



I got u!

No just kidding. Your computer is not infected and your files are not encrypted. It was just a stupid joke of me to get you to read this catalogue! So welcome. In this catalogue you will find things about me, my work, my inspiration sources and a lot more. Sit back, relax and enjoy taking a look in my life (and head).

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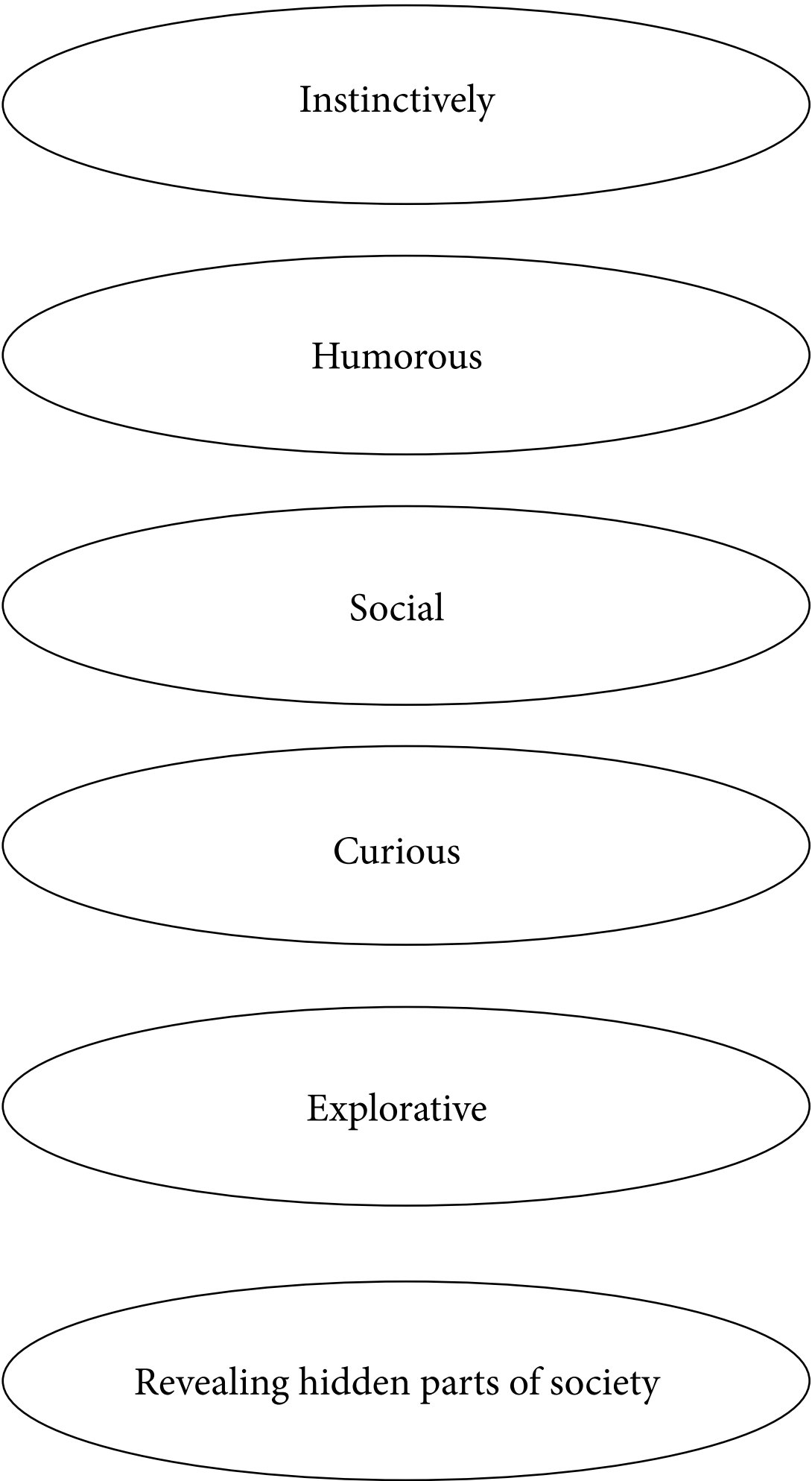
CAN YOU HEAR ME, TROUGH THE DARK NIGHT. Sings jos from the willemskantine after he got kicked out of het leger des heils in Delfshaven. He is, once again, out on the streets, feeling miserable and alone. I still feel with him while watching this episode for the 20st time. Fortunately I am not on the streets. I am a student, second year on willem de kooning. I do fine arts. Although I am not homeless, I get a lot of inspiration from this part of society. Lately I have been diving in to subcultures more and more and found out that this is turning into one of my main inspiration sources.

Researching these subjects or only even thinking about it makes my hands feel itchy. Beside subcultures I tackle a lot of other subjects. I like to make work about subjects that are not seen daily, subjects that are there but do not get that much attention from society. I also find it important that people feel at ease and that they have a smile on their face after seeing one of my works.



Fleur Flipse (2000) reading the book “Cowboy” written by cowboy Jos from the Willemskantine, one of her main inspiration sources these days.

By constantly trying to explore new ways of working and opening up to other things than my own safe space, I can come up with a few words that, according to me, are fitting the way I work and the eventual works I create.



Fries with chicken nuggets and appelmoes.

Field of practice; What kind of art am I making?

It is saturday night and while eating the meal above, I think about me as a artist. Questions like: who am I? What do I want to achieve with my work? Is my art fitting in an existing genre? I first of all think that almost everything what you come up with is already done by someone else. So this directly gives an answer to one of my questions, yes my art is fitting in an existing genre. I have not figured out yet what this exact field is my work is fitting in but it definitely has something to do with being curious, exploritive and instinctive. My works are according to myself, and others narrative, illustrative, personal but also often not personal. I do not like to compare my self with others, that makes me insecure. But I, at the moment, do get a lot of inspiration of Roy Dames, he is a film maker and usually makes films about groups of people doing their things, and follows them with a camera for a while. This is also a way I would like to work in the future, and I even already have some ideas for that.

Interview on the 21st of March in Museum park, Rotterdam by Davy de Smit (good friend and admirable person).

D: I have Fleur here next to me and today I am going to interview her about her work. Well Fleur, where are we? And what the hell are we doing here?

F: In het Museum park. We went here because I think this is a really pretty and calming place. And I live around the corner, so I sometimes sit here reading book or so.

D: So, you are an artist, or artist-to-be better to say, you're in art school right?

F: Yes, that's correct. I'm in my second year of fine arts now and it runs smoothly.

D: Alright, tell me something about your work.

F: Well, back in the days I used to make a lot of paintings with a lot of colors and naked figures. But at a certain point I stopped doing that because it began to be boring. Nowadays I am working a lot with film, I like to try a different medium once in a while. I get a lot of inspiration of the contemporary life and people doing clumsy stuff. I am, for example, obsessed with cafeterias and friettenten. They are mostly furnished super old-fashioned and ugly but I can see the good things in that. Beside making films I'm also busy with tufting, this is a technique I found in covid times.

D: How the hell did cafeterias and places like that end up being one of your inspiration sources? How did that come about?

F: I originally come from a little village called Halsteren. It's in Brabant. We have this local friettent, it's called 'Het Vogelenzang' which used to be an old train station. I remember back in the days when my mom had to work the 'koop avond' on friday night my sister, dad and me would go there for dinner haha. I just really like it if people are a bit different than other people, and that they do not care about what others think of that. I can also see humor in it.

D: So you also try to show diversity?

F: What do you mean by that? Like different groups of society?

D: Yes, and different cultures.

F: Yes, and mostly just people that are not the 'doorsnee Nederlander'.

D: And you told me that you started with naked figures as illustrations, and that you now hopped onto film. How did that happen? Why did you stop making these illustrations?

F: I think because I started doing fine arts. Before WDKA I did Grafisch Lyceum and there I thought that I found my style already. But I think by starting a fine arts degree, some other doors will be opened in your head. They also teach you how to think differently about stuff and support you to experiment. And because of these certain assignments they gave me, a new sort of style developed. I didn't fully drop my old style, I notice when I, for example make a painting, I use some old elements I used to draw or paint. But it just got a huge update.

D: And where are the films about you have made?

F: Last year I did a video about Betsie Branca, this was kind of a self-portrait. I didn't have a concrete idea when I started creating the video, this did arise later. The next film I made was about the choir of my grandparents, my grandma is literally always talking about it and I thought okay I really have to go and check it out some day, I did and I ended up making a film about it. My last film and also the longest is the one about Tupperware.

D: So you experiment with putting your self in a certain position but also putting other people in a position?

F: Yes, basically.

D Alright, interesting. And did corona have any influence on your work? Did it motivate you, or not?

F: In the first place it demotivated me of course, because the fact that we didn't have a real work space in school was really shitty. But after a while I started to get used to it, and beside that, I was working with film and you can do that from home, behind your laptop, except for when you have to film stuff of course. But I also did other things in my room, experimenting with foam and cement, painting and all that. I am lucky I have a big room where I have enough space to do all that.

D: So you didn't make a work that was about Covid?

F: No, I intentionally did not do that. I am not feeling that at all. I even abhor works about Covid.

D: Can we get a glimpse of the future? Where do you see yourself in 2 years for example?

F: I see my self definitely not in NL anymore, I think within now and 5 years I will live in another city, outside of NL. Next year I will do an exchange (if it all goes well) and I think that will be really good for me. I am living in a very safe and very nice Rotterdam bubble right now, but it's also good to come out of that I think.

F: I think after graduating, when I have some money, I will go somewhere. And maybe connect with a collective, community or art institution there. Or search for a job there, art related. But there is also a chance that you see me behind a bar somewhere tapping beers.

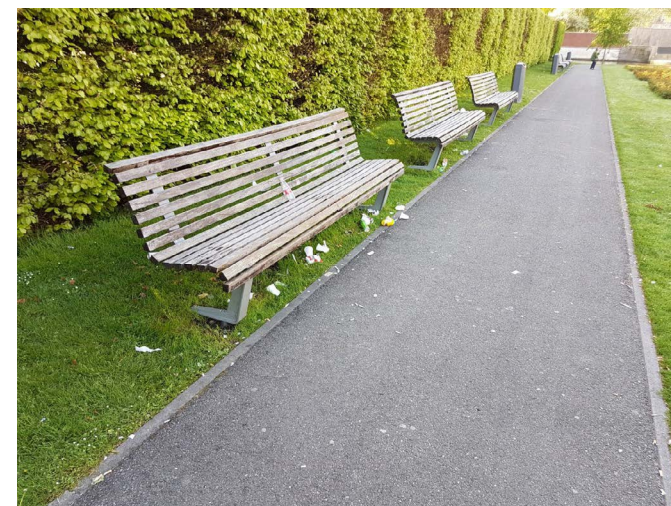
D: Alright..

F: I am not worried about the future.

D: And I assume that you will continue experimenting? Do you see yourself as a filmmaker or can it still go in any direction?

F: No, I think it can still go any direction. I like a lot of things, and I want to try much more materials. So I don't see myself as a filmmaker yet, I do see myself as an artist. I dare to say that now, I didn't dare that before. You guys are gonna see a lot more of me in the future.

D: Sounds nice, looking forward to that.



The bench in museum park we sat on during the interview March 21, 2021



Cafeteria het Vogelenzang, Halsteren.



Vervoer vaccins amateuristisch: uitbesteed aan krokettenbakker

VIDEO/UPDATE Een aantal coronavaccins is op amateuristische wijze vervoerd onder meer door de plaatselijke krokettenleverancier. Sommige andere vaccins zijn zodanig door elkaar geschud dat ze moesten worden vernietigd. De inspectie wil nu strengere transporteisen.

Marcia Nieuwenhuis en Frank Timmers 9 feb. 2021 Laatste update: 10-02-21, 19:32



De coronavaccins zijn in Nederland niet altijd even professioneel vervoerd, blijkt uit onderzoek van deze site naar verschillende video's waarop het vervoer is vastgelegd. Op beelden is bijvoorbeeld te zien hoe een plaatselijke krokettenleverancier een zorginstelling helpt bij het vervoer van het Pfizer/BioNTech-vaccin waarbij het uiterst belangrijk is dat het goed gekoeld blijft.

I came across this article a few weeks ago. I think it is ridiculous that 'kroket bakkers' are seen as amateurs. I take these kind of things with me in my storage box in my head, to (may-be) develop work out of it later.



▲ Vanaf 1 maart stopt Tupperware Nederland met hun verkoopactiviteiten. © Shutterstock / Ahmad Nazrol Bin Mohammed

Tupperware Nederland stopt per direct met verkoop legendarische producten

Tupperware stopt vanaf 1 maart met de verkoop in Nederland. Het befaamde bedrijf in keukengerei en plasticartikelen zal ook stoppen met de Tupperwareparty's.

Merel de Koning 26-02-21, 16:54 Laatste update: 01-03-21, 10:37



Tupperware verkoopt al sinds de jaren 60 in Europa. Ook in Nederland is het iconische bedrijf al decennialang actief, maar daar komt per 1 maart een einde aan. Tupperware Nederland meldt op Facebook dat na veel overleg en onderzoek de beslissing is genomen om de directe verkoopactiviteiten stop te zetten.

A few weeks after uploading my Tupperware film, this article appeared on AD. I felt guilty and sad for the people I recently met working at Tupperware.

Burning a man..

During quarantine recent weeks, I decided I wanted to go to burning man. I googled a lot about the festival and watched performances from the past years. I came across this article about 'surviving at Burning Man'. I think it will take a while before I have the money collected to go there, but I will not give up. You will definitely see me there one day.

Mini reisgids voor het Burning Man Festival

Tekst door Joyce Bertram & fotografie door [Scott London](#)

Iedereen heeft er wel eens over gehoord, dat mythische evenement in de woestijn van de Amerikaanse staat Nevada. Wilde feesten, oogstrelende kunst, mutant vehicles, bizarre belevenissen, een scala aan activiteiten en krankzinnige outfits maken Burning Man tot een onvergetelijke ervaring. De ideale uitdaging voor iedereen die de gangbare festivals beu is.

Handig om te weten

Vergeet alles wat je weet over festivals. Burning Man is een evenement dat is gebaseerd op tien principes, zoals 'radical self-expression', 'radical inclusion', 'communal effort' en 'leave no trace'. Zeven dagen lang is iedereen in deze tijdelijke stad op zichzelf aangewezen en is het helemaal aan jou hoe jij de wereld beleeft. Er is bijvoorbeeld geen programmering. Bij aankomst krijg je wel een gids waarin veel activiteiten en feesten staan vermeld, maar er gebeurt nog veel meer wat niet vermeld staat. Blokkenschema's bestaan niet en het principe 'immediacy' moedigt je aan om vooral te doen en niet te veel te denken. De grootste publiekstrekkers zijn het verbranden van 'the man', diverse kunstprojecten en de tempel. Bijzondere momenten die je niet wil missen. Je kan zelfstandig gaan, of je aansluiten bij een kamp. Dat geeft je de kans om voorzieningen zoals een keuken of douche te delen en nieuwe vrienden te maken.

Notes, photos, messages, things that inspired me or kept me busy the past weeks. Fun things, but also shitty things.



lekker veel friet
mayo 2
satesaus 2
kaassoufle 3
kaasrolletjes



AA cda.nl

**STANDPUNTEN
WILHELMUS**

Het Wilhelmus is het oudste volkslied ter wereld. Voor heel veel Nederlanders heeft dit lied grote betekenis. Een volkslied verbindt, het markeert belangrijke momenten waarop we samen vieren, samen gedenken of samen rouwen.

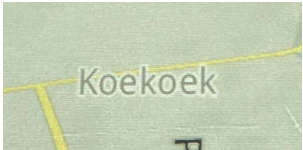
We mogen trots zijn op ons volkslied. Maar tradities vergen onderhoud. Als kinderen het Wilhelmus niet meer leren op school, verliest het volkslied aan betekenis. Dat zou ontzettend zonde zijn. Daarom wil het CDA dat kinderen op school het Wilhelmus leren.

WORD LID



mezelf googelen
wikipedia pagina over mezelf
dat bus chauffeurs naar elkaar zwaaien

kingston town:
heel vaak achter elkaar luisteren en kijken wanneer ik er gek van word en wanneer ik de text uit m'n hoofd weet



Mis nooit een bericht!

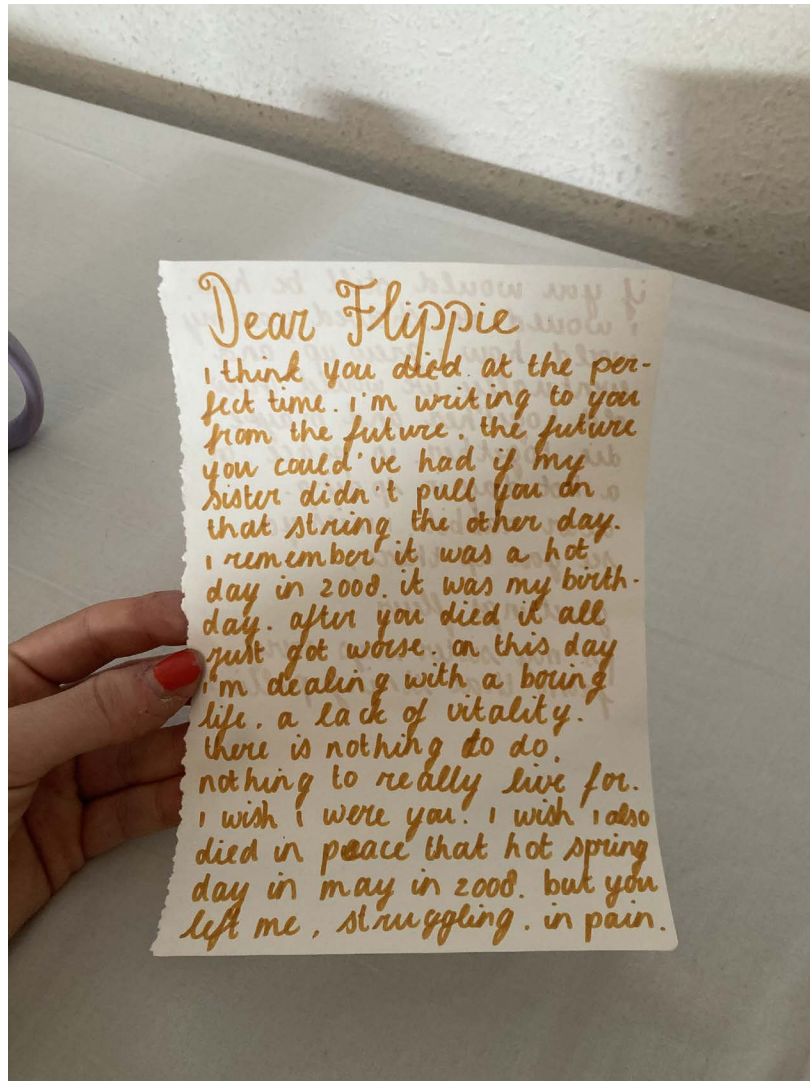
cowboyjos
Cowboy Jos

Volgen

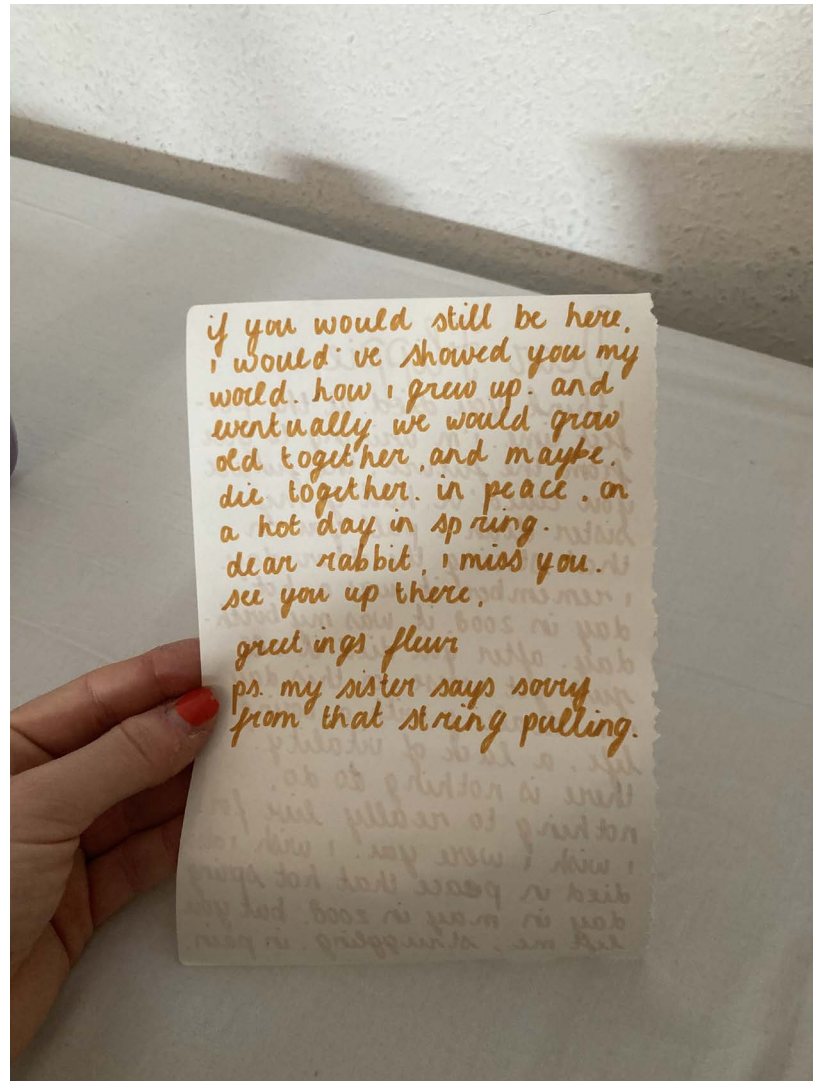
Hee fleur. Vond t ook gezellig, maar als ik heel eerlijk ben voelde ik niet echt een klik, dus ik denk niet dat ik nog een keertje af wil spreken

08:40

Works



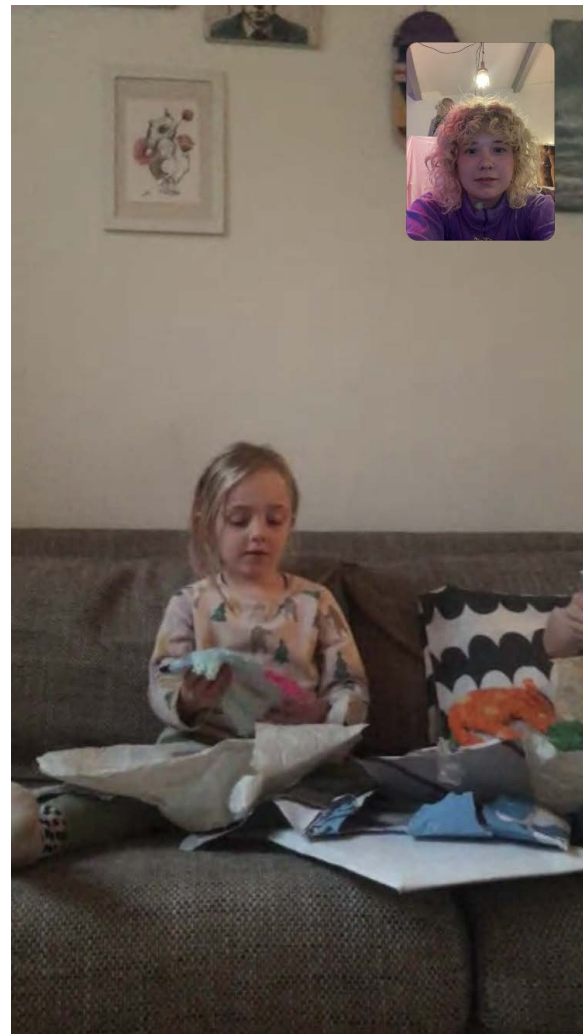
I wrote a letter from the future to my dead bunny.



Two 'friends' I made for my nieces in Barcelona. I sent the friends to them trough mail. They came with a little book which was a sort of passport. I tufted both 'friends'.

A lil

message..



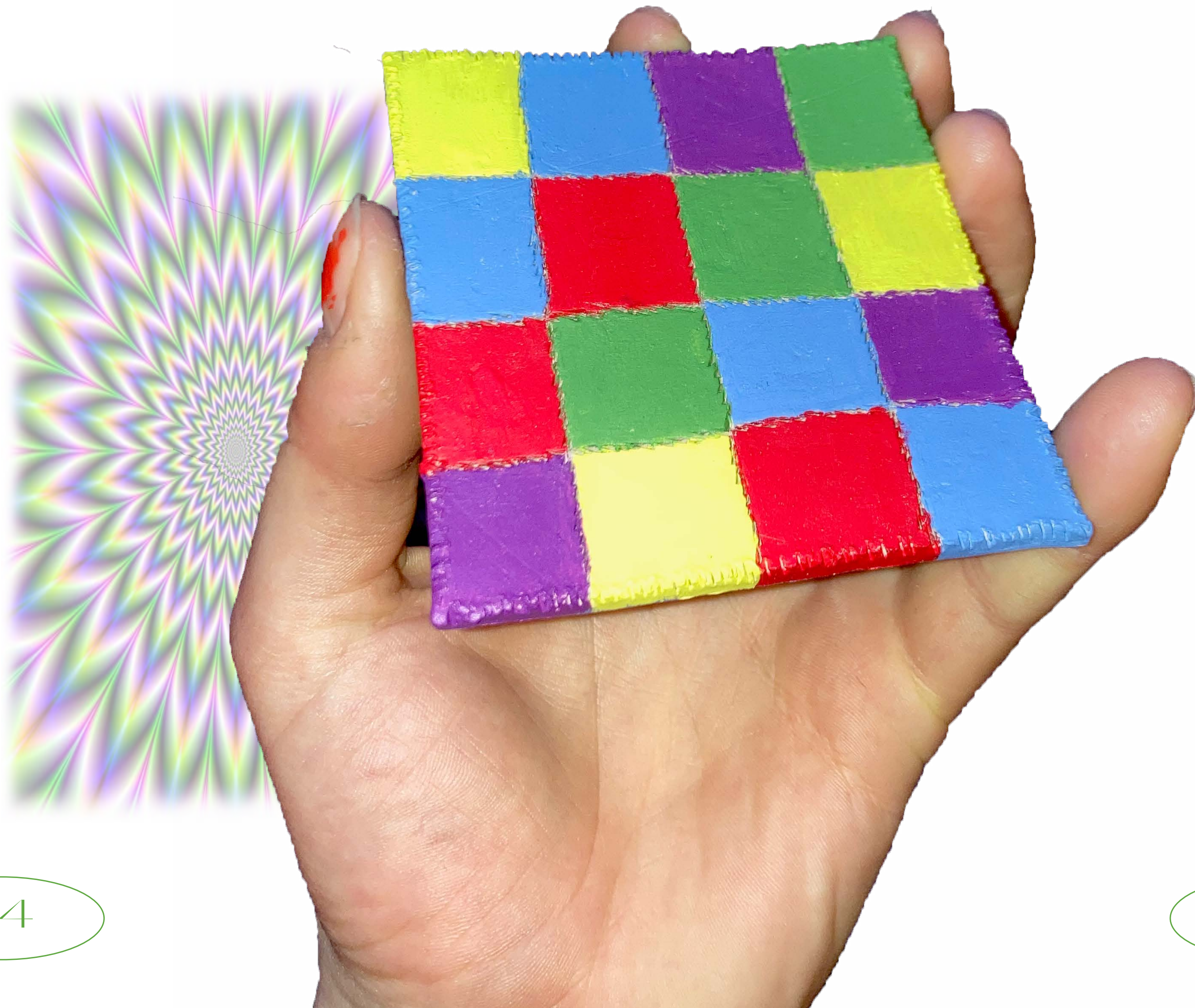


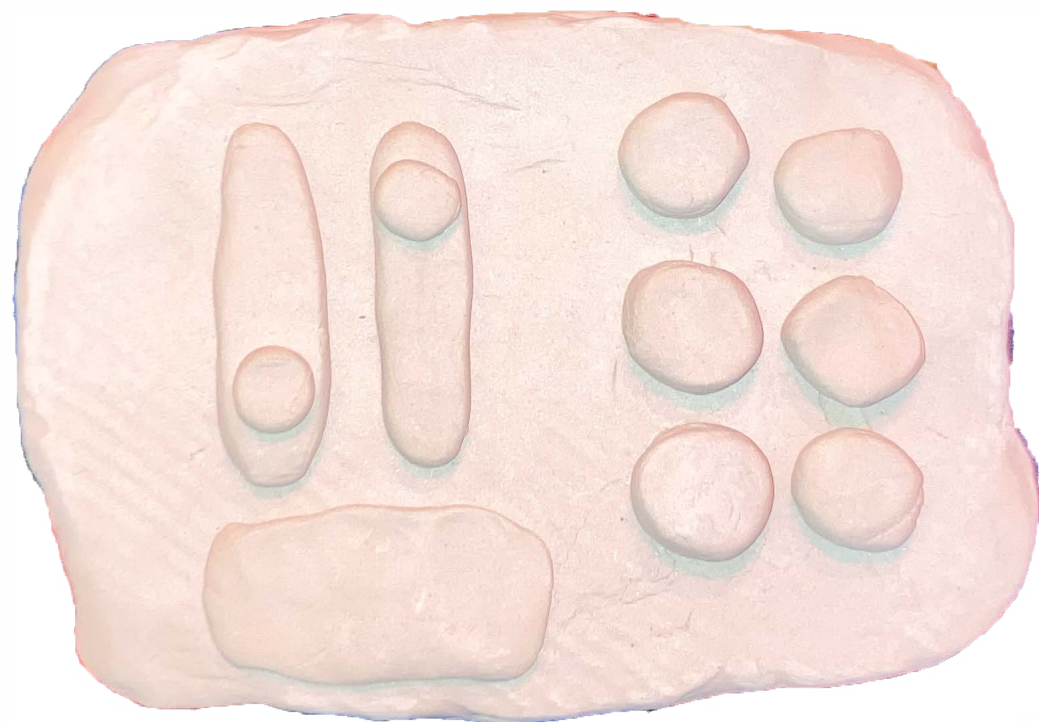
A painting I started last weeks. I'm working on this on and off, because I'm also working on another one which is the masterpiece. Also, first time using good acryl paint. Got inspiration for this painting from memories of the campside last summer.

Tattooing is also becoming my 'work' these days. This one I did on my old neighbour.



i've got the commission to make a lsd paper out of clay from someone who approached me via instagram. This is a real fun and accessible way to receive commissions. I am still working on this piece.





*I've been
claying around..*

Starting a new project that has to do with becoming a dj soon, and I was experimenting with clay a bit for that, might use.



It may not yet seem like it, but this is going to be the masterpiece. I got a commission from my boss to make a big painting with the theme 'broodjes fabriek' because we are going to move to a new place and he thought my work would really fit in.

What practice *fits me..?*

Since I am doing fine arts, I would say my art fits the autonomous practice best. But past weeks and months even I found out that I also like to work on things that are not totally fitting into the autonomous practice, which, in the first place, I thought was not okay. But ofcourse this is okay. I learned that I sometimes have to let go the whole idea of fitting into fine arts, because if I want to make work that falls outside of that, I should not stop myself.

Since I'm also doing commissions these days (tattoos, paintings, clay things) it suddenly feels I am also fitting in the commercial practice. For the electives in January I also choose an elective that wasn't really fine art ish. The project was about designing a concept for the kid art program on ITGWO, and I absolutely enjoyed it. So after finishing that elective I was doubting almost everything I did. Questions such as 'is this fine art enough for fine art', 'do I still want to do this' and 'do I want to switch to the fine art teaching department' flew through my mind. But after doubting and overthinking, I realised that I do not necessarily need to fit in somewhere.

So if I have to give an answer on the question: What practice fits my work? I would say that I don't want to fit in ONE practice, I want to keep all the options open. But since I have to choose I would still say autonomous. I make a lot of different works that cannot be placed in a box.

For Jos.

