

learning in
Nature and Art
Visual resources and diagnostics

several projects

Boudewijn Payens



Contents

images projects

01 Grosses Meer

02 Sediment, Ippenburg. 2008/2011.

03 2000 Art school Capa in Pittsburgh about 20 years later. Same concept, no structure only time space and tools and a lot of expectations.

04 1981 cooperation in Hannover gallery Odem, Gesine Weisse with Martin Peulen. We created a space with sand, stones, ropes, karabiners, etc. and started playing.
Interventions responding to one another.

05 1996 Belarus ten years after the nuclear disaster. We a group of interested artist, visited the irradiated zone. I asked the children who lived there whole live with radiation, to draw about there situation. One painting was a ship and they decided to build the ship in the garden of the school. There travel aim was Italy.

06 2003 2010 Several interdisciplinary performances and workshops. Michael Pestel musician, Louis Blonk Musician, Ubit Iskander dancer and Maya Rasker writer.
Participation and cooperation, responding and developing understanding each another by the different expression areas. Theatre and studio location, Amsterdam, Zoetermeer NL Arka space Assimini It.

07 360 degrees project

08 2010 Visualizing as such, is a powerful manner to anchor ideas.
Reflecting on your work, as a group activity, is a very effective way to learn know each other.

09 learning by experiences: cooperation under specific conditions gives an insight in a group and a character, rapidly and clear.

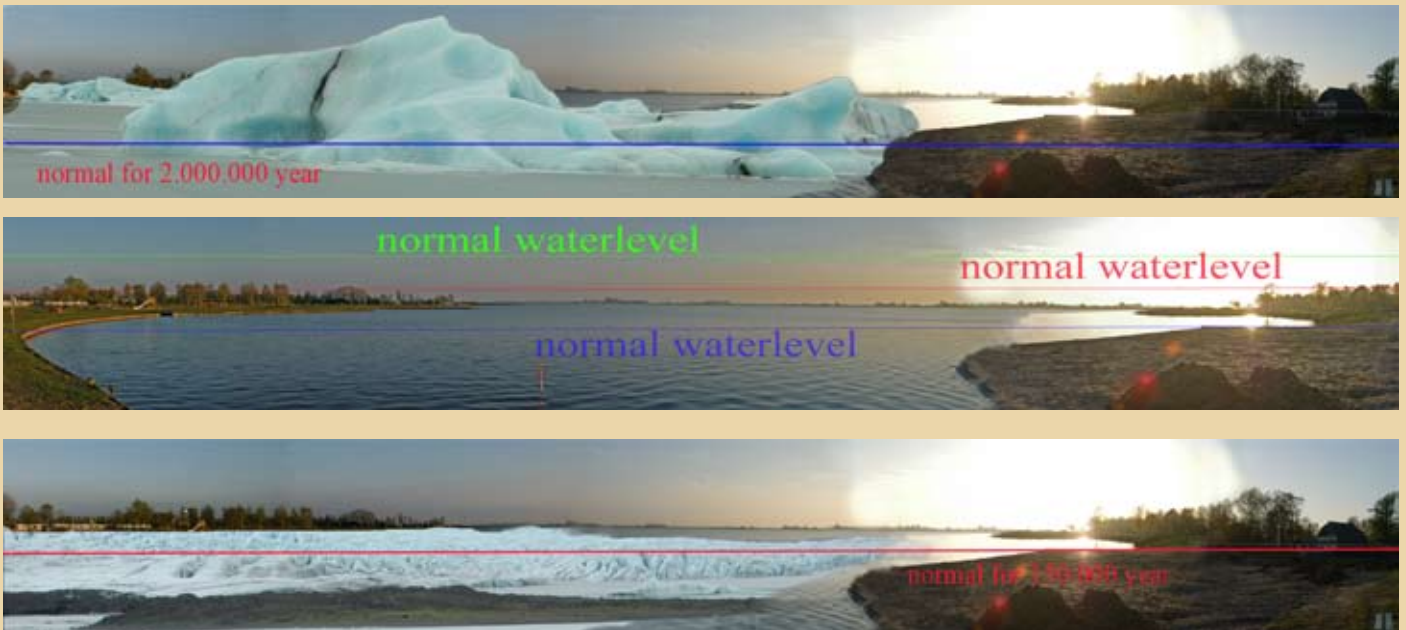
10 1993 More moor, project at Wittemoor Oldenburg D

11 1978 research with children on a primary school in Oss Netherlands. I prepared a playground with tools, and put a camera on the first floor of the school. Several groups started playing during 1.5 hour each.
I taped the uncontrolled developments, video stills.

12 statement, the personal landscape.

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cover: more moor 1993



01 Grosses Meer.

Normal for 150.000 year.

Is about the fact that the things as we daily see them and which seem normal, are not normal at all. You just need to change the context and that what seemed so normal is gone.

The design shows the lake GM in the glacial period, 10.000 till 2.000.000 years ago.

Motif for that is to bring the lake under attention of the people. and make us conscious of the fact that we have the power to [re] create the [culture] landscape.

02 Sediment. Queeste, Arnhem. Ippenbun, D. 2008/2011



‘Sediment’ is about soil, transience, and renewal.

The view of river Rhine is essential in this framing.

The work consists of an image from my personal history; the gently running water inside leaves its sediment on the picture. In this, the sediment both covers up the reflexion and creates soil for new life.

‘Sediment’ reflects on the meaning of life experience and growth, and, as can be seen in the flood plains, on the slow growth of fertile soil for new harvest and new land.

‘Sediment’ as a project is linked to the basin of a river,. It will obtain its final form depending on the project formation.



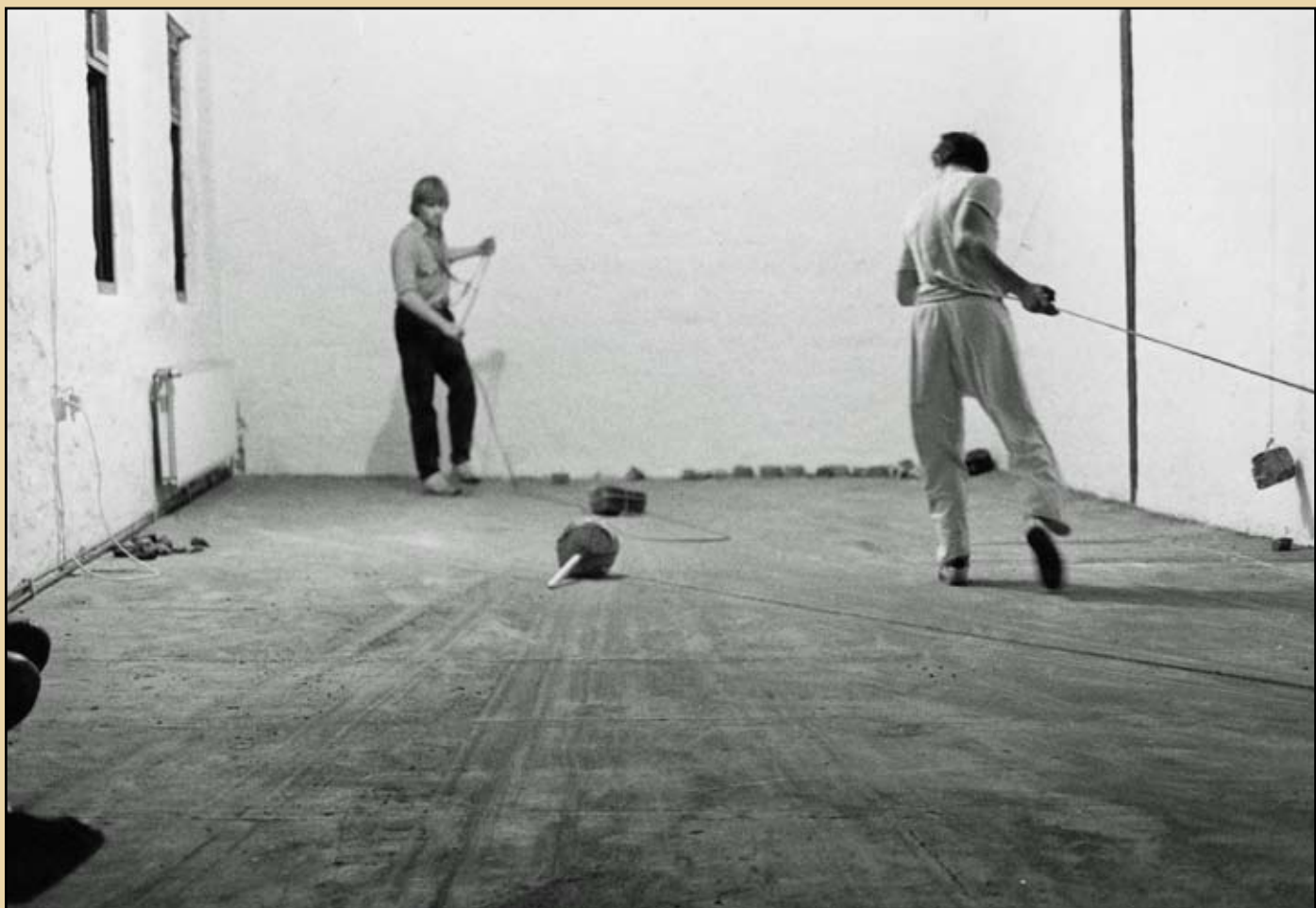
03 Tools, space, time and expectations. Capa.

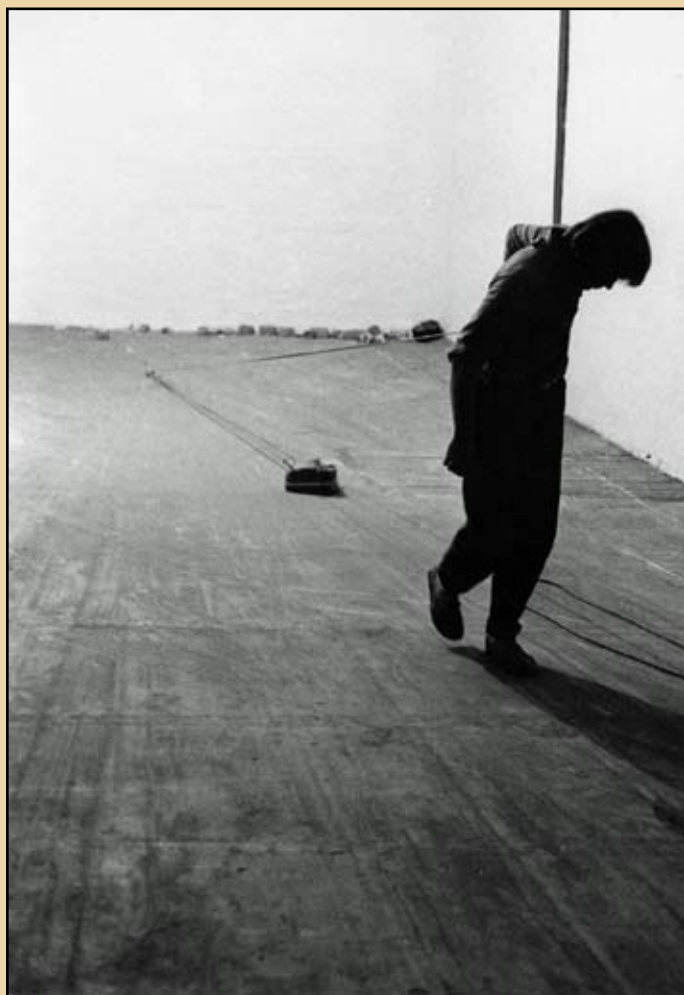
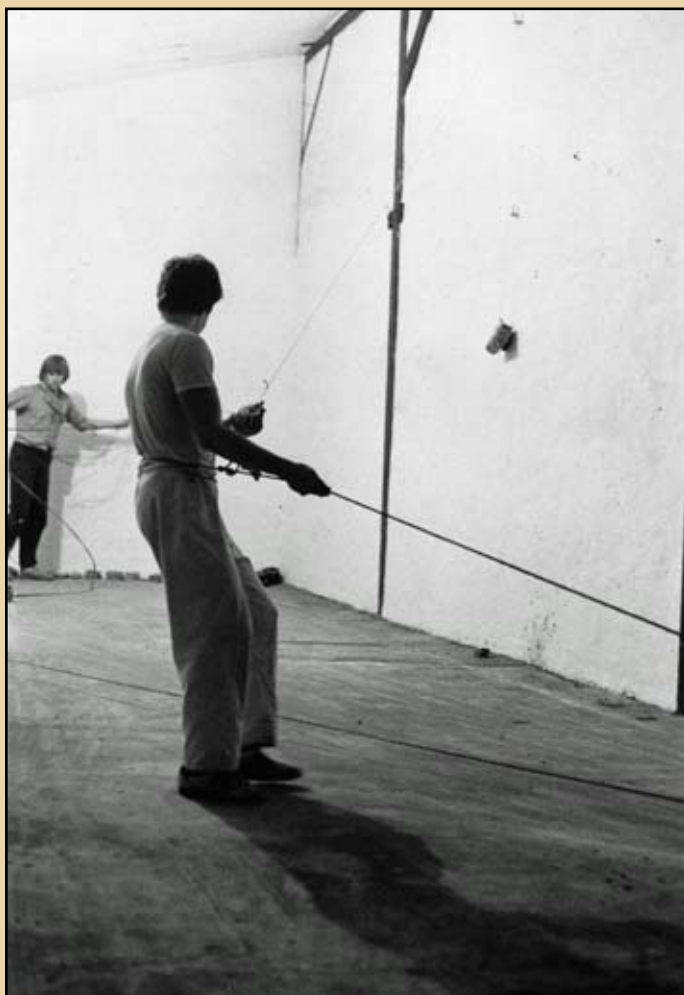
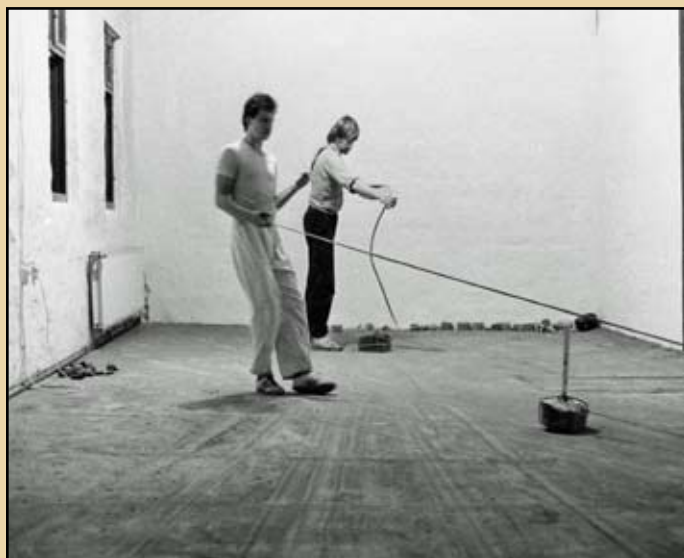




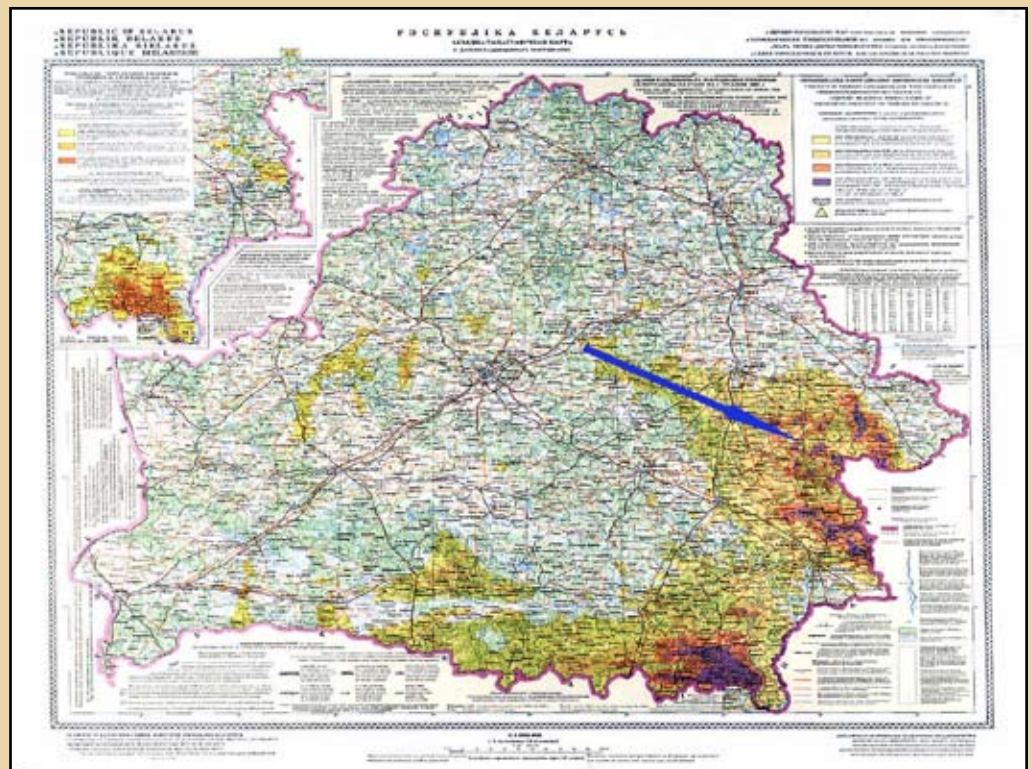








05 1996 Belarus, 10 years after the Chernobyl disaster.
They build a ship for themselves, to be able to leave....



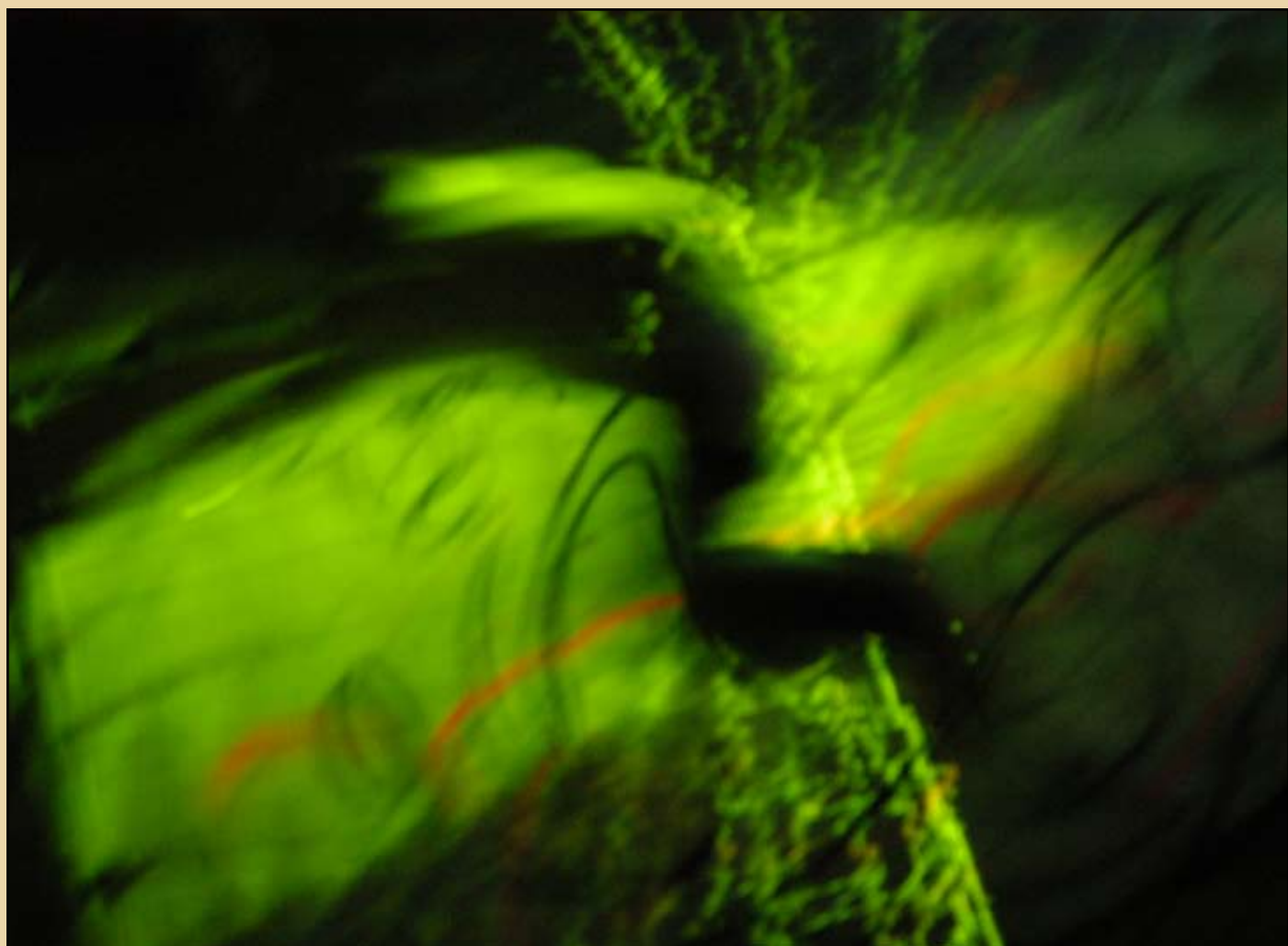












Interaction with writing. Arka It.



Interaction with sound. studio.





Repetition multimedia production: music sound image. theater.



07 Panorama, art and agriculture. Wusting.



360 degrees image



research



06 Panorama: Making the invisible visible

The international artists' group SLAP (Social Land art Projects) has been researching the relationship between landscape and art since 1993. In 2002 it held the symposium Art and Agriculture. The symposium is summarized in a report that formed the basis of subsequent projects. The 360 degree Panorama is our first project proposal within the framework of Art and Agriculture. Taking a panorama photograph and precisely naming every visible building in it will generate, at a glance, an insight into the way the depicted (agricultural) area is used.

The politics of European agricultural policy means it is largely unable to take local circumstances into consideration. The project Panorama moves in the opposite direction. It takes the local situation as its starting point and maps specific features. This objective description of the buildings in the photograph is essential to this work. The panorama presented here is a concept based on recent, general research carried out in the region of Oldenburg.

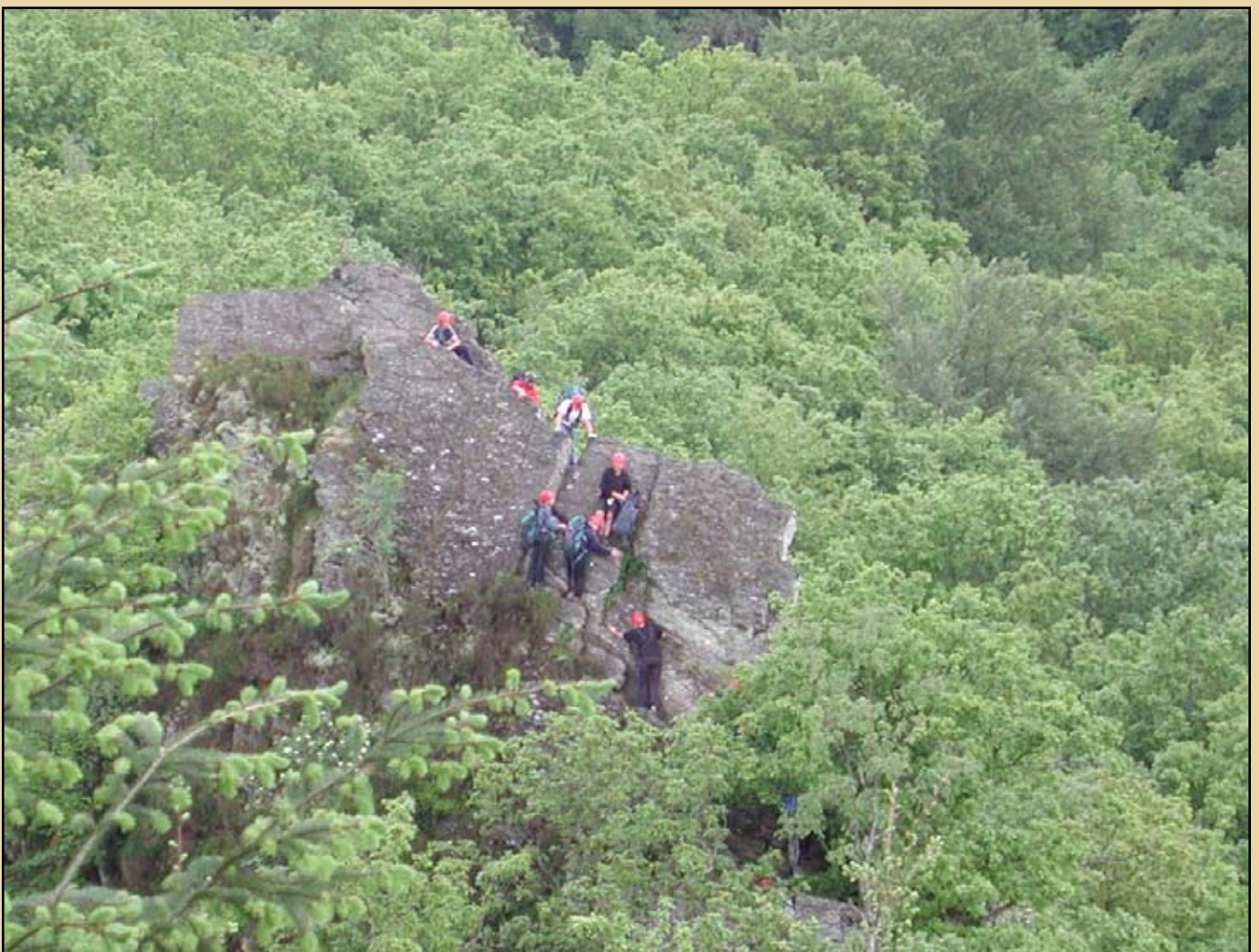
Boudewijn Payens / Jan-Hein Daniels







09 Learning under specific conditions.



Children climbing. Fr.



10 more moor. Wittemoor.

Photo works: The works of Boudewijn Payens are mostly related to nature.

There are a few central themes found within his work: the relations between humans and landscape, time and space, time and real time, and transitoriness. The old moor, with its archeological and geographical strata, and also a history of over more than 2000 years, was studied. From this experience Boudewijn Payens formed his work. The “transcribed circle”, for example, is a symbol with many meanings. In the context of this landscape the work has a cyclical meaning. The artist describes the circle with the help of movement, articulated through moments of explosion/jumping. These explosive moments are captured by the photographic moment. The presence of a human being seems to be an attempt, in the moor’s undefined notion of time, to light up, for a moment, like an insignificant figure.

Seven exposures on one negative were made by night. By daylight another photograph was made of the visible surroundings. The two negatives printed together have created the final result.

Ella van Zanten









27



27A



4



24A

09 The personal landscape”

I believe that the real meaning of the relation between man and landscape is the fact that man is the creator of this landscape. Knowingly or naïve, the fact that we are there means we create our environment.

Not just because of agricultural reasons. Also for industrialization, city building, highway networks, irrigation, or even the re-creating of natural areas.

Man is nature and is therefore able to create consciously a certain kind of landscape.

So, what we see now is a reflex ion of our inner landscape, the personal landscape.



CV shortlist

Boudewijn Payens 1951 Nijmegen Netherlands.

Art education:

1969 / 1976, academy of fine arts, 's Hertogenbosch NL

1986-96-97 studied ceramics, EKWC 's Hertogenbosch NL

Projects:

2008 2011 Hogeschool Utrecht, guest lectureship, diagnostics and visual resources.

2008 2011 developed HP program for Hema. Nature and visual resources.

2010 theatre production, Hemelspijker, i.c.w. Louis Blonk and Ubit Uskander. Supported by the city of Zoetermeer NL.

2010 Photographic report, Nano technique, the Netherlands.

2010 Installation Sediment at the Landesgartenschau Bad Essen D

2007-1983/1991: Sculpture, Several Climbing walls, supported by Fund for the Arts, Amsterdam, Dordrecht NL, La Roche BE.

2005 Installatie: panorama Harenkarspel NL.

Exhibitions, installations and performances:

2010 5 years Queeste groupexh. Arnhem

2010 installation Sediment. Ippenbug DE

2009 9.5. / 28.6 Die Zukunft unserer Küsten - Das Wattenmeer contribution.

2009 27.3 / 25.4 Knijpkatclub groupex org. by Mike Ottink en Diederick van Kleef. Amsterdam

2009 25.2 / 5.5 retrospective of paintings, exhibition Badhoevedorp.

2008 installation, Sediment. Queeste Arnhem.

2007 2008 Exhibition "Echo", incl. installation "Mind-Map", galerie Wegert-Sedacco, Winkel NL

2006 Exhibition Works, kasteel Heerlijkcyt van Elsmeren.

other:

2006: "Someday is not a day of the week", images in special edition, Evolution Logique, Houffalize Belgie.

2006: ik wilde schrijven over de zee, special edition, i.c.w. Maya Rasker.

2005: "positionen 11" Natura 2000-Gebiete, projektvorschlag, heft ARSU.

2005: "the ceramic process" by Anton Reijnders, project and photo contribution page 40, EKWC

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