

## Letter of application

Dear international committee,

My art is influenced by my immediate environment and builds on encounters, (dis)communication and the strive for self-development in temporal communities.

I work cross-disciplinary, from doing socially oriented performances—to build bridges between myself and the rest of humanity. To deeply personal smart-phone photography—on topics such as loneliness. And YouTube videos—about, for example, learning a new language. I explore installation settings in exhibitions through which I seek again connection and communication with the audience.

I work with bridges in my art as an ongoing theme. To me, the bridge stands as a metaphor symbolizing connection, movement, and transition. The bridge functions as a landmark site where encounters can take place. Similar to the people visiting Arkabarka. They come together at one location for a fixed and ending amount of time.

In my work I start with my body, my person, as material to connect with strangers on a basis of trust on bridges all over the world in my Bridge-Performances. Bridge-Performances are documented by photographs taken of me by randomly chosen people who happened to be on the bridges. These temporary encounters of co-creating I coined the: Bridge-Performances. In post-production, I continue to build on the memory of these encounters and the

collected photographs.

Temporary encounters play an important part in my work. Seemingly contrasts I find curious, such as connection and letting go. Intimacy and distance. Home and dislocation. This is why I am interested in the 1 month Artist Residency at Arkabarka.

During the 1 month Artist Residency at Arkabarka I will ask people with whom I interact with about their dominant memory when they think of a bridge. Which should include these three pointers: Site, Event, Encounter --> Where, What, Who (consisting of at least 2 people). These bridge memories I want to collect in a publicly made accessible notebook.

From this text-based material, I will produce new artworks of which I see all the participants are the co-creators of. Accompanied with a book in the form of a final report of some sort with photographic documentation of the process, exchanges and experimentation time at Arkabarka.

For the exhibition (however how small), I want to create an experience space. In which the artworks are the artificially created objects but where there is a feeling of connection tangible, by the stories, audio-clips, bridge “homemade” videos, etcetera.

Kim Engelen

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## THE LIFE OF A JOGGER

The Life of a Jogger was one of my early self-organized events—a performance in 2003. The Life of a Jogger was set up as a real jogging-event, with the one exception that it was an artwork. All participants wore a cobalt blue T-shirt with the text “I Sport” on it. Together the joggers jogged 10 kilometer through the streets, the parks and the harbor of Rotterdam.

A blue moving and constantly changing human mass was the visual aspect of the performance. From the walk I made a book called The Face of a Jogger. Which was a photographic registration of the performance and an ode to the participants.

I choose these 10 projects to show you, which I hope gives you a good impression of my work and working-method.

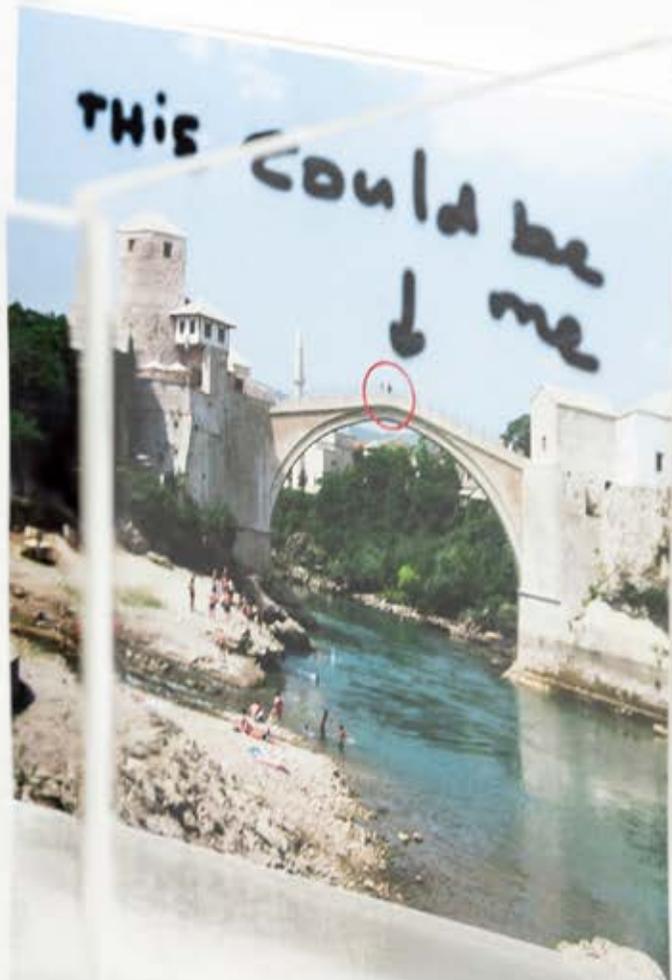
The artwork was developed and shown while living and working in Rotterdam. It was performed one time on 10 August 2003. The booklet The Face of a Jogger was sponsored and printed in an edition of 1000.

### **THE LIFE OF A JOGGER, THE STREETS OF ROTTERDAM (NETHERLANDS)**

*This is a blue constantly moving blue spot consisting of people. Moving through the streets of Rotterdam (10 kilometer), 2013, joggers wearing a cobalt blue T-shirt with I sport on it*

PLEASE  
DONATE

THIS COULD BE  
↓ ME



## THE GIFT

written: Please Donate.  
What did the visitors do?

The bridge in the photograph is the Stari Most (Old Bridge) in Mostar in Bosnia and Herzegovina. The text: This could be me, expresses a wish for a Bridge-Performance which does not yet exist and one that I would like to co-create.

The artwork was developed and shown during the solo-exhibition-series “6 Private-Mini-Exhibitions” at Gallery 1 Flat Wall, Berlin (Germany). From January to July 2017.

We don't know who is the “me” in the text, and we can't identify the person inside the red circle. So it could as well be the viewers themselves fantasizing of being there.

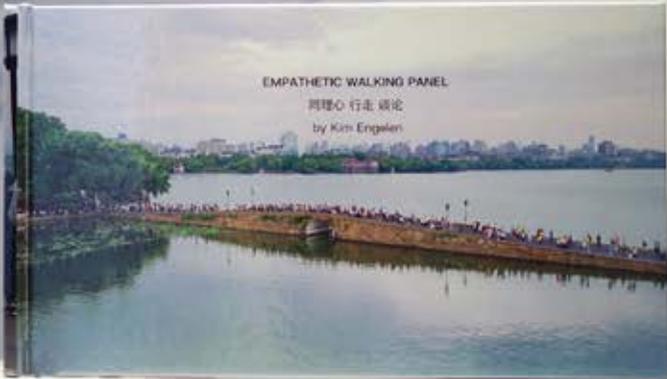
The photograph of the bridge and the information around the history of the bridge I found online.

Making art is my gift to the people. But to create art, in this case, to co-create the Bridge-Performances I also need money to create new works. And in the case of Bridge-Performances, it means money to travel to for example the Stari Most in Bosnia and Herzegovina. It is the same sort of money tourists would spend. But for me, it is not really a holiday—it is work. Because I am not a tourist but an artist at work.

In the Private-Mini-Exhibitions-series, the visitors were invited into an artist's private space. They received drinks and food and an artwork. “The Gift” was shown on the 6th and last exhibition of the private-mini-exhibitions-series. The cube in which the artwork is placed is open at the top. And on the front is

### **THE GIFT, 2017, 1 FLAT WALL, BERLIN**

*This is a transparent Plexiglass cube with the top open (128 x 128 x 125 mm). On the back/wall side, inside of the box is placed a print of a Bridge-photograph (128 x 128 mm). And on the front/audience side, on the outside of the box are 2 stickers saying: “Please Donate” (black on white, 20 x 10 mm).*



EMPATHETIC WALKING PANEL

行走的共情

by Kim Engelen

Walking is a simple, yet powerful, way to connect with the world around us. It allows us to experience the world from a different perspective, and to see things from a new point of view. This book explores the power of walking as a form of empathy, and how it can help us to understand and connect with others in a meaningful way.

## **EMPATHETIC WALKING PANEL**

For two year (2017-2019) I worked as an art-teacher in China.

During the bridge-performance “Empathetic Walking Panel” I asked 3 thought-provoking questions about the expat community living in Hangzhou, China.

The people I had asked for the “Empathetic Walking Panel” were:

- Helene Compain-Holt (Head of Pastoral Care and Boarding at King’s College).
- Matteo Prebianca (Professor of Languages, Zheijiang University).
- And myself Kim Engelen (Master of Fine Arts in Critical and Pedagogical Studies/Visual Artist).

The transcript of this conversation is presented in a hard-cover book “Empathetic Walking Panel”.

The bridge- performance itself was captured with the use of a:

1. Selfie-stick— showing the “Empathetic Walking Panel” up-close.
2. Drone video camera controlled by a drone operator giving an overview of the area, the bridge and the “Empathetic Walking Panel” walking arm in arm over the Broken Bridge from above.

The project was developed and shown during the group-exhibition “Unstruct” at Chen & JunJun Happy Space, Hangzhou (China). From 1-30 June 2018.

***EMPATHETIC WALKING PANEL, 2018, CHEN & JUNJUN HAPPY SPACE, HANGZHOU, CHINA***  
*This is a light-box (120x80x8 cm) showing a drone video still of the Broken Bridge in Hangzhou from above. And a hardcover book (17x30 cm) placed on a white pedestal (30x30x100 cm).*



## **(EX)CHANGE OF PERSPECTIVE**

Two stones found near the more than 1000-year-old Sanbu Liangpan bridge. They are placed together in an L-shape, representing the two parts of the bridge. On the stones are glued 4 black and white photographs showing the Sanbu Liangpan bridge from different perspectives.

The Sanbu Liangpan bridge consists of 2 small single arch stone bridges, with the bases connected. One North-South oriented part and one East-West oriented part. You can walk onto the bridge from 3 different directions: the East-West part, the North-South part and via a path that leads you into the middle (base). Only if you come via this path can you choose which direction you want to take, the left side (North-South) or the right side (East-West).

“Perspectiefwisseling”, is Dutch for (ex) change of perspective. For example, if you are sitting with someone at the table and you both look at the bottle in front of you, you can't see what the other person sitting across of you sees and they can't see what you see. Maybe you see the label of the drink with its name and logo. Your friend maybe sees the label with the ingredients of the beverage. Yet by talking and sharing both can learn more about the drink.

This artwork was developed and shown during my artist in residence at MeiHuaZhou Scenic Spot in Jiaxing (China). October 2018.

***CHANGE OF PERSPECTIVE, 2018, MEIHUANZHOU SCENIC SPOT, JIAXING, CHINA***

*These are 2 found stones (21x10x3,5 cm ) near the The Little Bridge. Additional materials are paper and glue.*

**THE OBSERVER OBSERVES AND IS BEING OBSERVED**  
**BEING IT FOREIGN (ALIEN, IMMIGRANT)**  
**FEMALE (SEXIST, FEMINIST)**  
**OR A MERE BODY (OBJECT)**

**-KIM ENGELEN**





## THE VISITOR

When visitors enter the exhibition space, they can see a pale version of a home.

A part of a living space can be seen—such as a bedroom or a dressing room. There is a hint to a kind of intimacy by the folding screen, and the kimono hanging over the folding screen—which might imply someone sleeping, getting dressed, or in some sort of transition state. It appears as if something is hidden because of the folding screen. But in fact, visitors can walk around it if they choose.

I see this as an experience room—since the visiting body entering the space matters. However, the visitor themselves can semi-interact with the installation—thus although they become part of it—it stays to merely observing (and being unknowingly observed by a black spy camera hanging in the space).

There is no physical person part of the actual installation, yet it is clear it is all about the body. In this case the female body.

Everything is like a typical white box or exhibition space. The ceiling, floors, and walls are white. The folding screen is white. The room slippers are white. However, the kimono, the motion-activated surveillance camera, the print in the lightbox, and the projected “Sun-Penetrations” are the opposite: black. They are slightly diffused by the lights of the space, the walls, the white folding screen, and the light coming through the lightbox.

On the lightbox is a photo of a “Sun-Penetration” shining through the slats of sun blinds on a mirror. Which might indicate a person looking at themselves. But also, being looked at from outside the space—since the mirror reflexes something from outside.

The observer observes and is being observed. Being *it* foreign (alien, immigrant), female (sexist, feminist), or a mere body (object).

The elements in the exhibition space are all, in a way, lifeless. The life that is coming in is from The Visitor.

The visitor is coming in, showcasing their own gender, nationality, perceptions, and projections about and on life. And by this singular act of entering the space—with their own bodily presence—they rearrange the objects that are in it. Like the “Sun-Penetrations” coming into the inner space, and penetrating life externally into the inner space—in this case, the gallery space.

This artwork was developed and shown for a solo-exhibition called “The Visitor” at Square Gallery, Shanghai (China).  
From 8-30 June 2019.

### ***THE VISITOR, 2019, SQUARE GALLERY, SHANGHAI, CHINA***

*This is an experience room with wall-text (120x80 cm), lightbox (120x80x8 cm), folding screen (200x2x180 cm), hotel-slippers, kimono, spy-camera (1x1x1 cm), 10 x 1 minute videos.*





THE NEW  
SCORE -  
COLLECTIVE  
CREATION  
FOR  
VISUAL  
ARTISTS

THE NEW  
SCORE -  
COLLECTIVE  
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ARTISTS

## **THE NEW SCORE – COLLECTIVE CREATION FOR ARTISTS**

The arrangement was that for this exhibition every day I would send via (digital) post a new version of “The New Score - Collective Creation for Visual Artists” to B53 - Contemporary Art Space in the Netherlands. This updated version would then be printed and placed in the assigned letter tray for B53 visitors to read. Returning visitors could follow the day-by-day progress of the document. Exposing the writing in its development was then also my work for the exhibition.

When entering the space, the visitor could see an over eight-meter-long installation consisting of 31 black letter trays. The trays might indicate that the sender was not present—which was true because I was at the time living in China. The meters-long line of letter trays externalized the many lines of words written inside of the document; as well the interpersonal closeness yet physical distance between the sender and the reader. In the broader context of contemporary art and the book itself, it might even reflect a certain timeline that is made visible at B53’s “Contested Space.”

The plan was that on the 31st day of editing and updating, the last day of March 2019—which was also the last day of the exhibition—B53 would present in the last letter tray the final and completed version of “The New Score - Collective

Creation for Visual Artists.”

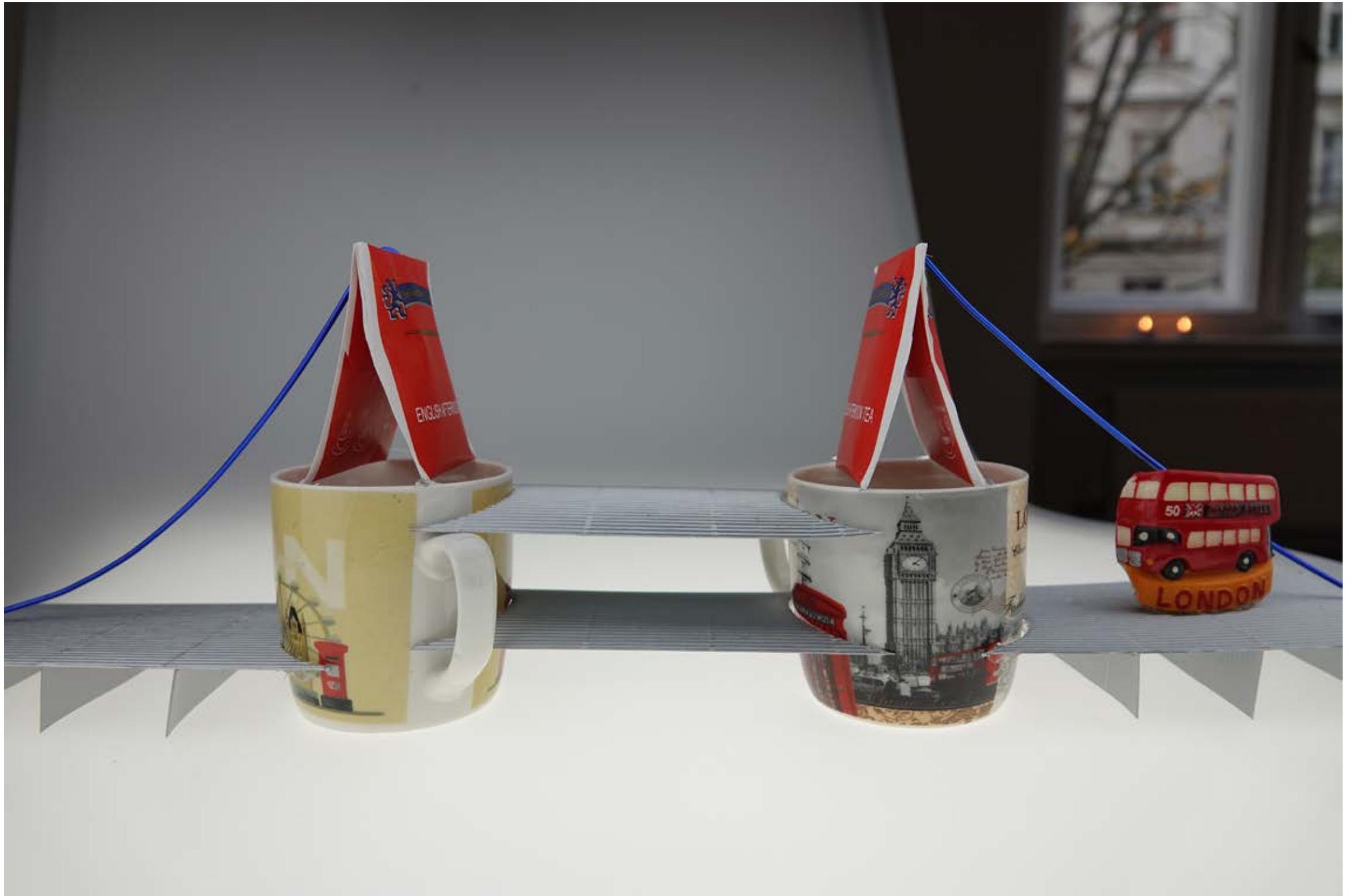
On the last day of March, B53 had in the last letter tray, the final and complete version of “The New Score – Collective Creation for Artists” by Kim Engelen.

This artwork was developed and shown for and during the group-exhibition “Contested Space Project” at B53 - Contemporary Art Space, in Arnhem, (Netherlands).  
From 1-31 March 2019.

***THE NEW SCORE – COLLECTIVE CREATION FOR ARTISTS, 2019, B53 CONTEMPORARY ART SPACE, ARNHEM, NETHERLANDS***

*Installation (827x46x90cm) with 31 letter trays (348x 255x65 mm) and A5 size books 210 x 148mm.*





## **PRODUCTION ROOM #1: LONDON TOWER BRIDGE MINI SCULPTURE**

I was interested in creating a London Tower bridge mini sculpture with my ongoing project Bridges. Also, I was curious about setting up a production room to see and test how this would work in contact with visitors.

Production room #1 shows a setup for product photography. On the production table is the “London Tower Bridge Mini-Sculpture”. Which is a small playful replica of the London Tower Bridge—made by two teacups, two red teabags, a red double-decker bus fridge magnet, silver corrugated biscuits cardboard paper, and blue tin wires. The mini-sculpture is illuminated by four soft-boxes.

Via hi-fi two audio tracks are playing. “Conversation on a Swedish Bridge” (4:52 min.)—a conversation between two strangers reflecting on two burning candles standing on a bridge in Malmö with a paper next to it saying: All Hope is Lost. And “Golden Gate Bridge Facts Found on the Internet” (3:56 min.)—a read out loud Wikipedia’s description of the number one top suicide bridge (so far) in the world The Golden Gate Bridge in San Francisco.

I work with bridges in my work as an ongoing theme. To me, the bridge stands as a metaphor symbolizing connection, movement, and transition. With my bridges, I want to make connections.

For the group-exhibition “Contemporary Connections”, I created a completely new artwork.

This artwork was developed and shown for the, by me organized, group-exhibition “Contemporary Connections” at Falk30 - Temporary Project Space, in Berlin. On 26 and 27 October 2019.

***PRODUCTION ROOM #1, 2019, FALK30 - TEMPORARY PROJECT SPACE, BERLIN. Product Photography installation (210x240x135cm). London Tower Bridge Mini-Sculpture” (22x8x16 cm). 2x Audio tracks: 1. Conversation on a Swedish bridge (4:52 min.). 2. Golden Gate Bridge Facts Found on the Internet (3:56 min.)***

# CV

## EDUCATION

- 2015 University Certificate Art Curating, Berlin University of the Arts (Germany)
- 2011-2013 MFA: Critical and Pedagogical Studies, Malmö Art Academy, Lund University (Sweden)
- 2010-2011 MFA: Studio Practice, California College of the Arts, San Francisco (USA)
- 1994-1999 BFA: Painting and other media, Royal Academy of Fine Arts, Den Bosch (Netherlands)

## TEACHING (selection)

- 2017-2019 Hangzhou Jiangnan Experimental School, Art Teacher (China)
- 2015-2016 Pedia, Kunstpädagogin (Art-educator), Hamburg (Germany)
- 2012-2013 Berlin University of the Arts, workshop The New Studio Visit: 3 Pedagogical models, Berlin (DE)
- 2010-2011 Day of Dialogue, Online Dialogue Methodology: Over de Brug komen (Coming over the Bridge)
- 2006-2009 SAE Institute, Head lecturer and coordinator of the Film Department, Rotterdam (NL)

## PUBLICATIONS AS AUTHOR (selection)

- 2019 6 Private Mini Exhibitions, p. 94, ISBN 978-90-809866-3-3, Berlin (DE)
- 2019 The New Score - Collective Creation for Visual Artists, p. 73, ISBN 978-90-809866-7-1, Arnhem (NL)
- 2018 The Little Bridge, p. 36, ISBN 978-90-809866-4-0, Jiaxing-Hangzhou (CN)
- 2018 Empathetic Walking Panel, p. 26, ISBN 6978-90-809866-2-6, Hangzhou (CN)

## SOLO-EXHIBITIONS (selection)

\*=With Exhibition-catalogue

- 2019 Sun-Penetrations – The Visitor, Square Gallery, Shanghai (CN) \*
- 2018 The Little Bridge, Jiaxing (CN)
- 2017 The Invisibles, Gallery 1 Flat Wall, Berlin (DE)
- 2015 Sun-Penetrations, Burnrate Project Space, Berlin (DE)

## GROUP-EXHIBITIONS (selection)

- 2019 Contemporary Connections, Falk30—Temporary Project Space, Berlin (DE)
- 2019 B53 podium voor hedendaagse kunst (Contemporary Art Space), Contested Space, Arnhem (NL)
- 2019 Art Park - 3 Poets and 3 Contemporary artists on living in China, Taiziwan Park, Hangzhou (CN) \*
- 2016 MANIFESTA 11, Zürich (CH)
- 2016 The Exchange, Brunswick East, London (UK)
- 2015 The Future is Self-Organised, Pallas Projects, Dublin (IE)
- 2013 Modern Times 6: Number One, EYE Film-museum Amsterdam (NL) \*
- 2013 Number One – episode 6, Groningen Museum (NL) \*

## ARTIST IN RESIDENCES/WORKSHOPS/ARTIST-TALKS (selection)

- 2019 EEC – Ideas matter, Artist-talk, Hangzhou (CN)
- 2019 TEDxQingboSt, The Future is Fluid, Artist-talk: A Future for Art, Hangzhou (CN)
- 2019 Hangzhou Global Readers & Thinkers, Art-book presentation: The Little Bridge, Hangzhou (CN)
- 2019 TEDxQingboStSalon, Artist-talk: The Unseen, Hangzhou (CN)
- 2018 MeiHuaZhou Scenic Spot, Artist in Residence, Jiaxing (CN)
- 2018 Laurel Bay Academy, Lecture: What is Performance Art + Performance: Dual-Selfie, Hangzhou (CN)
- 2012 dOCUMENTA 13, Artist in Residence, Park Schönfeld Academy, Kassel (DE)

## BIBLIOGRAPHY (selection)

- 2019 Adriana Furlong, On Disconnection and Reality - Kim Engelen in Shanghai, 14 October
- 2019 Luck Art Festival, Interviewer Echo, 27 August
- 2019 Contemporary Art Review – Not Random Art Magazine, Interview by Agata Hetland, The Problem of Communication and Identity, June
- 2019 Shanghai Daily, Interview by Wu Huixin, 11 March
- 2019 News Hour World, Sanjay Verma, The Art teacher who participated in TEDx China, 28 January