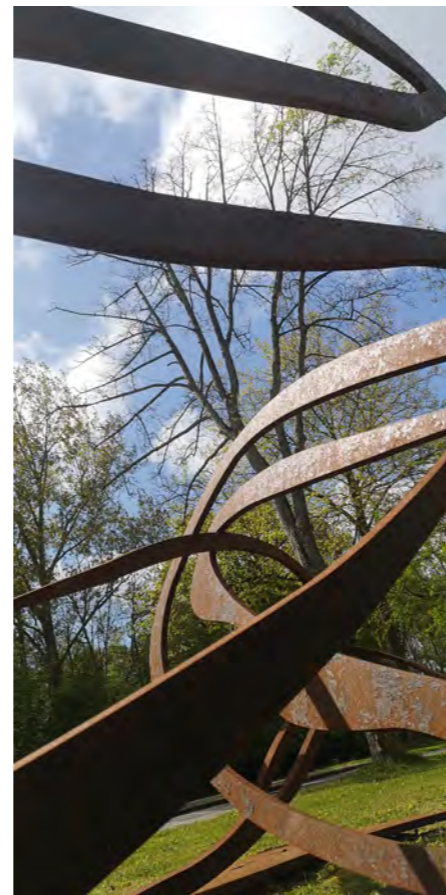


tekenen van veranderen

Marinus van Dijke

Marinus van Dijke's field of work mainly takes place in dynamic places in nature where change processes manifest themselves. Processes that are over before you know it. In various ways he tries to contain, analyse and store these processes as in a herbarium so that they can be seen and experienced again later. The past, present and future often appear in his works. But what we see now are only facets of the big picture. There is no total overview. Our predictions (future) will also not be complete. In the past, people were more accepting of how things developed. Now we live in a time with many questions about how something comes into being and where it is going. In Marinus' work he responds to this by questioning these change processes, out of admiration, in depth, playfully and with doubts.

With *tekenen van veranderen* he wants to emphasize the dynamic dune area that is not yet visible there, which houses a unique habitat and protects it from the rising sea and at the same time is an important part of the local economy. Various barchan- dune shapes that can be seen at the same time and thus make the constant changes visible. Linear images with different inner and outer shapes. The image is made from one sheet of Weathering steel of 300 x 150 x 3 cm. The different parts are arranged in such a way that the manufacturing process is clearly visible, just as it is clearly legible with the dunes.



De Meestoof

Janneke Kornet

For hundreds of years, madder was an important agricultural crop in Zeeland. The roots of this plant are used to dye textiles red and to make madder paint. At the end of the nineteenth century, the cultivation disappeared after the invention of synthetic pigment, which can be produced much faster and cheaper than the labor-intensive madder. On Schouwen-Duiveland there were many meestoven, small factories in which the madder roots were dried and pounded or ground. In Burgh-Haamstede there was meestooft De Koe, at Burghseweg 54-58.

In this work, Janneke Kornet combines various facets of the activities in the meestooft. The relationship between the earth and the madder roots is the guiding principle.

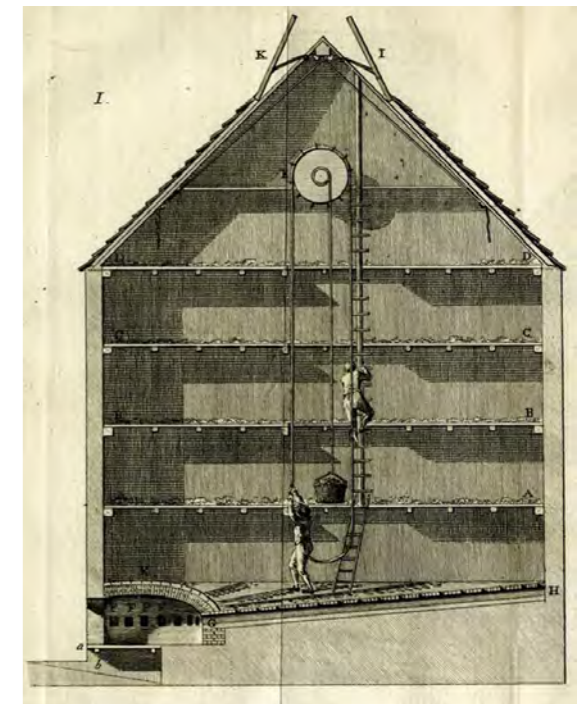
The clay tiles are inspired by the floor tiles of the warm stove. In this part of the madder stove, the roots were dried. Under the floor was a fireplace with smoke channels, the warm air went up through perforated tiles to dry the roots.

After drying, the roots were threshed and sieved. The soil that ensures that the madder plant can grow had to be removed as thoroughly as possible after digging. This cleaning, threshing and sieving was often done by women – a role that has so far been underexposed in historical descriptions of madder cultivation and processing. The circle with the hole pattern is inspired by the historical agricultural sieves that were used. The orange clay of the tiles, lying on a slope, refers to roof tiles. Ground roof tiles were used as a forgery for the much more expensive madder dye.

This work is made by Janneke Kornet in collaboration with Fabrique Ceramique.



Fragment of a floor tile from the drying tower (warm stoof) of a meestooft's oven, circa 1600-1800. Collection Stadhuismuseum Zierikzee. Photo: Janneke Kornet



The 'warm stoof' the towerpart with several attics in which the first drying of the roots took place before threshing. Illustration from: J. de Kanter Phil zn., De meekrapteren bereider; of volledige beschrijving van het planten, telen, reeden, en bereiden der meekrap (1802). Zeeuws Archief, Image bank Schouwen-Duiveland



Meestooft De Koe aan de Burghseweg, 1905.



Thuis is daar wanneer ik hier ben

Paul Nieboer

Sea, land. When the North Sea filled up with the meltwater of the last ice age more than 10,000 years ago, a dynamic arose between these two elements that was constantly in motion. The group of islands that is the result of the peat, clay and sand that piled up, formed the fertile soil that we as Zeelanders call home. Red brick houses, pollard willows in polders, church towers that you can see from the entire island and everything surrounded by dunes and dikes. You know home like the back of your hand, it feels like the place that never really changes and where you can always return.

In Zeeland, the salty smell that rises from the fields reminds us that there is another side to this story. The sea is never far away. And where rivers and the sea meet, the land forms and reforms itself ceaselessly.

The installation *Thuis is daar wanneer ik hier ben* exposes clay in its two extreme stages. The sculpture is a series of collected bricks in bright colours, rounded by the tide. Past the house, they rolled along again in the constant movement of the dialogue between water and land. The glass plate next to the sculpture shows clay as we would otherwise never see it. Undisturbed and vacuum-sucked, a grey-black substance whose potential for life we can only suspect.

In addition to the symbolic reference of both parts to life on and in the Zeeland landscapes, they themselves also form small landscapes. Mosses, lichens and other organisms will grow on the bricks. Insects and plants can nestle in the shelter of the bricks. The clay under the glass will be marked by bacteria and natural processes, such as salt formation and dehydration.



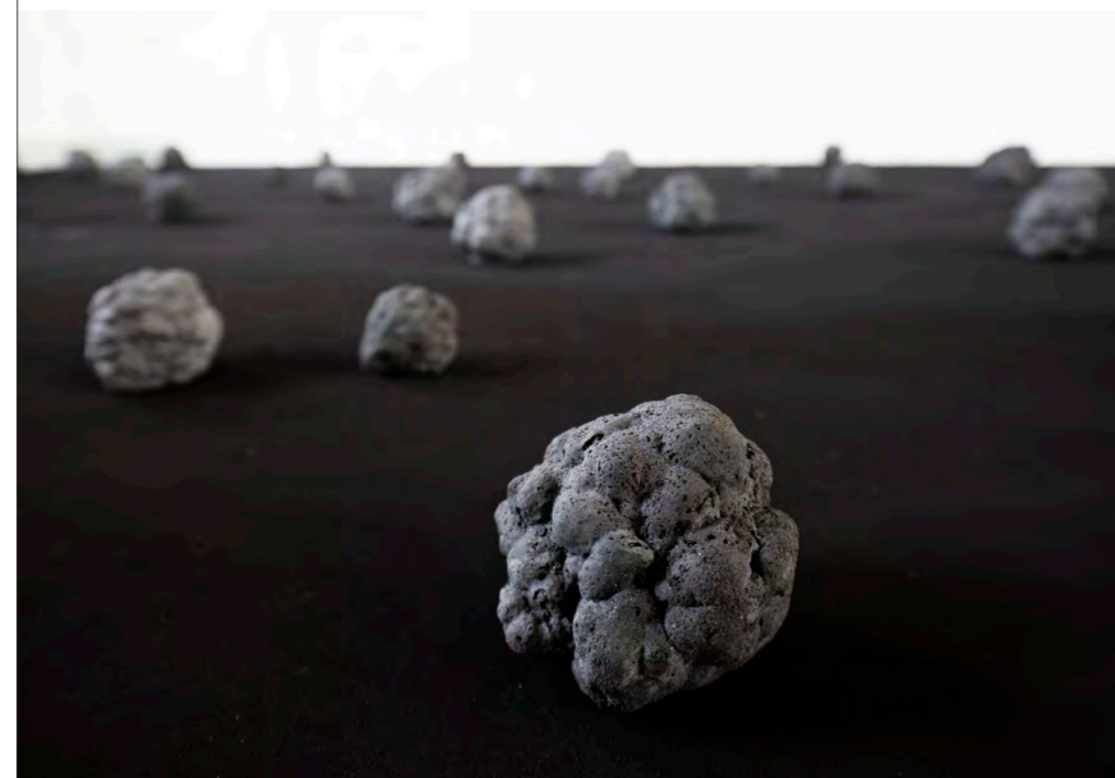
Field of Greed

Esther Kokmeijer

In spring 2023 the installation *Where light begins to fade* showed a deep-sea field of Manganese nodules in the Bewaerschole. This spherical precipitate of manganese, iron oxides and other metals such as copper, cobalt and zinc form in the deep sea, beyond depths of 4000 meter, over millions of years around a core material, such as a shark's tooth. It is one of the slowest geological phenomena.

These minerals are seen as the savior for the energy transition. There is a plan ready to mine these fields in the near future. Deep-sea tuber harvesters will irreversibly plow up large parts of the seabed. Especially in the top 15 centimeters of the seabed, organisms live buried in the deep-sea sediments. It is impossible to estimate how and to what extent the deep-sea ecosystem will be affected by this human intervention. In this work Kokmeijer questions the relationship between nature and human and how we sacrifice the one to save the other. The Manganese Nodules from this installation are placed outside in a field and transformed into the work *Field of Greed*.

In her work as a visual artist, Esther Kokmeijer, mainly focuses on the interaction between human and their natural environment and specifically our relationship with water. The theme of water in all its manifestations, such as liquid 'water', gaseous 'vapour' and solid 'ice', has played a major role in her works for several years. Many of her projects are based around the 'Global Commons', the globally shared natural resources of the earth; the high oceans, the atmosphere, outer space and Antarctica.



Where the water ran, where the wind flows...

Janet Bellotto

The sculpture is a response to the ebb and flow around us. It is about the past and the future. As North Sea tides rise and fall, the floods that hit Zeeland in the catastrophe of 1953 still echo, and also warn of the current climate crisis.

In this place, where there is potential for future natural disasters, I asked the question "What are you most afraid of?" "The Wind!" was the response. At Burgh-Haamstede, the sandy beach and dunes are confronted by rising tides and wind, by natural and human forces. The wind seems invisible but it is witnessed daily, whether it may be calm or ferocious. It is felt and heard passing through fields of grass and the leaves of a willow, it catches and throws humans' discarded objects. As the tides rise and fall, with gusts of wind on their surface, their gesture is echoed in the sand ripples of the shoreline and the surrounding dunes.

These ripples are traced here and form the waves of the sculpture by Janet Bellotto. The small ridges of sand that are revealed when the tide is out are memories, seen here as form and movement. As winds rise, they too push the sands around and create elevated mounds—sometimes sand, sometimes garbage. Each sculpted length of wave holds a description of the wind in Dutch, English and German. Words such as breeze, blowing, *blazen*, *vlagen*, *böen* or *wirbelwind* appear. We try to tame nature's forces by naming them but should be humble, listen and observe *where the water ran, where the wind flows...*



Becoming Bird

Studio Wantij

*You hear me
look up
I'm sitting there
between recognition
and alienation*

The woodpeckers at Walvisbunker were the reason that Studio Wantij wanted to create this work. Just like real woodpeckers, they are easy to hear, but hard to find. Can you spot all four of them?

During a work residence on Schouwen, Tom and Quérine noticed an enormous love for the landscape among many Zeelanders and a desire to preserve nature on the island. Technical interventions in the landscape make this possible. Interventions that are often inspired by nature: the latest wind turbine blades are shaped like whale fins, the profile of a dike can be found in beavers. In the same way, people have been connected to birds for centuries. We used canaries to detect carbon monoxide near the fireplace and in mines. We looked at swallows to predict the weather. And of course we learned from birds how we can travel and fly without limits. Thanks to all these technical inventions, people have an enormous influence on the earth. The land, the dunes, the trees and the woodpeckers would have disappeared into the sea here without the advanced water management. Are the real woodpeckers perhaps partly technical in nature because of this? Or are we ourselves becoming more and more birds?



Too Much Water, Too Close to Home

Simon Linington

Too Much Water, Too Close to Home is a glass and steel vitrine filled with brick, earth, sand and shells, collected from the nearby coastline of Schouwen-Duiveland, Zeeland.

Zeeland, or Sea Land, translated into English, is a province of the Netherlands consisting of islands and peninsulas connected by dams and bridges. The land continues to be shaped by the seas tides and floods, and that's why Linington decided to make *Too Much Water, Too Close to Home* with materials that also come from the sea.

The title of the sculpture takes its inspiration from *So Much Water, So Close to Home*, a short story by American writer Raymond Carver. It also references the North Sea flood of 1953 that struck the Netherlands, taking 1,836 lives and causing widespread damage, with most of the casualties occurring in Zeeland.

Too Much Water, Too Close to Home is part of a series of site-specific outdoor sculptures inspired by souvenirs – colourful sand-filled bottles and glass shapes – Linington saw growing up on the Isle of Wight. The sculptures in this series are seen in the Sierra Maria-Los Velez natural park in Andalucia, Spain, the Canary Wharf Estate in London, the Olympic Park in Mexico City, Stadhuismuseum Zierikzee, also in the Netherlands, and most recently, at Sixi Museum in Nanjing, China.



Versteend Verleden

Annelieke Rovers

The work *Versteend Verleden* by Annelieke Rovers focuses on the relationship between man and water, with the island of Schouwen-Duiveland as a starting point. On the island it is clearly visible how we as humans keep nature in check.

Scientists have discovered how ripple patterns in sand, found in fossils, contain climate information about the past. For this work Rovers records the current sand patterns that she found on the island of Schouwen-Duiveland in 3D scans. She immortalized these scans in basalt, which was made available by Rijkswaterstaat Zeeland. This rock is the same material that Zeeland uses to protect itself against the power of the sea.

By using the current patterns, Rovers tries to store and record this information for the future. The artwork can be seen as a man-made fossil, a lasting testament for future generations.



Learning to Think Like a Forest

Ruth Wallen

Learning to Think Like a Forest invites contemplation about how we care for forests in the twenty-first century, when humans have become active collaborators, both consciously and inadvertently, in their structure and management. The project centers around the story of the black cherry, which was brought to the Netherlands from the new world as a prized ornamental, then widely planted to increase soil fertility, only to become a forest plague when the trees were seen as competing with more desirable native species.



The physical installation, which takes the form of tree stumps, reminders of the practice of repeatedly chopping down black cherry trees, is complemented by a website, developed from the exhibition in the Bewaerschole last summer, which offers more stories about the consequences of globalization as manifest in the movement of trees around the world. Postcards posing probing questions about desirable actions to ensure the future well-being of forests will be available on site, on-line, and distributed to those unable to visit the installation in person, encouraging-participants to join in conversation by sharing their perspectives.

A lone sequoia towering over other trees near the outdoor installation, which was imported from the mountains of California where many of their fellows are suffering from consequences of changing climate, is the subject of an additional series of contemplations soliciting responses around commitments to the sequoias' long-term survival. Responses to all postcards will be posted on-site and online, generating a rich dialogue about the future of forests.



Lobster Pot (LP01)

HeHe



Sea buoys mark and delimit spaces, guide and define borders to territories within the unsteady mass of the sea. They are beacons and signals. Repurposed as a lifesaving capsule, this buoy extends the possibilities by providing temporary shelter for people navigating the open seas and crossing borders.

Lobster Pot alludes to the German Rettungsbojen and the British ASR-10, both were small habitable rescue floats anchored underneath flight paths in the North Sea in 1940, designed to rescue ejected air pilots during the Battle of Britain. Their role was to provide emergency shelter and they contained basic equipment and supplies such as radio, food, drinking water, bunks, towels, washing gear, books and playing cards.

Much smaller in scale, this habitable buoy is designed to provide emergency shelter for one person at sea, to be anchored along clandestine migration routes.

Like HeHe's previous work *Orbital River Station*, which transfers the image of futuristic space station into a giant lifesaving ring on earth, the sculpture is a hypothesis. It presents a device for debate: Could a war time technology be adapted for the contemporary crisis? What would it look like to deploy life saving devices along maritime migration routes? Who could put it into place and who might take responsibility for it? As a sculpture, it proposes an emergency floatable habitation for people lost at sea or land.

