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Nathalie Hartjes works at de Appel arts centre as coordinator of the Curatorial Programme and as head of the Gallerist Programme.

She is also a freelance writer and project manager, currently working with Dutch artist Arnoud Holleman on a work for public space in Rotterdam. Together with Natasha Ginwala (independent curator) and Sjoerd Westbroek (artist), Nathalie is initiating a Dutch branch to The Public School network.



She has published for Tubelight magazine, of which she is currently on the editorial board, Kunstbeeld, Beton Brut (magazine Kunstverein Dusseldorf), BAM - Flemish Institute for Visual, Audiovisual and Media Art and has written fiction texts for Pataphor (artist's book by Hidde van Schie) and the catalogue 'The woods that see and hear' (dertien hectare, 2010). In 2011 she co-curated the group exhibition 'Too late, too little, (and how) to fail gracefully' with Bik van der Pol. Participating artists were Lara Almarcegui, Critical Art Ensemble, Harun Farocki, Jasper Niens, Runa Islam, Asa Sonjasdotter, Artur Zmijewski amongst many others

*Personal statement:* I don't like to define myself as a curator. Matter of the fact is, that although I do work closely with artists, and in the process towards a new work or exhibition I do make curatorial decisions, I do not identify with the term as 'exhibition maker'. I would like to see myself more as a collaborator, and am very content in a behind the scenes position, making things possible for others. I like to facilitate impossible projects. Simultaneously this frees me of any expectations of 'career growth' in linear terms that often pressures the (freelance) curator. I think my professional movements are more horizontal, moving from one field to another rather than focused upwards. The interest which binds all my projects together is 'moments that allow for a (potential critical) mass to engage in complex processes that define our daily lives'. Somewhat cryptic that means I am intrigued with politics and democratic processes, as much as pop culture. Better said, these are inextricably connected.

#### **Selected Projects:**

- *In memory of things to come*, a commission in public space by Arnoud Holleman, April-May 2013
- *Extra Extra, nouveau journal erotique*, one-off magazine on the ties between art and eroticism.
- *Too late, too little, (and how) to fail gracefully*, 11 June 2011 – 25 September 2011, co-curator with Bik van der Pol
- Art Brussels Artist Talks 2011, curator of Talks

#### **Selected writings:**

- *Will you only love me, when I leave you?* In catalogue *The woods that see and hear* (exhibition, dertien hectare 2010, curator: Sarah Farrar)
- *The Void*, in *Pataphor*, artist book by Hidde van Schie

***In memory of things to come,***  
**a commission in public space by Arnoud Holleman, April- May 2013**

Currently I am working with Dutch artist Arnoud Holleman ([www.arnoudholleman.nl](http://www.arnoudholleman.nl)) on a commission for the Rotterdam municipality. The project revolves around the 'Wilhelminasteen', a monumental plaque inserted into the quay at the inner harbour in 1891 and giving the Wilhelminapier its name. Quite soon after the ferry to the pier was canceled, and the stone was forgotten. Until it was rediscovered and lifted from its original site in 1974 when the piers was extended. It turned out the plaque contained a lead pipe with three documents signed by the regent queen Wilhelmina at the age of 11. After the stone was lifted it lost its function and strayed around pier for decades. Holleman was asked to rethink the plaques cultural value and create a new context for it.



*In memory of things to come* will take shape as a time capsule, re-enacting the hidden traces of the past which were found – to everyone's surprise – inside the plaque. The work will consist of a mirroring of the plaque in aluminum (referencing the piers function as storage for the material). The mirrored plaque is hollow and will contain documents for the future. The capsule will be dated to be opened on 30 May 2135, the exact stretch of time of the insertion of the original to its new form (to be enclosed on 30 May 2013).



The content for the capsule will be generated through a festival dedicated to the past – present – future. Activities of the festival will produce material for the capsule, but also allow audiences to contribute wishes for the future & reflections on the past.

***Extra Extra, nouveau journal erotique***

Member of editorial board, with Samira Ben Laloua, Nathalie Zonneberg, David van der Leer

*Extra Extra, nouveau journal erotique* is a special one issue magazine that investigates how city life and eroticism are inextricably connected.

Extra Extra is a fabulous one-off magazine taking you to a realm of intimate city experiences. Extra Extra is a creative dream of city life where art, music, writing, fashion and food touch upon our daily reveries through the inner city. Extra Extra celebrates the erotic tones of creative endeavors, with a witty and sophisticated eye. Extra Extra engages in the sexy with class, but never confuses classy with sex. We bring you in-depth interviews with creative city dwellers who dare to share the sensual fantasies that can be encountered in their work. The magazine also includes a selection of luscious photos and drawings. Experience with us how eroticism and city life are inextricably connected. We dare you to celebrate your own erotic encounters and share. Extra Extra welcomes your secret treasures. Identify the sensual tones in your urban surroundings and let us embrace them together.

The magazine will contain interviews with artists, designers and film directors from various cities, as well as some evocative texts. Some of the people we have approached to interview, or contribute in another way are: Defne Ayas (director Witte de With, center for contemporary art), Erik van Lieshout (artist), Hamid el Kanbouhi (artist), Antje Peters (photographer), Freddie Stevens (designer), Caroline Martial (singer Kap Bambino), George Lewis (singer Twin Shadow). Extra Extra is planned to hit the news stands in autumn this year.

***Too late, too little, (and how) to fail gracefully*, 11 June 2011 – 25 September 2011, co-curator with Bik van der Pol**



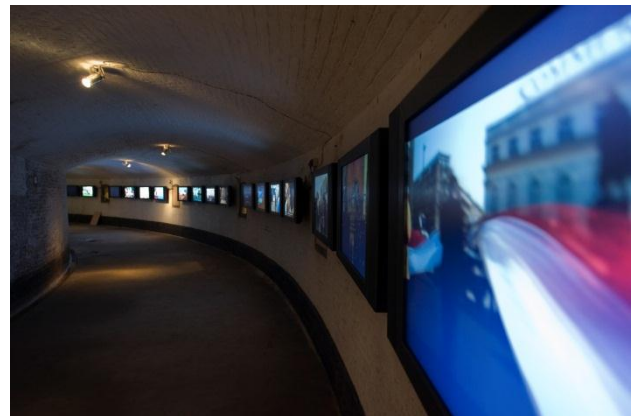
The Fort of Asperen was erected in the 19th Century, but it was not until 12 April 1940 that the Fort was first prepared for war. Yet, the New Dutch Waterline became immediately obsolete as the German Luftwaffe flew over the Fort without problems; dropping their paratroopers far behind its defense line. This particular moment marked the end of the New Waterline's military function .

*Too late, too little, (and how) to fail gracefully* is inspired by the irony of Fort's military past. This summer the Fort will be home to a large scale multidisciplinary manifestation, that reflects on the impossibility and undesirability of building fortifications and creating expectations that are not (or cannot be) met. The project is articulated around the theme of 'intruders' and looks critically and with some irony to societal boundaries and barriers. When do we perceive the other as a threat? How are social barriers erected and how are these undermined? The manifestation strives, through artists projects and activities, to incite a broad audience to think about how territories are defined. Do borders indeed offer desired safety and protection? Or are

they merely a mental construct?

The various artists projects and activities are developed under code-names, such as Trojan Horses, The Historical Fort, Early Warning Systems, Smokescreens and Camouflage, the Campaign and Infiltrators – opening the project to historical and contemporary issues, from ecology to warfare, internet developments and information terrorism, ownership and collectivity. The manifestation consists an exhibition and public program mediated by an imbedded publicity campaign, in the fort and its surroundings, with lectures, film screenings, installations, performances, and more.

**Participating artists include: Lara Almarcegui, Tarek Atoui, Marc Bijl, André Cadère / Alain Fleischer, Critical Art Ensemble, Teddy Cruz, Martijn Engelbregt, Tim Etchells / Vlatka Horvat, Harun Farocki, Zachary Formwalt, Freddy Heineken, Runa Islam, Jeroen Jongeleen, Otto Karvonen, Jasper Niens, Navid Nuur, the Mobile Academy/Hannah Hurtzig, Cesare Pietroiusti, Åsa Sonjasdotter, Hito Steyerl, Pilvi Takala, Javier Téllez, Nomeda & Gediminas Urbonas, The Yes Men, Artur Żmijewski.**



**Images:**

top left: Marc Bijl, *Equivalent*

mid right: Artur Żmijewski, *Democracies*

bottom left: detail *The Blackmarket for Useful Knowledge and Non-Knowledge*, Mobile Academy/Hannah Hurtzig

Photography: Ilco Kemmere

**Art Brussels Artist Talks 2011,  
Curator**

From Friday 29 April through Sunday 1 May, Art Brussels presented a daily series of Artists Talks, each revolving around the practice of one artist.

One specific work (or series of works) functioned as a starting point to a discussion in which first the work is analyzed on its formal qualities. By unraveling its influences, connotations and implications, the talks will be connected to earlier and later works to understand the specific cultural moment of its production and allowing us to draw sometimes implicit parallels. Participants were: Kendell Geers in conversation with Pierre-Olivier Rollin, Mika Rottenberg in conversation with Ann Demeester and Karen Sargsyan in conversation with Anette Hans. All talks moderated by Alexander Mayhew.

At the scene of an art fair I wanted to curate a talks series that would be perfectly honest about its context, therefore I chose to set the object of art center stage as the seed for an in-depth discussion. I specifically did not wish to put forward a series of talks with a so-called critical approach to the market, or tensions between 'public' and 'private' institutions, as I often feel these are in fact then co-opted by fairs which renders them powerless. Instead I wanted to put forward talks that would center and celebrate that which connects the whole art world, whichever position one takes: the mesmerizing power of one single work. Simultaneously at the time I was personally craving to create a distance to over-thematized discourse and connect to practice that has much to tell us on its own account, this with much appreciation for Afterall 'One works' series in mind.

***Will you only love me, when I leave you?* In catalogue *The woods that see and hear* (exhibition, dertien hectare 2010, curator: Sarah Farrar)**

fragment

I am standing here. You have been looking at me for quite a while. Still, I do not feel that you are really noticing me. We have been in co-existence for some time now, a substantial amount of time. But we have failed to connect. I tried to seduce you, I wanted to give you comfort. I was willing and able to spread my arms around you and cherish you. You ignored me. And I am hurting.

We are facing a great divide. Although my memory seems to be deceiving me lately, is it not that once we were close? You used to worship me, or at least adore me. Am I only a burden now?

You look at me as if you do not know what to do with me. My usefulness has become of more importance than my being. Simply me, being here, next to you. You want to calculate my worth and you have found figures and arguments to do so. I thought I was a part of you.

I am now removed from your daily worries. Only when you need something from me, you think of me. You used to visit me. Just because. We were both here and that was enough. Enough to realise that we had something to do with each other. We needed to make it work.

What changed, when did this occur? It is a change which has slipped through my fingers. Which I have not been able to avert. When did I fail to prove my importance to you? I know it is there, but the words to express this are not part

Hier sta ik. Je bent al een tijd naar mij aan het kijken. Toch heb ik niet het gevoel dat je mij echt opmerkt. We leven al enige tijd samen, een behoorlijke tijd. Maar het is ons niet gelukt om contact te leggen. Ik heb gepoogd je te verleiden. Ik wilde je troost bieden. Ik was bereid en in staat mijn armen om je heen te slaan en je lief te hebben. Je negeerde mij. En ik ben gekwetst.

**The Void, in Pataphor, artist book by Hidde van Schie**

fragment

