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| PORTFOLIO: | 2016 - 2023 |
| MARIT WESTERHUIS | |

Work No. 1

YEAR: 2023

TITLE: *Oever* (river bed)





DISCRIPTION:

In the group exhibition *Four Legs Good, Two Legs Bad* (Nieuw Dakota, Amsterdam), animals are the artists: a pig, a donkey, two lobsters, a group of worms and a **wild duck**. In preparation for the exhibition, the five animals entered into a dialogue with animal whisperer Alwyn Wils; these conversations form the basis for their artworks. Humans are the assistants to bring their concepts to life.

Oever

I was the human assistant of the duck who lives on the banks of the NDSM shipyard (Amsterdam). Following the conversation between the animal whisperer and the duck, I produced the work *Oever*.

The kinetic sculpture *Oever* visualizes a planet of perpetual waves of riverbanks, a world that the wild duck imagines as his paradise. The plants of the riverbank reflected, moving softly upside down on the endless waves of water. The perpetual wave is created by moving air from one rocky shore to another. In its constant movement the duck is forever led back to the water's edge he has called home all his life

In the work, water, earth and air come together in an everlasting loop, a new dimension where the duck is master of these three elements.

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| Work No. 2 | YEAR: | 2020-2022 |
| | TITLE: | MEGALITH |





DISCRIPTION:

The smell of decay is what first hits you when you enter the work, a time- capsule, a world where all life forms have perished. Looking around you see a huge (700 square meter) landscape, it's a place where the sun barely shines, desolated, yet vibrant of color. You walk around and see a green surface covering the ground, moss. Together with the smell of decay a new scent emerges, artificial almost, tangy and acidic. The smell of plastic. Upon closer inspection you notice the green layer isn't moss at all, it's merely a resemblance. Machine made, a carpet, fake and fragrant. Scattered around the site are several hill formations bearing gaping pits filled with a green chemical liquid. The liquid appears to be leaking out of 9 tall black monuments, erected in a circle. The stacked and shiny monuments refer to megaliths, prehistoric stone formations designed by humans, to create a setting to perform rituals. Made possible after being the winner of YGAIII, YGA is a talent development program of NP3 and the Groninger Museum. Within the YGA, three selected artists receive extra support with which they can take the next step in their career and sharpen and deepen their artistic projects. After this initial trajectory of a year one artist is selected to realize their project plan, curators from NP3 and the Groninger Museum support the participants during a one-year coaching process in realizing the projetplan.



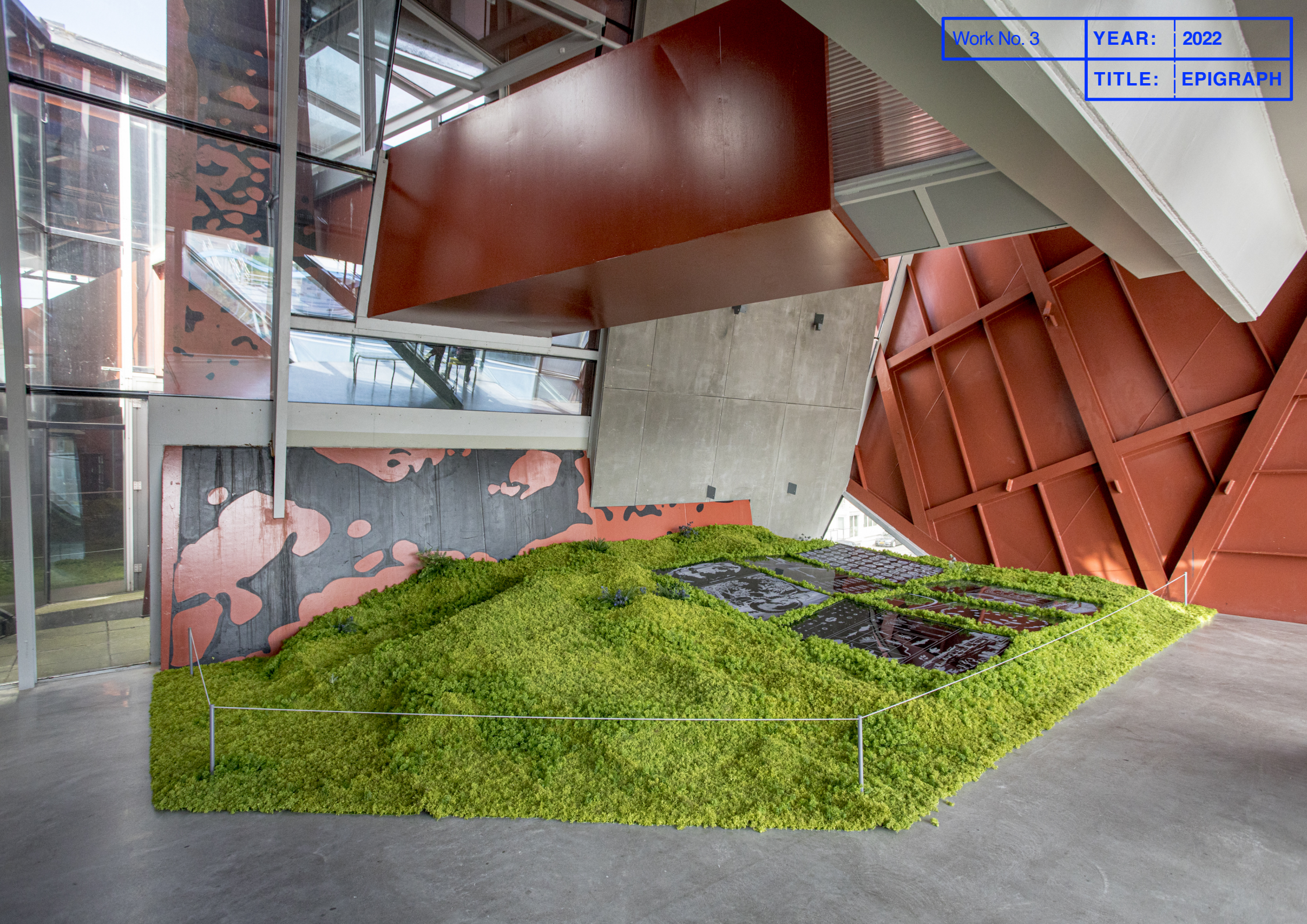
Work No. 3

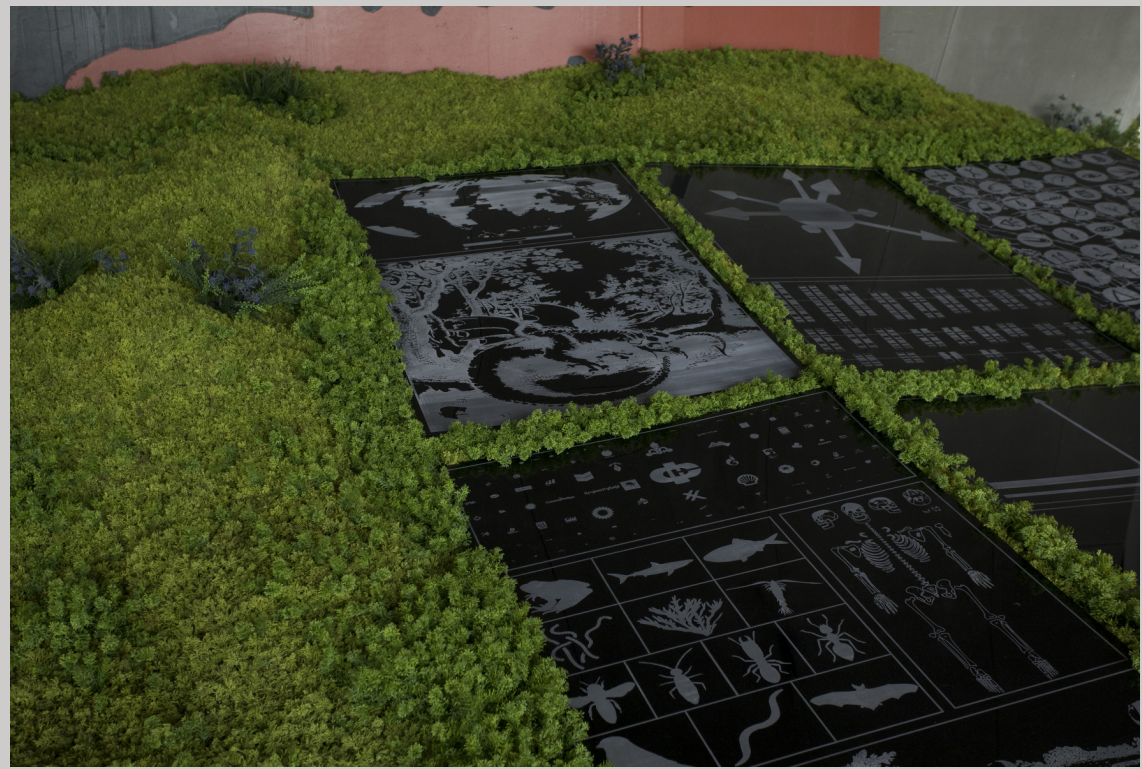
YEAR:

2022

TITLE:

EPIGRAPH





DISCRIPTION:

Inpired by runestones and other engraved text's and symbols. An attempt at 'writing' an exhibition text that can be part of the installation (Megalith). An ongoing research into the 'bewitchery' of symbols.

*PHOTO'S: NATASCHA LIBBERT --

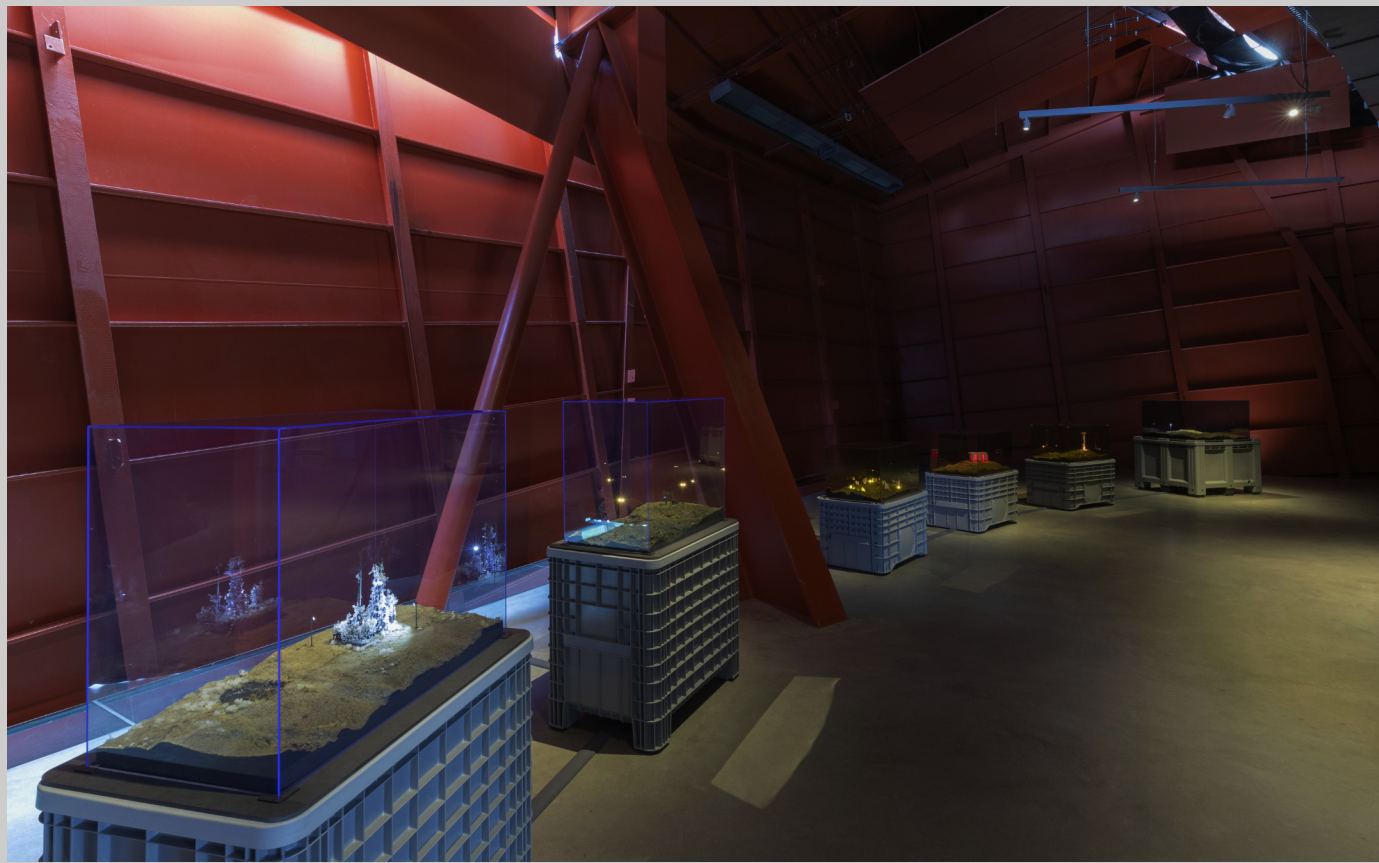
TOP-DOWN PHOTO: HEINZ AEBI,
GRONINGER MUSEUM, 2022

Work No. 4

YEAR: 2022

TITLE: Capsule -Series





*close up

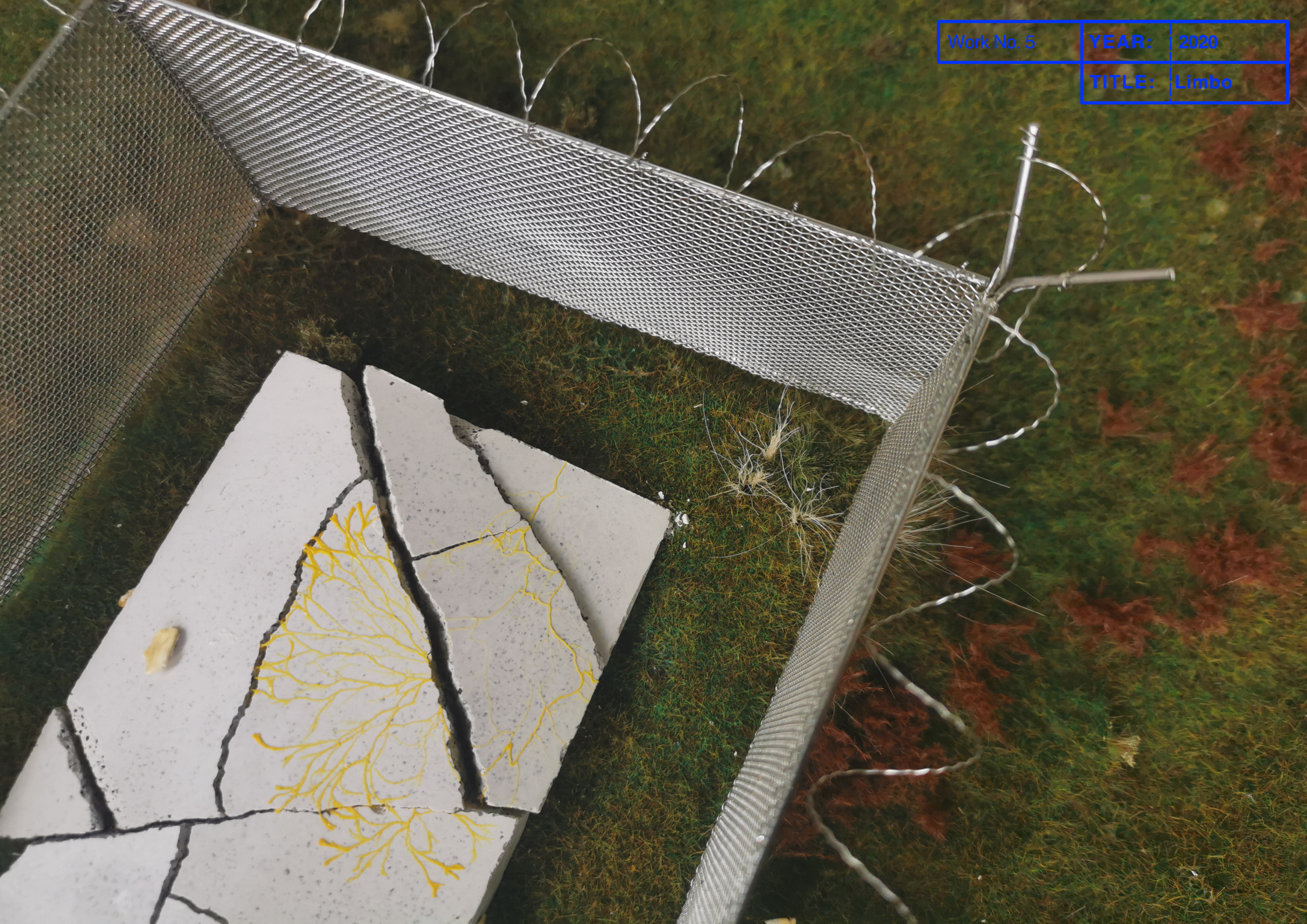


*PHOTO'S: HEINZ AEBI, GRONINGER MUSEUM, 2022

DISCRIPTION:

The diorama could be seen as the intersection of art, film, theater and science, an approach to the history of spectatorship. Often a pedagogical aid in natural history museums. The diorama recreates a three-dimensional scene frozen in time and space, usually enclosed in a display case. The viewer is invited to believe in the authenticity of the artificial decor. Although the etymology of diorama means 'to see through', the device also serves as a screen on which a world of fantasy and fiction merges with the display of knowledge and science. The scene are time capsules, hermetically sealed places as a metaphor for both a vision of the future and the past. In this series I would like to explore the theme of Archeological Futurism.

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| Work No. 5 | YEAR: | 2020 |
| | TITLE: | Limbo |





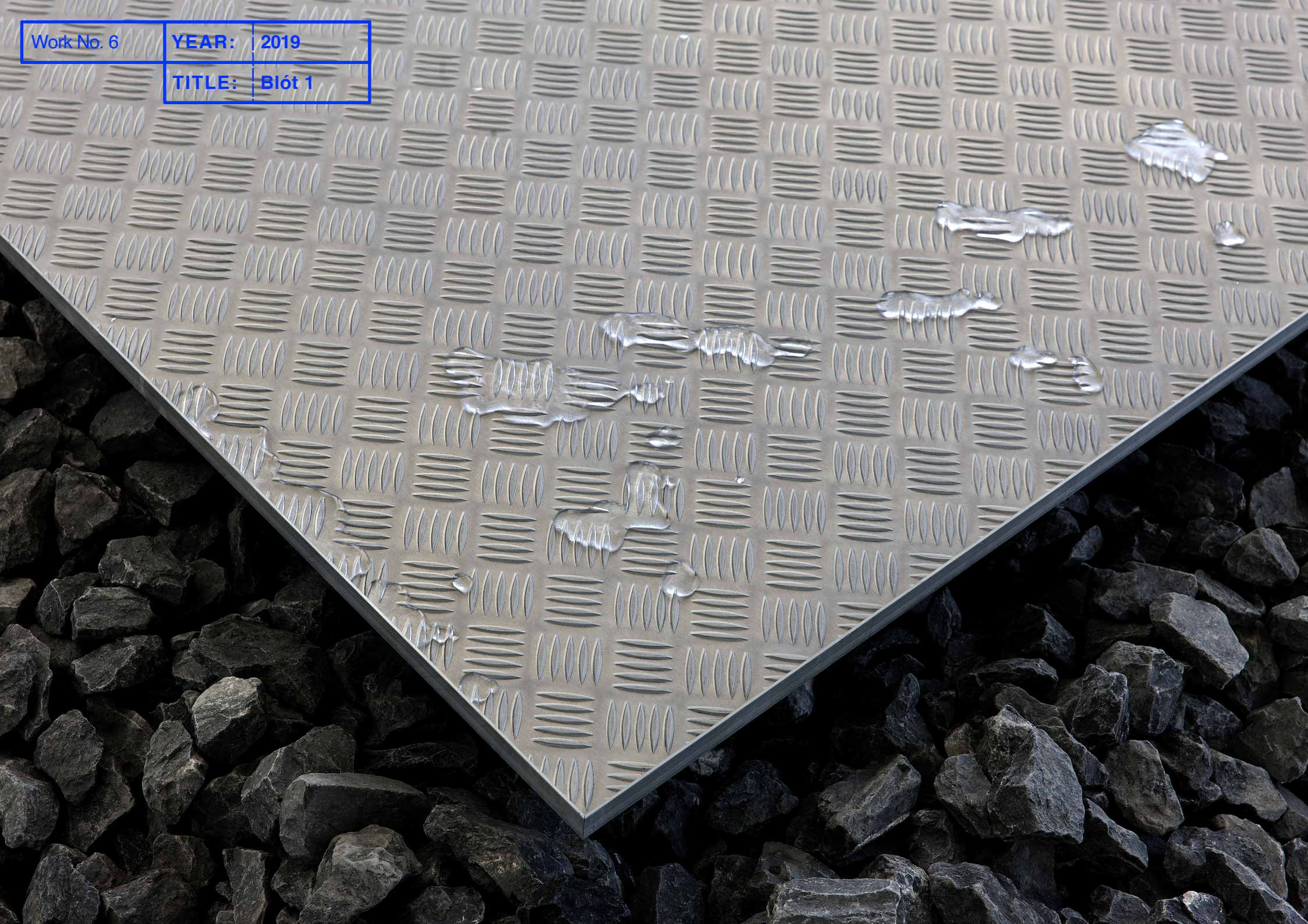
SEE PREVIOUS DESCRIPTION CAPSULE_SERIES

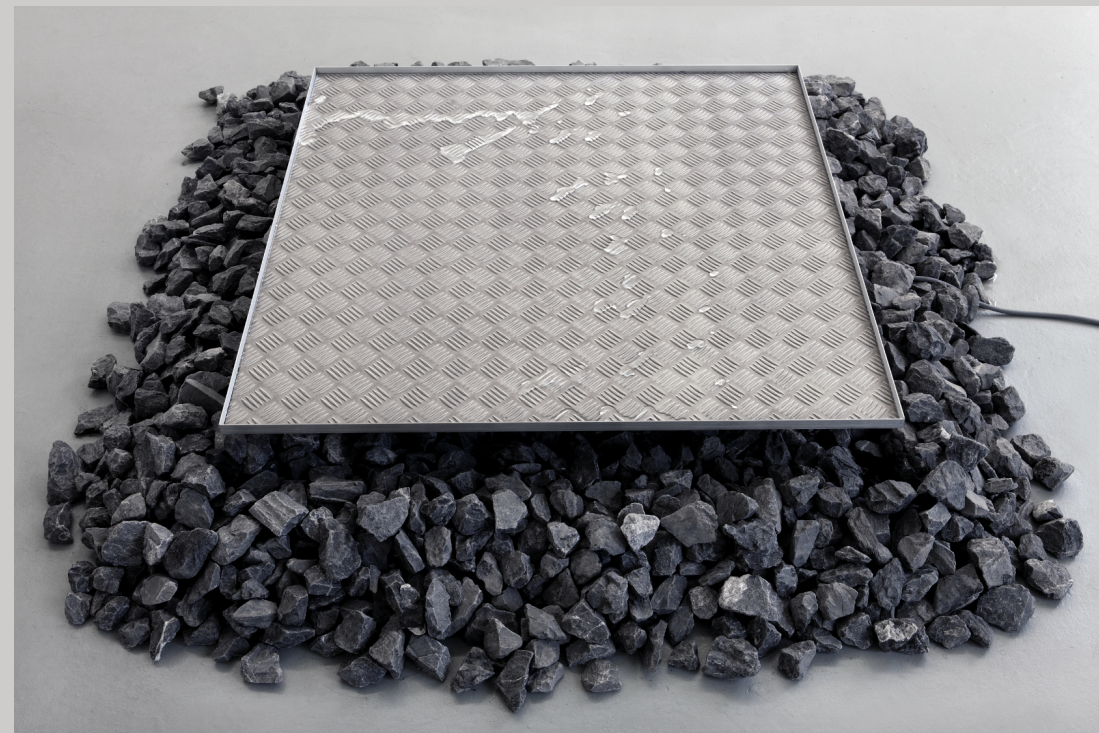


Work No. 6

YEAR: 2019

TITLE: Blót 1





DISCRIPTION:

Blót visualises a world in which human beings are no longer the dominant form of life (or indeed have self-exterminated) and in which the earth is home to other forms of life, or where nature and machine has become one. The work examines the properties of all kinds of liquids, related to water and blood. I looked back at the visual language of the Stone and Bronze Ages and the ritualistic actions and reflections on nature as I discovered researching different mythologies. In this work, the rational thinking about progress that technology conveys is accompanied by what is usually considered its counterpart: occultism, sacrifice, the supernatural. Detail: the drops of water move, transform, merge and split in slow unpredicted ways on the surface of the cold metal.

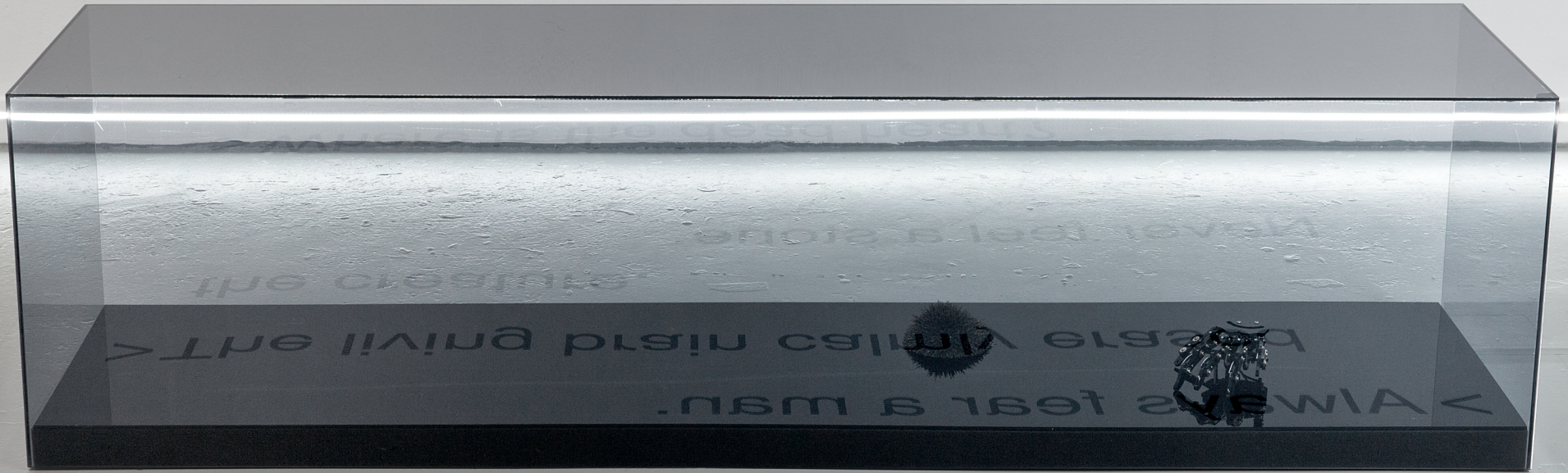
| | | |
|------------|--------|--------|
| Work No. 7 | YEAR: | 2019 |
| | TITLE: | Blót 2 |





*SEE PREVIOUS DESCRIPTION: Blót 1

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|------------|--------|-----------------------------------|
| Work No. 8 | YEAR: | 2018 |
| | TITLE: | >Neverloveamagnet,neverloveastone |



> Always fear a man.
< The living brain calmly erased
the creature.



DISCRIPTION:

Two smoked glass quadrilaterals face each other. Like aquariums, each of them is inhabited by a robotic hand. Both hands attract and communicate, knowing that they can never meet, that falling in love is impossible. Between them a poem on the ground explains the reason why they will never be able to fall in love. It was not written by a human, but by an artificial intelligence, according to an algorithmic poetic logic. Like a melancholic love song or a sad love parade between machines, both hands reproduce the movement of the fingers on a keyboard, constantly tapping the words that separate them.

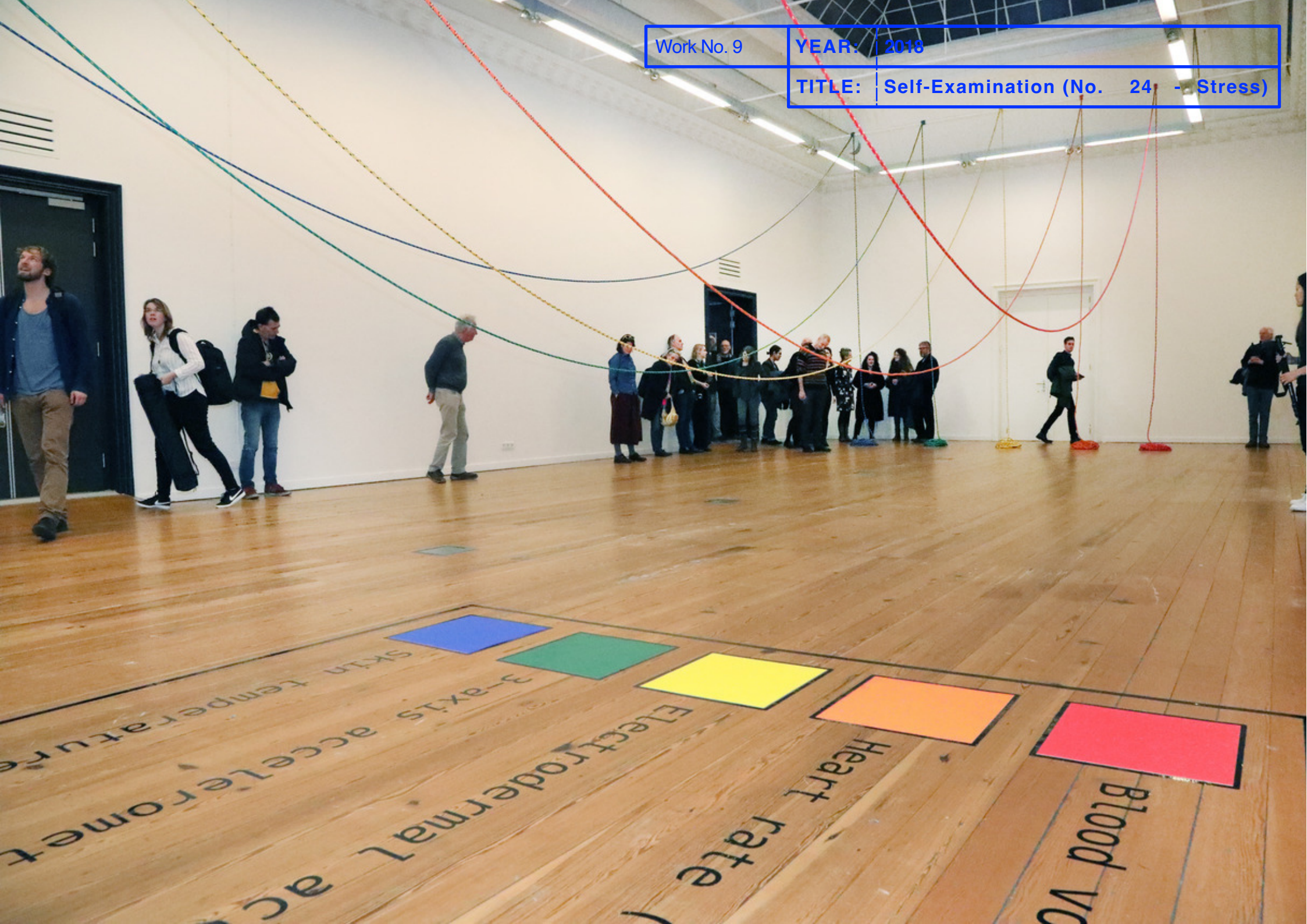
*The poem recited by the hands on the floor is not written by the artist, or by any human, it was a software that generated it.

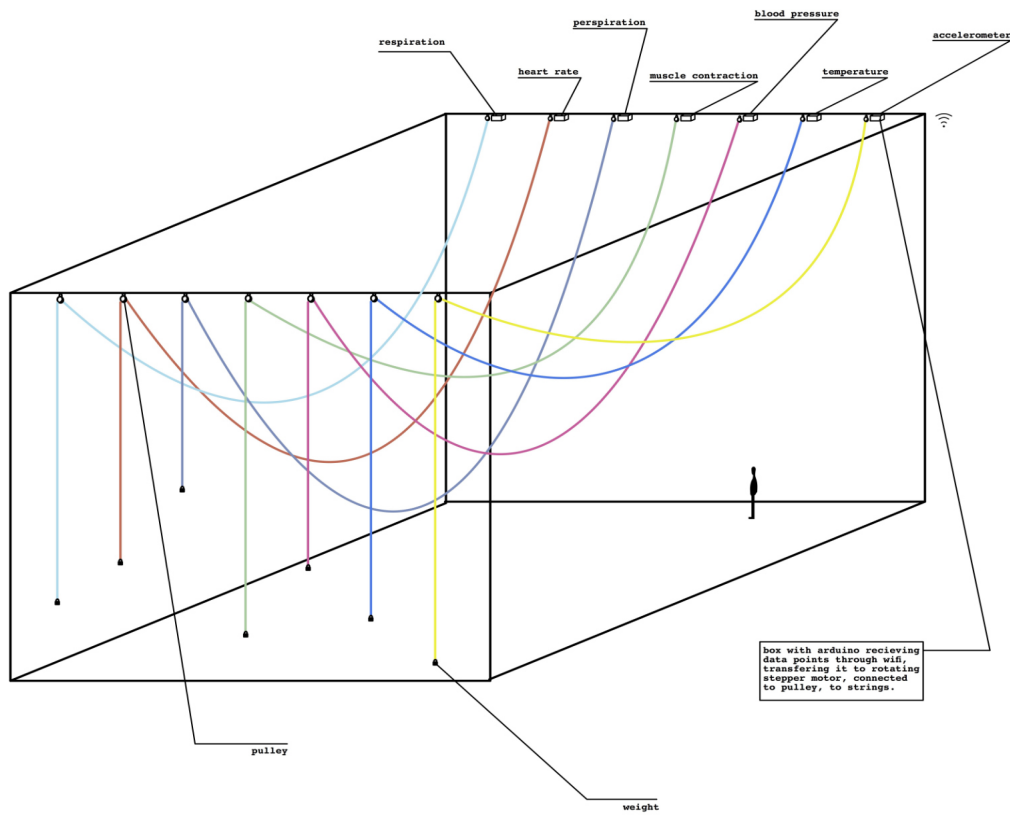
Made possible with help and support of NP3 | Bur0 Gr0ningen, for European Capital of Culture 2019.

Work No. 9

YEAR: 2018

TITLE: Self-Examination (No. 24 - Stress)





DISCRIPTION:

Displaying physiological data collected by the Empatica E4 (MIT) containing the following sensors:

1. Photoplethysmography (PPG) to provide blood volume pulse (rope: red), from which heart rate (rope: orange), heart rate variability, and other cardiovascular features may be derived.

2. Electrodermal activity (EDA) (rope yellow), used to measure sympathetic nervous system arousal and to derive features related to stress, engagement, and excitement.

3. 3-axis accelerometer (rope green), to capture motion-based activity.

4. Infrared thermopile (rope blue), reading skin temperature.

The data acquisition is done real-time, whilst subject (M. Westerhuis) is wearing the device physiological data is collected (from 10.00 until 18.00) and the levels of the ropes change live according to the data produced by the subject right at that moment.

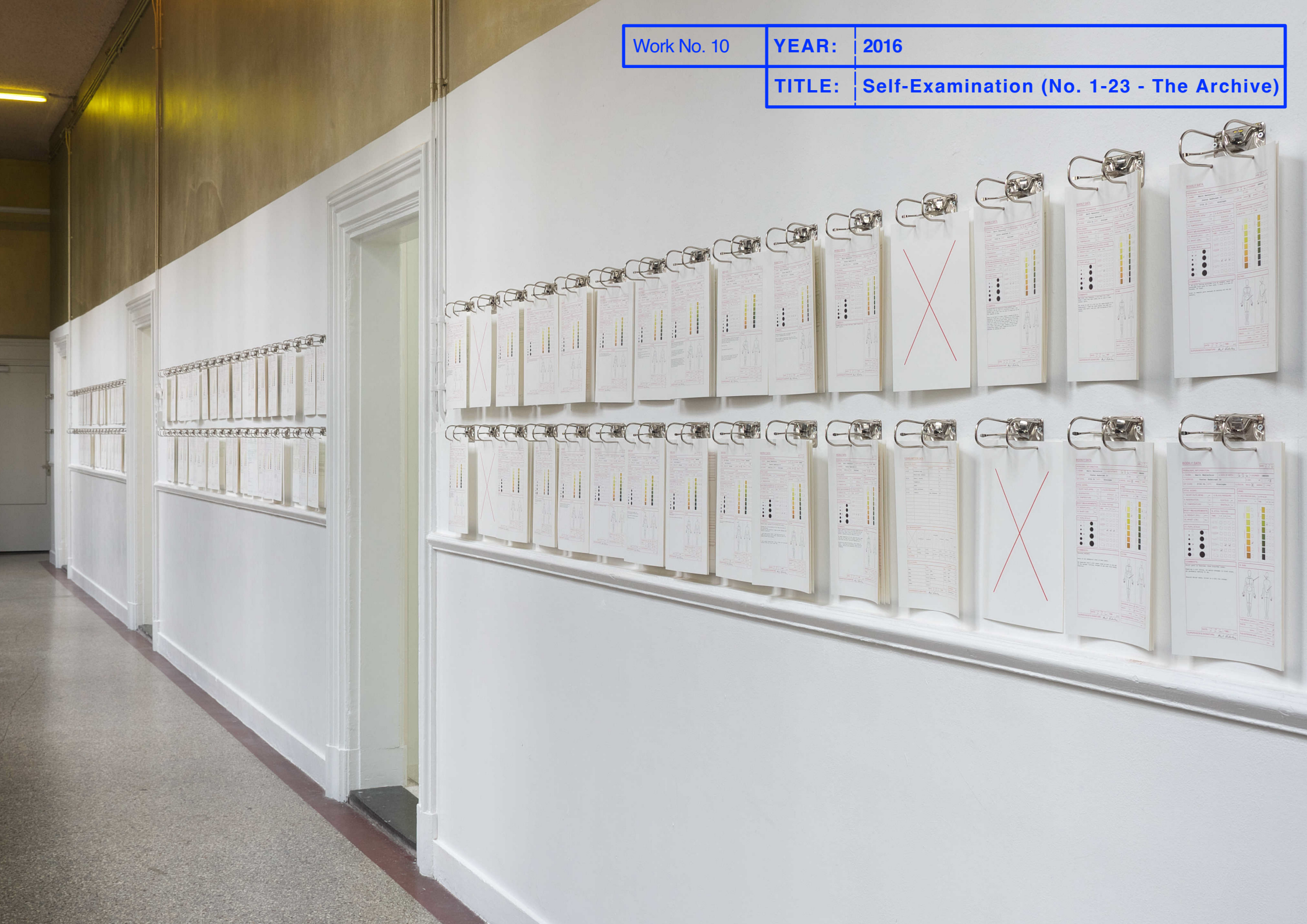
As a visitor you can walk inside this huge 3D graph, that is constantly moving because of bodily data related to stress.



Work No. 10

YEAR: 2016

TITLE: Self-Examination (No. 1-23 - The Archive)



BODILY DATA

| | | |
|--|--------------------------------|---|
| PERSONAL INFORMATION: | | DATE: 12 / 12 / 2016 |
| 1. NAME: Marit Westerhuis | 2. DATE OF BIRTH: 18 / 11 / 92 | 3. ID NUMBER: INBB4B9R0 |
| 4. ADDRESS: Ooster Badstraat 24 | | 5. SEX: M <input type="checkbox"/> F <input checked="" type="checkbox"/> |
| ZIP CODE: 9726 CL | CITY: Groningen | 6. STATUS: SINGLE <input checked="" type="checkbox"/> MARRIED <input type="checkbox"/> OTHER <input type="checkbox"/> |
| VITAL SIGNS: | | |
| 7. HEART RATE (BPM): 64 | 8. BLOOD PRESSURE: | |
| 9. RESPIRATION: 14 | SYSTOLIC: 92 | |
| 10. TEMPERATURE: 36.5 | DIASTOLIC: 92 | |
| BODY MEASUREMENTS: | | |
| 14. WEIGHT (KG.): 64.5 | 16. STOOL TEXTURE: | |
| 15. WAIST (CM.): 89.2 | TIME: 10:09 12:14 13:12 21:02 | |
| 17. PUPIL SCALE: | | |
| COMMENTS: | | |
| Normal stool texture in the morning and evening. Worked out in the evening for an hour, did allot of arm exercises. Because of the work-out I hope my bowel movement will improve tomorrow. I have been eating food I took from the bin so my tummy was feeling a bit weird, especially after the bread filled with sausage. I was really hungry when I went to bed, but I ate quark around 23:00 so I don't know why. | | |
| DATE: 12 / 12 / 16 | | TIME: 13:24 |
| SUPERVISOR'S SIGNATURE: <i>Marit Westerhuis</i> | | WORK: |

DISCRPTION:

I designed 7 forms in which I made notes about several researches I did every day. It helped me store my data that I collected every day, like a database, filled with 'objective' information, but also rather subjective and personal information.

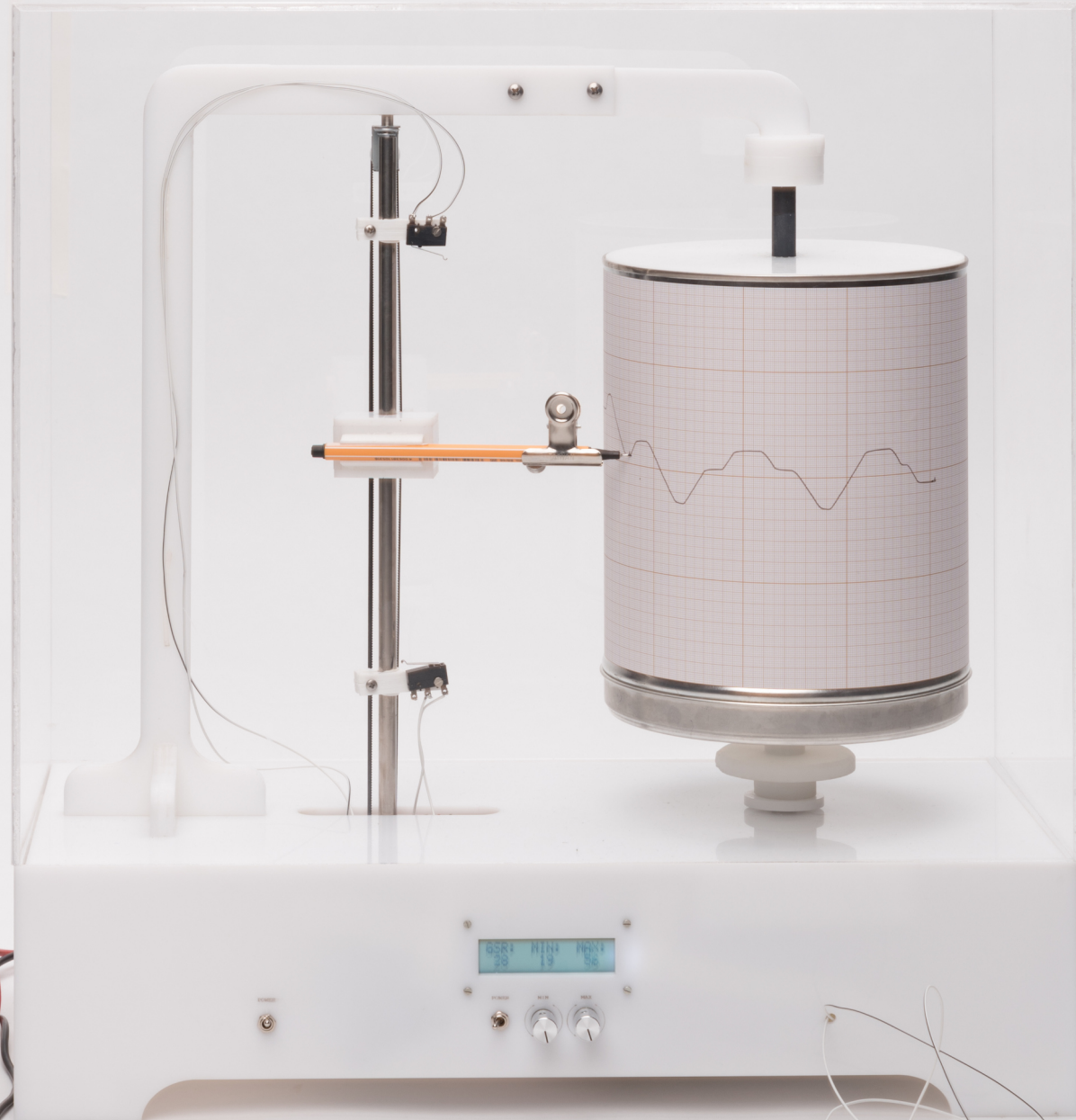
The first form is a 'doctors' form, the second the 'studio' form where I made notes about ideas, studio visits, the amount of time I spend working in my studio, etcetera. The third is the 'intake' form where I made notes of my food, drink, medicine, alcohol and drugs intake. The fourth is the 'appearance' form where I keep notes about my looks, hygiene, clothing etcetera. The fifth form is the 'spare time' form where I made notes about my spare time, from parties to the tv shows I've watched, but also the more private matters like my sex/love life and notes about conversations/fights/arguments. The Sixth form is the 'emotion' form where I checked boxes ranging from 1 to 5, with a large scale of emotions I had to range. The seventh form is the 'conclusion' form where I try to find correlations between the warm and the cold data; my blood pressure is high, my hair is greasy, I have doubts about my studio practice and I feel stressed. Here I also combined my personal spur of information with texts I've read during that specific period.

*ongoing

Work No. 11 | YEAR: 2016 - Ongoing

TITLE: Self-Examination (No. 23)

Reacting to others





DISCRIPTION:

I fabricated a machine that reacts live to my emotional arousal level by measuring the amount of sweat secretion from my sweat glands. With this machine I do drawing sessions of numerous activities, mundane ones, while reading a book, having sex and in this case during a performance of the exhibition opening. During this performance I invited people to sit in front of me for a minute, while I was attached to a GSR sensor. The data of my sweat levels were generated to a moving pencil, moving up when sweating more, moving down when sweating less. The visitor could see my inner reaction being drawn real-time.

I still use this machine once in a while for interviews or personal activities.

*PHOTO'S: Klaas Koetje, Sign, 2016





| INFO | |
|----------------|------------------------------|
| NAME: | Marit Westerhuis |
| DATE OF BIRTH: | 18-11-1992, Winschoten |
| E-MAIL: | Marit_westerhuis@hotmail.com |
| +31 | 6 14 05 80 60 |

| PROFILE |
|--|
| <p>Marit Westerhuis is inspired by technological developments in relation to the human body and nature in a decaying environment. For many years, on the subject of the, 'quantified self', she subjected herself to a radical regime of (self) examinations with the aid of self-built sensors with which she meticulously mapped her own physical and mental data. Technology and the speed of technological progress continue to fascinate her. Increasingly, Westerhuis also focuses on (pre)historic technology and early Bronze Age ritual structures, which she interweaves with subjects such as alchemy, polytheism and the supernatural, which appear to be at odds with the modern ideology of progress and technoism. She primarily focusses on world mythology and its connection to nature and/or ecocriticism. In her recent work, Westerhuis envisions a world in which humans are no longer the dominant life form (or indeed have self-exterminated) and new ones have evolved to take their place. She has been investigating the qualities of various types of fluid, from water to blood.</p> |

| EXHIBITIONS | |
|-------------|---|
| 2023 | Four legs good two legs bad, Nieuw Dakota , Amsterdam (NL) |
| 2022 | MEGALITH (SOLO), Groninger Museum , (NL) YGAIll (talent development program of NP3 and the Groninger Museum) |
| | 1st Edition, Ostfriesland Biennale , Ost Friesland (Germany/NL) |
| | Nairs open studios, Fundaziun Nairs , Scuol (Switzerland) |
| | I feel the bleached bones of lifeless stars drifting above, BeeldeninLeiden , Leiden (NL) |
| | Prospects 2022, Art Rotterdam , Rotterdam (NL) |
| | Obsession, voor getallen en schema's, Museum van de Geest , Amsterdam (NL) (UPCOMING) |
| 2021 | Nairs open studios, Fundaziun Nairs , Scuol (Switzerland) |
| 2019 | Rijksakademie open studios 2019, Rijksakademie van Beeldende Kunsten , Amsterdam (NL) |
| | Futures of love, Season #2, MAGASINS GÉNÉRAUX , Paris (France) |
| | RijksakademieOPEN 2018, Rijksakademie van Beeldende Kunsten , Amsterdam (NL) |
| | Water en waterstof, European Capital of Culture 2019 (invited by, and with support of NP3), Leeuwarden (NL) |
| | Counted by numbers, George Verberg stipendium presentation , Groningen (NL) |
| 2017 | Dwell, Act, Transform, Kenniscentrum kunst & samenleving, Hanze University , Groningen (NL) |
| 2016 | Gogbot festival 2016, GOGBOT , Enschede (NL) |
| | Self-Examination (No.1-23) (SOLO), NP3 I Bur0 Gr0ningen (now NP3 I Re:search:Gallery) (NL) |
| | Out Of My Hands, Drawing Front, Sign , Groningen (NL) |
| 2015 | Orbitfest, NP3 I Mobi , Groningen (NL) |
| | Artist as hyperactive citizens, Libia Castro and Olafur Olafsson , Groningen (NL) |
| | Lich campus, HAW , Hamburg (Germany) |
| 2014 | Research and Art practicum, NP3 I MOBi , Groningen (NL) |

| WORK EXPERIENCE | |
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| PRESENTATIONS | FRANK MOHR INSTITUTE MA (GRO) (JANUARY 2023) |
| | Visiting artist, reflective talks with second year master students about their presentations at Research gallery (Groningen). |
| JURY MEMBER: | STICHTING STOKROOS (SEPTEMBER 2022 - PRESENT) |
| | Selecting artists for the Fundaziun Nairs residency in Switzerland together with 5 other jurymembers on the board. |
| EXTERNAL EXPERT: | FRANK MOHR INSTITUTE MA (GRO) (SEPTEMBER 2020) |
| | Frank Mohr Institute is a international MA in Fine Art and Design, with four study programmes to choose from: Painting, MADtech, iRAP and MaDAM. I was part of a final exam jury. |
| GUEST TEACHER: | IMC WEEKENDSCHOOL, RIJNSAKADEMIE (NOVEMBER 2019) |
| | IMC Weekend School provides additional education on Sundays to children, aged 10 to 15, from socio-economically disadvantaged neighbourhoods. Small classes came to visit my studio at Rijnsakademie and I would show them around and tell them about my work. |
| JURY MEMBER: | ACADEMIE MINERVA (GRONINGEN) - KLAAS DIJKSTRA PRICE(JULY 2018) |
| | Jury member for the Klaas Dijkstra art price that is granted once a year to one new fine-art graduate of the Art Academy Minerva in Groningen. |
| GUEST TEACHER: | HANZE UNIVERSITY OF APPLIED SCIENCES (MARCH 2017 - APRIL 2017) |
| | Guest teacher for the Honours programm of the Hanze University where the students Obtain 90 extra credits on top of the regular 180 by taking extra-curricular electives out of curiosity. I was invited by NP3 Bur0 Groningen as a data artist to work with 20 (no art background) students on a creative thinking program (innovation in the creative industry). |
| GUEST TEACHER : | ACADEMIE MINERVA - PROJECT WEEK (NOVEMBER 2017) |
| | I taught my own course titled 'data - a new media'. For third year fine art students, it was an introduction about how we can use data as a new type of material, with many different examples of data that artist can use and examples of artistic outcomes after usage of different types of data. At the end of the week there was an exhibition with works made with data as an artistic material. |
| FLOOR MANAGER: | CHRIS RUSSELL PRINTING COMPANY (NOVEMBER 2017- JUNE 2018) |
| | I was the floormanager of the SIGN department. We made posters and window designs for museums, for example for Groninger Museum. |
| GUEST SPEAKER: | RIJNSUNIVERSITEIT GRONINGEN - SUMMER SCHOOL (JUNE 2016) |
| | Giving a lecture to Art History student about my role as an artist in installing art in shows and about experiences with curators etcetera. For a course called: 'The knowledge of the curator.' |
| VOLUNTEER | NP3 (DECEMBER 2016 - DECEMBER 2017) |
| | NP3 is a plateau that differs drastically in profile, content and innovation. From the surface to a deeper field in search of more elementary, dynamic and multidimensional urgencies. Presented in three non-linear layers on three different locations in the city center of Groningen. Two days a week I would help out with whatever was needed, from cleaning the toilets to assisting artist building up shows to designing posters and window vinyl designs. |
| RESEARCH/PRODUCTION | VILLA DOOMIJN DAMSTERSTEDE (SEPTEMBER 2013 - JUNY 2014) |
| | I did a research on the importance of visual perception for young children. I developed an interactive museum, the interactive museum was handed out to different elementary schools and day-care institutions. |
| TEACHER (internship) | ALFA COLLEGE- GAME ARCHITECTURE AND DESGIN (SEPT 2013 - JUNY 2014) |
| | I was teaching concept drawing and art history at the game deisgn department of the Alfa College (community college). Year 1 an 2, age 16 to 22. |

| RESIDENCY | |
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| 2023: | BORDERLAND RESIDENCIES (Mondriaan Fonds), Museum Odapark, Venray, The Netherlands |
| 2022: | FUNDAZIUN NAIRS (MAY-JUNE), Scuol, Switzerland |
| 2021: | POMPGEMAAL (Mondriaan Fonds) (JULY-AUGUST), Den Helder, The Netherlands |
| | FUNDAZIUN NAIRS (MARCH-APRIL-MAY-JUNE), Scuol, Switzerland |
| 2018-2019: | RIJSAKADEMIE VAN BEELDENDE KUNSTEN , (2 YEARS) Amsterdam, The Netherlands |

| EDUCATION | |
|------------|---|
| 2014-2016: | MADTECH (MA - CUM LAUDE) , Frank Mohr Institute, Groningen (NL) |
| 2010-2014: | ART & DESIN EDUCATION (BA) , Academy Minerva, Groningen (NL) |

| RELEVANT: | |
|----------------------|---|
| PUBLICATIONS: | |
| 2022: | <ul style="list-style-type: none"> Met lekke olievaten verbeeldt Marit Westerhuis een wereld ná de ramp, de Volkskrant Marit Westerhuis - MEGALITH, Tubelight Een rubberen handschoen en een jerrycan, de Groene Amsterdammer Disrupting the fairytale of technological progress, Metropolis M Actie tegen sponsors Groninger Museum, Metropolis M De wereld na het menselijke tijdperk, Dagblad van het Noorden Protestactie van kunstenaar is moedig, Dagblad van het Noorden De hand die voedt, Dagblad van het Noorden Kunstenaar 'Schof eert Groninger Museum, Dagblad van het Noorden Plan voor desolaat landschap, Dagblad van het Noorden |
| 2021: | <ul style="list-style-type: none"> Groningen special Stampa #17, Stefano Keizers en Sacha Bronwasser, Talkshow Stampa |
| 2018: | <ul style="list-style-type: none"> Zomaar radio podcast #160 RijksakademieOPEN, een selectie, Mister Motley RijksakademieOPEN 2018, Metropolis M RijksakademieOPEN 2018, met Andrea van der Pol, Opiumradio NPO4 |
| 2016: | <ul style="list-style-type: none"> Van theater tot theeritueel, Dagblad van het Noorden Graduation Frank Mohr, Mister Motley A Moment, a Person, a Thought Frank Mohr Graduation Shows 2016, Metropolis M |
| 2014: | <ul style="list-style-type: none"> Eindexamen 2014 Academie Minerva en Frank Mohr instituut, trendbeheer Academie Minerva graduation shows 2014, Metropolis M Ontkenning van talent (Een goed begin), Dagblad van het Noorden |
| STIPENDS: | |
| 2022: | <ul style="list-style-type: none"> Mondriaan Fonds, Kunst Opdracht Stichting Stokroos Stichting Niemeijer fonds |
| 2020: | <ul style="list-style-type: none"> Mondriaan Fonds, jong talentwerkbijdrage Paul Deiters stipendium, Stichting Stokroos |
| 2019: | <ul style="list-style-type: none"> Stichting Virtutis Opus |
| 2018: | <ul style="list-style-type: none"> Prins bernhard cultuurfonds |
| 2017: | <ul style="list-style-type: none"> George Verberg Stipend, to do a research in Biohacking in Stockholm |
| PRIZES: | |
| | <ul style="list-style-type: none"> Frans de Wit prijs |
| | <ul style="list-style-type: none"> Gerrit van Houten prijs |
| | <ul style="list-style-type: none"> YGA III, YGA is a talent development program of NP3 and the Groninger Museum. |
| COLLECTIONS: | <ul style="list-style-type: none"> Groninger Museum |