

Inge Meijer

Portfolio

About

Meijer: “My families first ever visit to an exhibition was when I was 27 showing at the Van Nelle Fabrice in Rotterdam. I accompanied them through the hall while we snacked on the stroopwafels they’d brought. I masked hesitancy with a confidence that sought to reconcile my own questions of belonging. How had I earned the privilege of being an artist? What had I inherited, and how did I seek to articulate that within my work and through the artifacts of my history?”

I have sought to unfold an intersubjectivity of reality by focusing on instances of divergence that question it. An endeavor sustained by a reluctance to accept sociocultural and political pretexts that preform systems of knowledge production and access.

My first encounter with the plant, stilted, pictured off-center from the Piet Mondriaan, Victory Boogie Woogie in a Stedelijk Museum exhibition, was blurred by presumptions of value meant to lead my gaze towards the work it posed for. Its presence both upset and extended a practice of acquisition and ownership that openly displayed itself on the walls of the museum. A patriarchal roster of artists that represented but a portion of a global view they occupied. The value of the plant was not expressed or intrinsic to its unique origin or aesthetic or as an analogy of the workings of nature. Further research for ‘The Plant Collection’ revealed sequences of these events. Plants nested in exhibitions for almost 4 decades. Invisible emblems, set apart and alone in plain sight. What are the conditions that govern this hierarchy of knowledge?

Stories from my mother’s youth were often framed by the land she’d grown up on. A topography creased by the motions of generations. A tenant farm. A space, layered with memories that can still be traced. Her body adapted to her past through an inherent knowingness of gestures and awareness to the land of which I’ve been trying to grasp. I search for the tools to transcribe these endowments by reaching into my relationship to a ground that we share and the interconnectivity I felt through her with the natural world.”

The Plant Collection, Roma Publications, 112 pages, 21 x 29,7 cm, Engels/Nederlands. With an introduction by Caroline Roodenburg and an interview by *Maria Barnas*.

The Plant Collection
Inge Meijer





Inge Meijer (Beverwijk, 1986) studied Fine Art at ArtEZ University of the Arts in Arnhem. In 2012, she won the Hendrik Valk Award with her graduation film at ArtEZ University of the Arts. In 2017, she completed her residency at the Rijksakademie in Amsterdam, where her films and installations received a great deal of attention and were highly acclaimed at the Open Studios in 2016 and 2017. After participating at Unfair Amsterdam, Inge Meijer opened her first solo show 'Companion' at AKINCI. The installation 'Still Life #1' was shown in Garage Rotterdam as part of the exhibition 'Detached Involvement', curated by Bas Hendrikx. In collaboration with Roma Publications and graphic designer Roger Willems, Inge Meijer has published a book on the central focus point of this installation: the plant collection of the Stedelijk Museum Amsterdam from 1945 - 1983.

End of 2018, Inge Meijer did an artist residency at ROOTS in Bogotá, Colombia, where she had an exhibition in the HHH dimensión cultural de Casa Kanú – Curated by Madelon van Schie and Iñaki Chávarri. This residency will result in a new film: Guards of Gardens. From August - November 2019, Inge Meijer will participate in the ACC-Rijksakademie Dialogue and Exchange program in Gwangju, Zuid-Korea.

Installation view of Wallpaper (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI, Amsterdam (photo by Peter Tjihuis).

Wallpaper (2021)

In collaboration with Dongyoung Lee

Inge Meijer's wallpaper is a new iteration of the artist's research project *The Plant Collection* (2016 – Ongoing), examining an idiosyncratic aspect of Willem Sandberg's directorship at the Stedelijk Museum, Amsterdam, from 1945 to 1962. Beginning with the Piet Mondriaan exhibition he curated in 1946 as a newly appointed director of the municipal museum of modern art, where he paired the *Boogie Woogie* paintings with a *Monstera deliciosa*, a Swiss cheese plant, Sandberg developed a plant collection at the museum and frequently juxtaposed vegetal life and the metaphorical élan of modern and contemporary art.

This expressed his militant goal to reframe the museum as a place of social interaction – a 'home' for art that would have a domestic, familiar feel – rather than an enclave of hushed decorum and art-historical pedantry, as well as his proposition that, like nature, art had the power to continually renew itself. Meijer's project considers a collection of thirty-nine species of plants which were placed amongst the works of Mark Rothko, Niki de Saint Phalle, Christo and many others, drawing from documents and photographs of exhibitions found in various archives. The resulting chronology of this evolving visual symbiosis between the distinct collections of the museum – a practice that current norms of conservation would exclude, wary of possible contaminations and other unwanted effects that plant life might have on the endurance of artistic heritage – is presented site-specifically as a wallpaper that produces the *trompe l'oeil* effect of an endless décor where vegetal and artistic forms are interspersed.

Text written by curator Mihnea Mircan for the exhibition 'A Biography of Daphne', Australian Centre for Contemporary Art, Melbourne.



Installation view of *Wallpaper* in the exhibition 'A Biography of Daphne', curated by Mihnea Mircan, at Australian Centre for Contemporary Art, Melbourne (photo by Andrew Curtis).



Installation view of *Wallpaper* (detail of the work) in the exhibition 'A Biography of Daphne', curated by Mihnea Mircan, at Australian Centre for Contemporary Art, Melbourne (photo by Andrew Curtis).



Installation view of *Wallpaper* (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI, Amsterdam (photo by Peter Tjihuis).



Installation view of *Wallpaper* (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI, Amsterdam (photo by Peter Tjihuis).



Installation view of *Wallpaper* (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI, Amsterdam

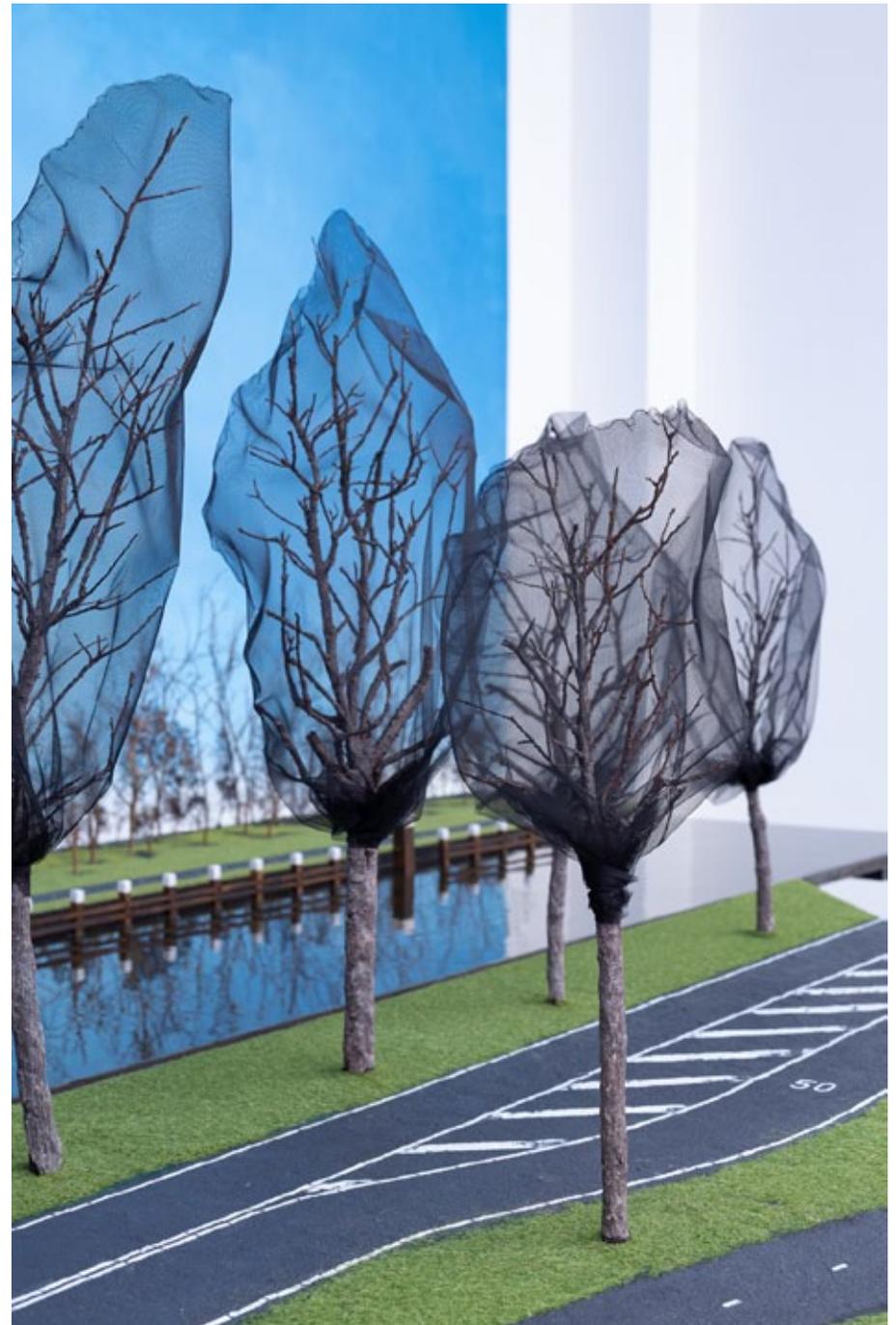
Wrapped Trees (Kanaalweg, Leiden, 2021)

In collaboration with Joery Verwij

This project is a first outcome of an artistic research into the wrapping of trees in the Netherlands. The starting point for this project was an encountered artist Inge Meijer had with a wrapped tree in the public space close to her house. This evoked associations with the work of the artist duo Jeanne-Claude and Christo but in fact tuned out to be a situation based on a phenomenon that started as a reaction up a law to protect birds in breeding season.

The scaled maquette depicts a situation in Leiden, The Netherlands where wrapped trees need to prevent birds from nesting in them on properties that are planned for development by the municipality. Recreating the situation in scale offers the opportunity to take a closer look at this Kafkaesque scenario created by the municipality.

Installation view of *Kanaalweg* (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI (photo by Peter Tijhuis).





Installation view of *Kanaalweg* (detail of the work) in the exhibition 'Nothing is Something to be Seen', at AKINCI (photo by Peter Tjihuis).

Car Garden (2021)

Car Garden is a videowork and handout inspired by the work of Mr. Duván Antonio Ramírez, a plant breeder in Medellín, Colombia.

Ramírez grows his plants on a rooftop garden, sowing generations of specimens that he transports to people in the city with an installation he made for his car. The idea to use the space on the outside of a car for transporting plants inspired artist Inge Meijer to think differently about the outsides of cars. It gave her the possibility to envision cars with plants on them.

This project has been made in collaboration with Kunsthuis SYB, Tropical Greenhouse community in Beetsterzwaag, Catalina Suescún P. and Dongyoung Lee.



Installation view of *Car Garden* in the exhibition 'Nothing is Something to be Seen', at AKINCI (photo by Peter Tjihuis).



Handout *Car Garden*, designed in collaboration with Dongyoung Lee (photo by Peter Tijhuis).



Car Garden, 2021
Ilford Gold Fibre Silk framed with museum glass, framed

Handkerchiefs (2021)

In the midst of research for Car Garden, Meijer came to know the history of 'the Tropical Greenhouse', a greenhouse in Beesterzwaag, built by the noble family Lycklama à Nijeholt. For over fifty years Geert Hemminga, the father of Green Group volunteer Sjoukje Hemminga, maintained the plants of this family which flourished from his care. Meijer printed eight of his used handkerchiefs with photos of the plants he cared for in *Handkerchiefs* (2021).



Handkerchiefs, 2021

Linnen, flexfoil, dimensions variable, unicate (photo: Peter Tijhuis)



Handkerchiefs, 2021
Linnen, flexfoil, dimensions variable, unicate (photo: Peter Tjihuis)

Nothing is Something to be Seen (2020)

Nothing is Something to be Seen is a video installation recorded in the Biblioteca Luis Ángel Arango, a building that is characterized by a strong modernist atmosphere built in 1958. Before the plants were interned to the interior of the library they were mediating agents between earth and sky. This peridium of their aerial and subterranean ability to transform solar energy into living matter made them ideal candidates as gatekeepers of the Biblioteca Luis Ángel Arango. The building set in the center of the city filters its light into knowledge covering two entire city blocks spanning over 45,000m². Living in solitude enclosed in the building the plants have adapted their photosynthesis transmissions into strategies of mobility.

The location is not only interesting for its architectural splendour but also for the public and democratic function the library holds in the otherwise quite segregated city of Bogota, Colombia. The domesticated plants of this institute are protagonists, registered by the security cameras they slowly traverse the spaces. The work relates to the current attention for the annulation of the distinction between the human and non-human and for the exaltation of plants, such as propagated by the widely know works of Emanuele Coccia.



Nothing is Something to be Seen (detail), 2018, installation at AKINCI (photo: Peter Tjihuis)



Nothing is Something to be Seen, 2018, installation at AKINCI (photo: Peter Tjihuis)

Still Life (2017 / 2018)

Still Life is a dual 6×6 slide projection installation. The installation follows the gradual placement and displacement of plants within exhibition design from 1945 to 1983.

The work consists of two color and 57 black and white images selected from 38 years of exhibition documentation plus a plant index made by the supposed who was responsible for the well being of the plants. The installation is the first outcome of a long term research into the vanished – and forgotten – plant life of the Stedelijk Museum Amsterdam.



Still Life, 2018, Installation in Garage Rotterdam (photo: Charlott Markus)



Still Life, 2018, Installation in Garage, Rotterdam (photo: Charlott Markus)

Maple Tree (2018)

The journey of a Maple tree through a quintessentially Dutch landscape; a rising land in falling water, a nature both native and foreign, a canvas unearthed by the hands of man. The land topographically governed to fit the will of its inhabitants, with its shifting canals and lowland farms carving space into its skies, which has long been revered for its beauty. The maple travels through this context and reflects on its position while hauled by an SUV. It's the absence of choice and autonomy that drives the maple forward, drifting between various states of resistance in search of a new narrative want of democracy and voice.

The unprecedented scale of influence upon the environment by humans forces all non-human entities into a co-dependency for survival. This work is part of a sequence that searches for ways to express the tension between compassion and supremacy. This thin dividing line between the influence of the human Nurture on Nature, is a starting point for a cinematographic series in which this contradictory position is central.



Maple Tree (still), 2017, Full HD video, 7:04 min.
Companion, overview at AKINCI, 2018



Maple Tree, 2017, Full HD video, 7:04 min.
Companion, overview at AKINCI, 2018



If You Go Down to the Woods Today (2016)

If You Go Down to the Woods Today (2016) is a sequence capturing the daily exercise of a retired show animal and its owner, reshaped into metaphors of compassion and supremacy. The unprecedented scale of influence upon its environment and rapid domestication by humans renders the adaptability of all non-human entities is an essential element of survival. Still the romantic desire to be part of a system in which the non-human – as such is equally respected is bread within the will to domesticate. This thin dividing line between compassion and domination, between the influence of the human Nurture on Nature, is a starting point for a series of cinematographic works in which this contradictory position is central.

If You Go Down The Woods Today installation overview in *Companion*, solo exhibition at AKINCI, 2018



Solo exhibition *Companion*, overview at AKINCI, 2018

Beautiful Ilse of Somewhere (2016)

The images of the installation Beautiful Isle of Somewhere are filmed in three locations: the world's largest cruiseship, the largest indoor tropical rainforest built on a former airfield of the Luftwaffe and a Dutch village rebuilt in Turkey with mountains in the background. Although the different scenes and thoughts that occupied me during the making process of the film interact on several levels, the rhythm of the architecture is what determined the rhythm and coherence of the editing. Because the architectural and/or ecological context of the tourist locations is separate from their immediate surroundings and I allow them to merge into one another, the images form a new frame of imagination. They are (or become) counterfeit environments that evoke recognition and at the same time are totally alien, thus accentuating the virtuality of these tourist locations..



Beautiful Isle of Somewhere, 2016, Full HD video double projection, 11 min. *Companion*, Rijksakademie Open, 2016
(photo: Gert Jan van Rooij)



Beautiful Isle of Somewhere, 2016, Full HD video double projection, 11 min. *Companion*, Rijksakademie
Open, 2016 (photo: Gert Jan van Rooij)



Oceanic Feeling, 2017, textile, PVC, steel, motor, control board, 180 x 180 cm / variable, Installation view *The Sweetness of Doing Nothing*, Museum Kranenburgh (photo: Ellington Mingus)

The Plant Collection (Book)

This artist's book, which was launched on Sunday 19 May 2019 at the Stedelijk Museum Amsterdam, is the result of a two years' research on the vanished – and forgotten – plant life in the Stedelijk Museum Amsterdam.

From 1945 to 1983, plants stood next to the works of Mark Rothko, Piet Mondrian, Christo and many others. During the 38 years that plants were part of the museum's policy, you could certainly speak of a 'collection'. The plant collection included 39 different species. After every exhibition, the plants were relocated and re-arranged. Plants were donated to the museum and a specific person was employed to take care of the collection.

The major part of Inge Meijer's research was based on documents and photographs of exhibitions found in various archives. In addition, the artist interviewed (former) employees of the Stedelijk Museum on the specifics of the plant collection.

The book contains 272 photographs of exhibitions (253 in the Stedelijk and 19 in Museum Fodor), a foreword by Caroline Roodenburg and an interview by Maria Barnas. It was made in collaboration with graphic designer Roger Willems and publisher Roma Publications.

Special edition:

In 2013, the last plant vanished from the Stedelijk Museum Amsterdam. For reasons of humidity, safety and hygiene, this Sansevieria was no longer allowed to remain in the department. Since then, it has been in the home of a former employee. In conjunction with the special book edition, Meijer cultivated 25 cuttings from this plant in order to propagate the museum's only remaining plant.

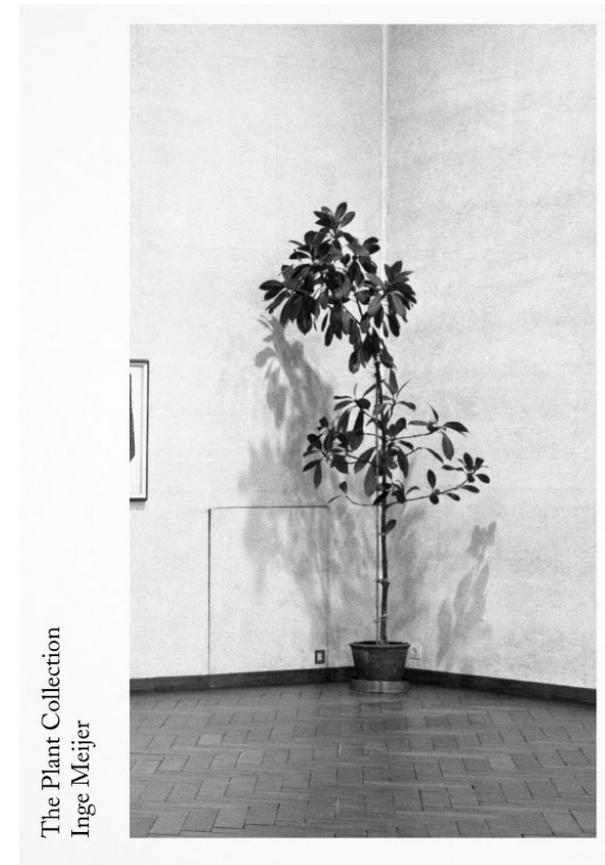
The cutting, together with a photograph, certificate and specially designed archive box, is for sale at AKINCI, edition of 25.

The special edition is still available.

Tot de jaren zeventig stond het Stedelijk Museum vol met kamerplanten
Trouw, 15 mei 2019

Het plantenleven in het museum
Het Parool, 20 mei 2019

Ooit stonden er planten in het Stedelijk Museum in Amsterdam
de Volkskrant, 27 mei 2019





1987 Zornspiegel



1987 Zornspiegel



1988 Wheel/Cover



1988 JF Playmat



1988 JF Playmat



1988 JF Playmat



1988 JF Playmat

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With an introduction by Caroline Roodenburg and an interview by *Maria Barnas*.



1971 Tullio Pericoli, the publication as a response to the book in art space



1972 Jacques Torres Barnas



1981 Tullio Pericoli, the publication as a response to the book in art space



1987 Ben Sachs

The Plant Collection, Roma Publications, 112 pages, 21 x 29,7 cm, Engels/Nederlands.
 With an introduction by Caroline Roodenburg and an interview by *Maria Barnas*.

Curriculum Vitae

Inge Meijer, Beverwijk, 1986
Living and working in Amsterdam

Education / Residencies

2021 Kunsthuis Syb, Beesterzwaag, NL
 2020 MarocCultureNL / Mondriaan Foundation, Marocco, MA (cancelled)
 2019 ACC-Rijksakademie Dialogue and Exchange program in Gwangju, South Korea
 2018 HHH dimensioncultural, Casa Kanú, September – October, Bogota, CO
 2016-2017 Rijksakademie van Beeldende Kunsten, Amsterdam, NL
 2013 Artist-in-residence Schloss Ringenberg, January – June, Hamminkeln, DE
 2007-2012 Academy of Fine Arts and Design, Fine Art department, Arnhem, NL
 2009 Participant, European Exchange Academy, Beelitz Heilstätten, DE
 2003-2004 BOA, special investigating officer, Amsterdam, NL

Fellowships / grants

2021 Publication contribution, van het Tijnl Fonds
 Project support, NL-KR international joint art fund program, DutchCulture
 International presentations, Mondriaan Fonds
 Project support, Amsterdams Fonds voor de Kunsten
 Starting grant, Stimuleringsfonds
 2020 Project support, Stokroos Foundation
 Project support, Young Art Support Amsterdam
 Flexible project support, Mondriaan Fund
 2019 Project support, Amsterdams Fonds voor de Kunsten
 Project support, Dutch embassy, Bogota CO
 2018 Publication contribution, Jaap Harten Fonds
 Publication contribution Mondriaan Fonds
 Werkbijdrage Bewezen Talent, Mondriaan Fonds
 Project support Stichting Stokroos
 2017 Fellowship, Genootschap Noorthey
 Project support Young Art Fund Amsterdam
 2016 Prins Bernard Cultuur Fonds Fellowship

	Project support Amsterdams Fonds voor de Kunsten
	Project support Stichting Stokroos
2015	Apprenticeship Barbara Visser Mondriaan Fonds
2014	Project support Heij-Konijn Fund
2013	VISIO – European Workshop on Artists’ Moving Images
	Working grant Young Talent Mondriaan Fonds
	Project grant Young Art Fund Amsterdam

Solo exhibitions

2022	Art in Dialogue, Concordia, Enschede, NL (upcoming)
2021	Nothing is Something to be Seen, AKINCI, Amsterdam, NL
2019	The Plant Collection, Stedelijk Museum, Amsterdam, NL
2018	Roots, HHH dimension cultural, Bogota, CO
	Companion, AKINCI, Amsterdam, NL
2017	Parks and Re-creation, Corridor Project Space, Amsterdam, NL

Group exhibitions (selection)

2022	Levend Landschap, Stedelijk Museum Schiedam, NL (upcoming)
	Wanderlust, Museum Dordrecht, NL (upcoming)
	Productive archiving, H401, NL (upcoming)
2021	A biography of Daphne, Australian Centre of Contemporary Art, Melbourne, AU
	Spaces of exhibitions, La Maréchalerie, Versailles, FR
	Versatile Volumes, KF Global Center, Seoul, KR
	Triennial Langstme, Kunsthuis SYB, Friesland, NL
	Pass It On. Private Stories, Public Histories, Fotodok, Utrecht, NL
2020	In Addition to Everything Real, AKINCI, Amsterdam, NL
	De best verzorgde boeken 2019, Stedelijk Museum, Amsterdam, NL
	Ongetemd - toekomstbeelden van mens en natuur, Museum IJsselstijn, NL
	Gewoon Bijzonder, Expositieruimte 38CC, Delft, NL (Presenting: If You Go Down to the Woods Today)
2019	Rooms of Now, Vleeshal, Middelburg (Beautiful Isle of Somewhere)
	Unseen, AKINCI, Amsterdam, NL
	Zachtzinning Radicaal, Arti et Amicitiae, Amsterdam, NL
	We Only Come Out at Night, WoW, Amsterdam, NL
	Art Rotterdam, AKINCI, Rotterdam, NL
2018	Let’s Talk About Nature, AKINCI, Amsterdam, NL
	Exchange, Viewmasters Projects in collaboration with Garage Rotterdam, NL

- Going Nomad, Zone2Source, Amstelpark, Amsterdam, NL
 Detached Involvement, Garage Rotterdam, Rotterdam, NL
 Unfair, Westergastfabriek, Amsterdam, NL
 2017 Rijksakademie Open, Rijksakademie van Beeldende kunsten, Amsterdam, NL
 What's New, Museum Arnhem, Arnhem, NL
 Culture Club, De School geprogrammeerd door Unfair, Amsterdam, NL
 2016 Het Zalig Nietsdoen, Museum Kranenburgh, Bergen, NL
 RijksakademieOpen, Rijksakademie van Beeldende kunsten, Amsterdam, NL
 Millenials, Museum Arnhem, Arnhem, NL
 Your Absence was Noticed, Antwerpen Tower 23 floor, Antwerp, BE
 2015 Over-View, Willem II Fabriek, 's-Hertogenbosch, NL
 Prospects & Concepts, Art Rotterdam, Rotterdam, NL
 The Laocoön Dilemma, Galerie Sturm, Nüremberg, DE
 Jonge Kunst #2, Pop Up Art Store, Groningen, NL
 2014 And in the meantime a latte macchiato, Kunsthalle Münster, DE
 Morse Code: Distress Call, Haus der Kulturen der Welt, Berlin, DE
 Incredible Travel Experiences, group exhibition, CBK Drenthe, Assen, NL

Screenings (selection)

- 2021 '33 Seconden Kunst' NPO 2 extra
 2020 Er helemaal tussenuit, Museum Arnhem / Productiehuis Plaatsmaken, Arnhem, NL
 2019 De Balie Close Up, Amsterdam, NL
 Susan Bites - The Balcony, The Hague, NL (Maple Tree)
 2018 Ammehoela Film Festival, Amsterdam, NL
 International Short Film Festival Hamburg, DE
 Fullscreen Westpoort, Unfair, Amsterdam, NL
 Niemals geht man so ganz | You'll never leave completely, Schloss Ringenberg, DE
 Arnhemse Uitnacht, Circa dit... Museum Arnhem, NL
 2017 Ruimtekoers Festival, Arnhem, NL
 We Are Public / Culture Club, Unfair, De School, Amsterdam, NL
 Pulse 13, Studio Omstand, Arnhem, NL
 2016 VAV filmfestival, Gerrit Rietveld Academie, Amsterdam, NL
 BYOB, Stedelijk Museum, Amsterdam, NL
 Young Art Festival, Beverwijk, NL
 2015 Museu da Imagem e do Som, São Paulo, BR
 Fort Mason Center for Art & Culture, San Francisco, USA

- Museo de Arte y Diseño Contemporáneo, San José, CR
 Asian Experimental Video Festival, Hong Kong, CN
 d'Lux Mediarts, Sydney, AU
 Festival Ciné à Dos 2015, Koulikoro, ML
 Art cinema Zawya, Cairo, EG
 2014 Uitkijk goes short, De Uitkijk, Amsterdam, NL
 SOMArts Gallery in San Fransisco, USA
 Clash of the Shorts, Beeldbuisfestival, Zwolle, NL
 De StadsSalon curated by Beelddraggers, Amsterdam, NL

Awards / nominations

- 2020 *The Plant Collection* has been selected for The Best Dutch Book Designs 2019. The thirty-three books selected can be admired in an exhibition at the Stedelijk Museum Amsterdam in the autumn of 2020, coinciding with the publication of this year's catalogue.
- 2020 De Best Verzorgde Boeken, Stedelijk Museum Amsterdam, NL
- 2018 Shortlisted Loop Discover, Loop Barcelona, ES
- 2014 Nominated, Clash of the Shorts, Beeldbuisfestival, Zwolle, NL
- 2013 Nominated, XI International Cinema and television Festival, Madrid, ES
- 2012 Winner, Hendrik Valk Prize, Museum for Modern Art, Arnhem, NL
 Winner, Young Art Korte Film Award, Beverwijk, NL
 Nominated, T.E.N.T Academy Award, T.E.N.T., Rotterdam, NL
 Second prize, VERS Awards, Amsterdam, NL
- 2011 Incentive and audience price, Beeldbuis Film festival, Zwolle, NL
 Winner, Young Art Korte Film Award, Beverwijk, NL
 Winner, M2LIVE Film price Bonnefantemuseum, Maastricht, NL

Commissions

- 2021 - 2022 Public artwork proposal for Czaar Peterpassage, Amsterdam
 Film commission NTR '33 Seconden Kunst'
- 2020 Film commission for Academy of architecture, ArtEZ, Arnhem
- 2012-2018 Film commission for ArtEZ, Arnhem, Zwolle, Enschede
- 2015 Film commissioned by the Academy of Arts in collaboration with the Royal Academy of Science (KNAW)
- 2012 Audio work for Villa VPRO, Camping, Hilversum

Publications / articles

- 2021 [Eerherstel voor de kamerplant in de expositie van Inge Meijer](#), Het Parool
[Inge Meijer – Nothing is Something to be Seen](#), Galleryviewer magazine
[De laatste sanseveria](#), Groene Amsterdammer
[A Garden Revisioned](#), GUP magazine
[On Inge Meijer's A Garden Revisioned](#), Trigger
 'Een archief is nooit compleet' in gesprek met Inge Meijer, Mister Motley
- 2019 The Plant Collection, ROMA publications
[Tot de jaren zeventig stond het Stedelijk Museum vol kamerplanten](#), Trouw
[Ooit stonden er planten in het Stedelijk Museum in Amsterdam](#), de Volkskrant
[Het planten leven in het museum](#), Het Parool
[Natura en Architectura](#), Edith Rijnja, KM Magazine
- 2018 [Het grote genieten](#), Judith Boessen, Mister Motley, i.s.m. Museum Arnhem
- 2015 [Simulacrum](#), Artist supplement, De Toerist nr 24. December 2015

Teaching / lectures

- 2021 Lecture Spaces of exhibitions, La Maréchalerie Centre d'Art Contemporain, Versailles, FR (cancelled)
 Lecture A Biography of Daphne, Australian Centre for Contemporary Art, Melbourne, AU
- 2020 IMC weekendschool, guest teacher, Amsterdam, NL
- 2019 Lecture Asia Culture Center, Gwangju, KR
- 2018 Lecture FLORA ars + natura, Bogota, CO
- 2017 IMC Weekendschool, guest teacher, Amsterdam, NL
- 2016 Lecture VAV Filmfestival, Gerrit Rietveld Academie, Amsterdam, NL
- 2015 Lecture Mondriaan Fonds Art Rotterdam, Rotterdam
- 2012-2014 Teaching at the European Exchange Academy, Beelitz Heilstätten, DE