

I ATE THE LAST PIECE OF CHEESE, WRAPPED IN A PIECE OF WAX

Installation

Het Hem, Zaandam

(2020)



HEY, I DIDN'T EVEN START WITH THE

picture by Tommy Smits

I ATE THE LAST PIECE OF CHEESE, WRAPPED IN A PIECE OF WAX

Synopsis film *Het Hem, Zaandam* (2020)

In this *polyphony* of sensibilities, ambiguous objects and shaky video *snippets*, Heleen Mineur seeks to convey our *fragmented* epoch, by *rhythmically* narrating contemplations of the 'Now' as if they are relics from the past. Semantically *piercing*, yet sonically *soothing*, this video-loop acts as a possible (parallel) time capsule – or, yet another communal smelly hallucination, lined with extinction and birth - inviting the spectator to fill in the blanks, chronology and duration.

An 8 minute video loop with 3 beginnings, asking the spectator to decide where to story end or begins. The black screens are a reflection of the holes in time during Covid-19, when this film was made.

Footage, narration and montage: Heleen Mineur
Ambient soundtrack & audio in collaboration with artist Tijmen Lohmeijer, Utrecht

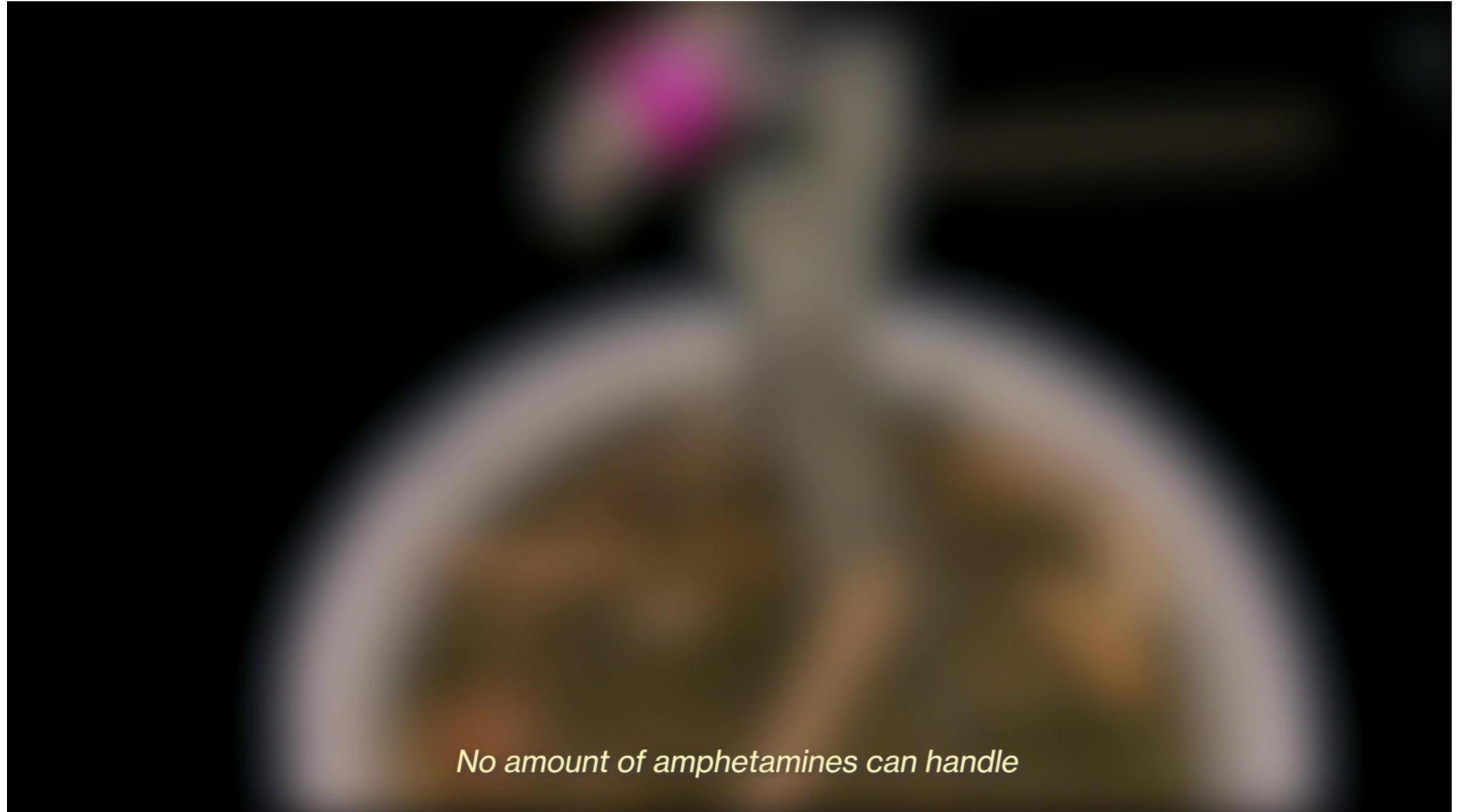


SHOWN AT

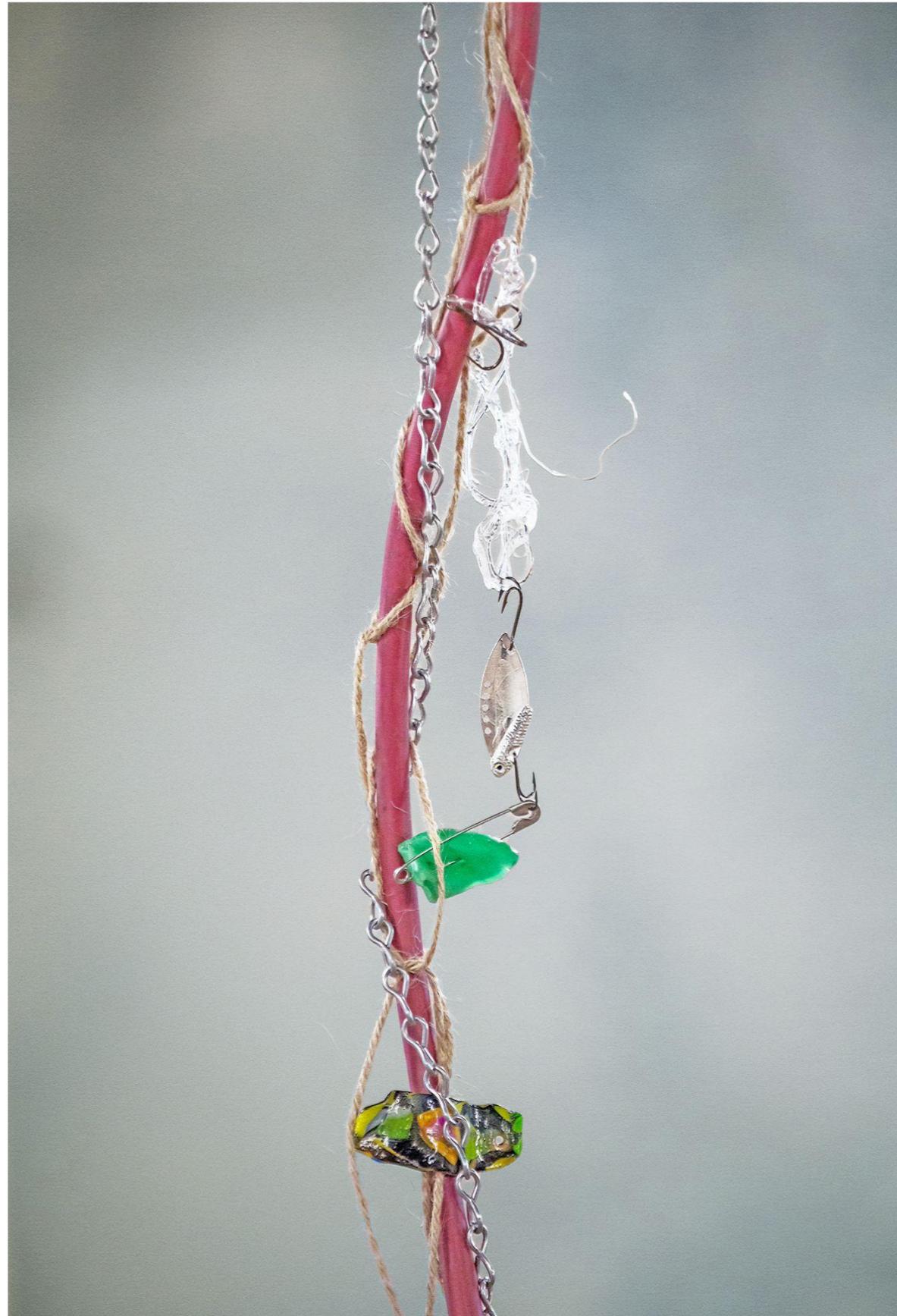
I Swear, Time Passed
Graduation Show Sandberg Institute
Het Hem, November 2020

film still ***IATLPOCWIPOW***,
1920x1080 8' loop

YOU WERE MISSING OUT
ON THE HOURS
YOU COULD SPEND IN BED WITH
VARIOUS LOVERS

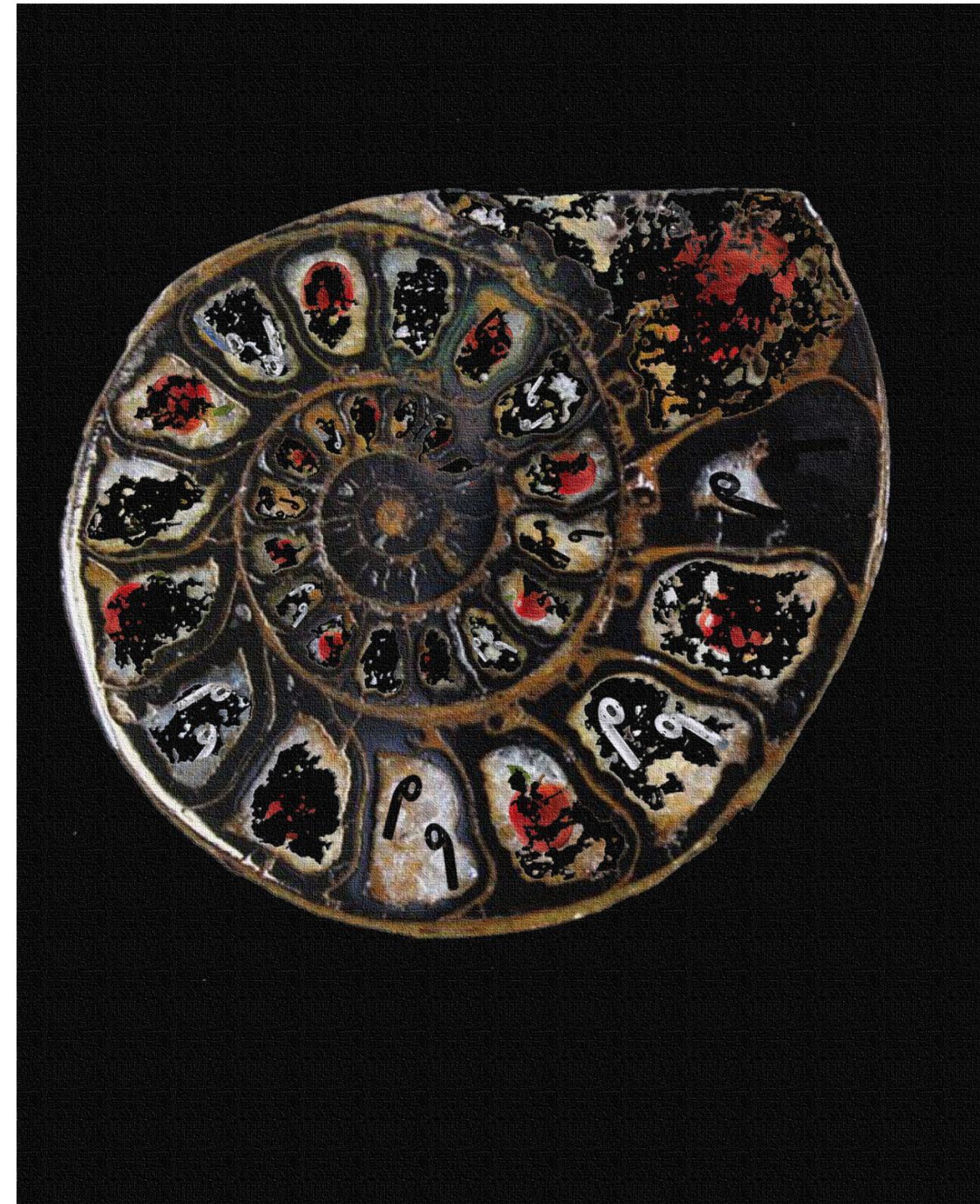


No amount of amphetamines can handle



*(left) **Cable** with objects, fish hook, green babybel wax, safety pin, polymer bandaid, raw string, chain*

*(right) **STARFISH RELIC**, rubber, tile, candlewax, altered wood, aluminium, polymer bandaids, tokens, candle*



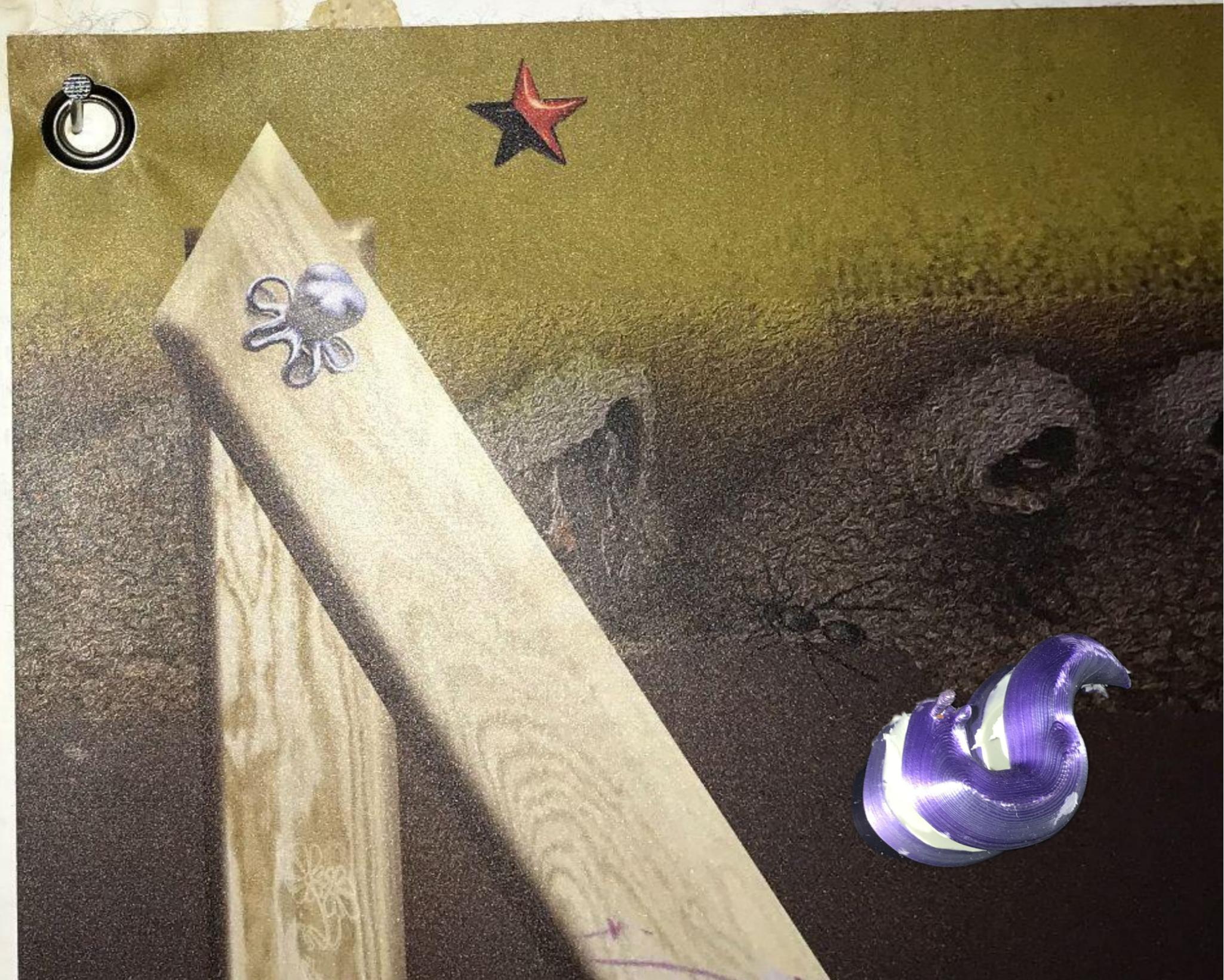
(left) **CAT, PILLS, SHRIMP**, digital painting printed on paper, framed in aluminum
(right) **AIRPOD FOSSIL**, digital painting for film



TEXTUAL MAP OF IMPORTANT ELEMENTS IN THE INSTALLATION

- 1 A Flat screen, hanging from ceiling, the back is constructed with a lot of (functional/non functional) connected tie wraps. Playing is 8 minute looped film.
- 2 A red thick cable with crochet hemp string and holding various objects, leading to other (functional) cables and to:
- 3 A Blue Metallic apple
- 4 A Robot Centipede ([Collaboration with sculptor Roger Bleeker, Utrecht](#))
- 5 Two digital paintings on paper; a collage of digital structures, analogue objects and illustrations portraying characters of a possible future. Above one hangs a keychain with a babybel painting, relating to the title of the work.
- 6 Three text pieces on the side of the beams; 'HEY I DIDN'T EVEN START WITH THE THING' and another: 'THE CHEETO WAS BEING PEGGED BY HIS WIFE'. Here on the image is the 3rd sentence: JUST A STARFISH SOGGING IN THE MUD, SOG AWAY MY LUV'
- 7 Wooden pallet seat with a carved out pattern ([Collaboration with artist Babs Bleeker](#))
- 8 Big organically shaped white pillows with coloured seams, knotted onto the wooden box and one is somewhere on the dusty floor ([Collaboration with textile artist Chloé Pérès-Labourdette, Utrecht](#))
- 9 A hidden babybel in the wooden pallet seat
- 10 Sanitary ceramic pot with polymer handles, chained to Covid-19 sanitizing wipes inside a white puffy pillow and bow ([Collaboration with textile artist Chloé Pérès-Labourdette](#))
- 11 Metal and wood frames with dremeled illustrations are attached to the paintings and the TV.
- 12 Three headphones scattered on the floor

APPLE VASE BEES (painting) - printed on paper, framed in aluminium, fake fish attached to painting, rubber shrimp, fish hooks, polymer shape, candle wax, spoon, backlight. On pillar a fake fish, noodles





GUIDE TO INSTALLATION

For this installation at *Piep Knars Kraak!* Heleen Mineur explored concealed narratives of the exhibitions' theme; portraying habitants and symbolics that share fundamental examples of squatting. Besides making these beings and symbolics co-exist, she infiltrates home folklore decorative techniques into the digital realm; making the piece a poetic yet kitsch illusion, weirdly settling in a space yet to unveil.

The installation produces a very textured decor; showing 2 images printed on PVC. One is nailed to the wall while the other functions as a door for an upcoming toilet that has yet to be installed.

In and on the wall various 3D printed objects can be found; metallic mussels, anarchist snails and fossil-like starfish.

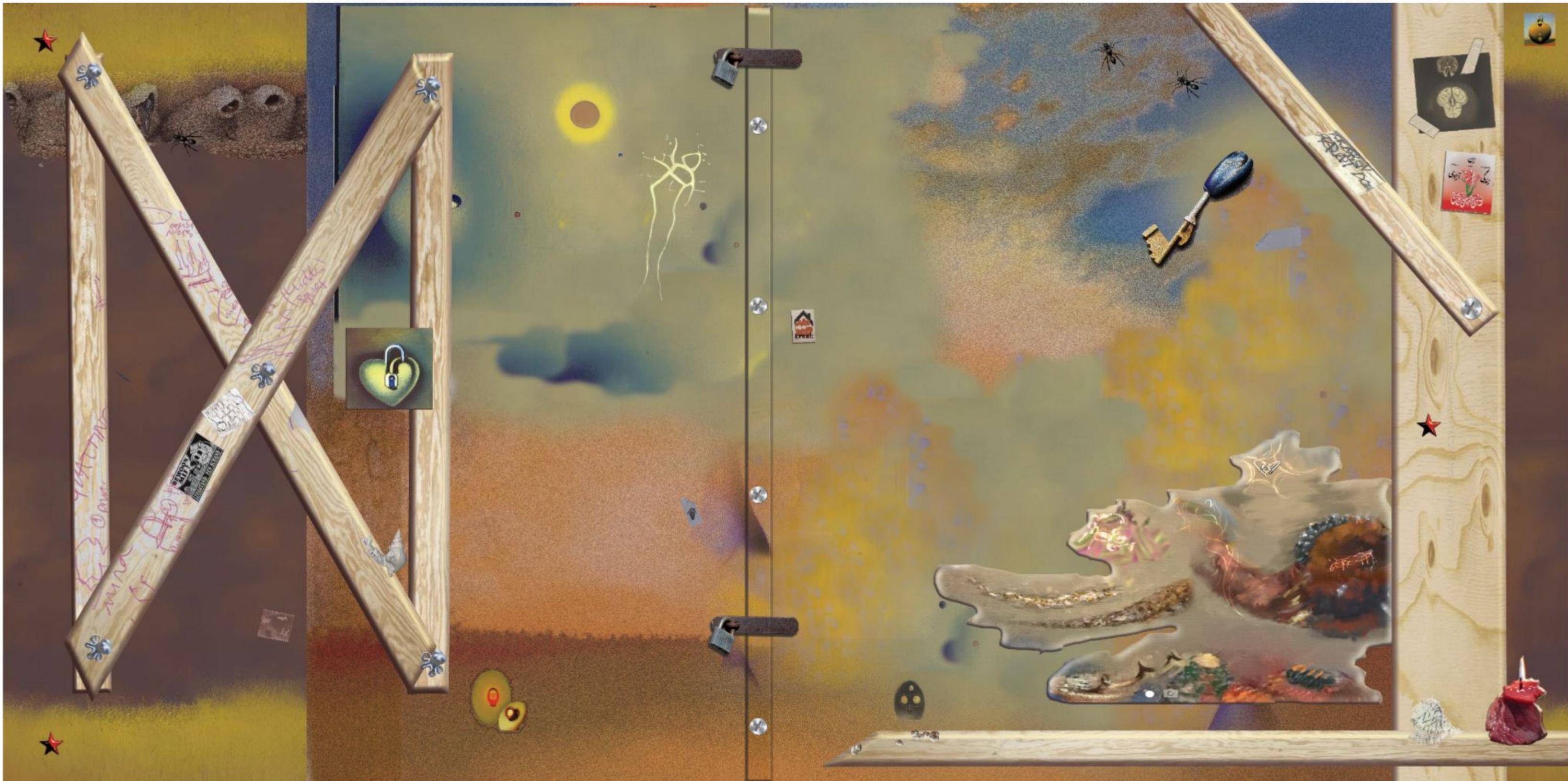
MEDIA

PVC, aluminum, paper, biodegradable filament, lilac metallic filament, polymer, polymax, nails, tiwraps, found anarchist orange sticker, found fake wooden frame.

FUNDING

During the production of the works exhibited at *Piep, Knars, Kraak!* I was supported by Gemeente Utrecht. Objects were made under the mentorship of Kim van Veelen, Utrecht (3D printing) and Luis Maly (metallurgy), Den Haag.

Occupied sink; dirt, 3D printed starfish with blades, anarchist snail, purple shiny mussels. (left) shiny purple slug (above)



Dimensions: 1,40 m x 2,80 m digital work, printed on vinyl with perforated hooks to hang on the wall

Wallpiece on PVC (previous page) resembles a 17th century style painting; portraying objects, abstract creatures and old squad stickers, stuck to what seems like a metal door nailed shut with a piece of wood. For this painting I used AI to collaborate with 17th century painters.

A second PVC work depicts a cabinet door of an inlaid checkered wood design with a signal related to squatting, behind the locks there is a sneak peek of a wonderful view.



Anarchist Snail Resin object, made with UV print from own design

SHOWN AT

The location of *Piep Knars Kraak!* was Het Monument; a beautiful but neglected building in the center of Amsterdam. It was squatted by Mokum Kraakt to bring attention to the huge amount of vacant buildings in the city in times of a housing crisis. The exhibition was an act of protest, and created a space for uncertainty, trust, experiment and conversation.



Decorative aluminium object made in a free pouring style, melting objects and 3d printed designs used in mold, that resemble inhabiting in objects. .



In this (un-) poetic patchwork of old iPhone recordings, I am cherishing the chaotic, bittersweet harmony that daily life is, when trying to grasp it on a gadget.

This ambiguous time capsule was made in Covid-19, and I thank lovers, strangers, family and pets for playing a role in it.



Possible to watch on Vimeo
See cv for places shown

Zero Day Patch

3'

film still

(2019)

Zero Day Patch – Misdirecting Weeping Angel, is a close proximity communication performance-workshop created by Austin Redman, Dario Dezfuli and Heleen Mineur. This video introduces the thematics of the project using a mix of own footage, found footage and animation.

The workshop was presented on 'TAKE A DEEP BREATH', a day curated by Kunstverein (Maxine Kopsa) for Rietveld Studium Generale 2018—2019 - TAKE A WALK ON THE WILD SIDE; Fabulating Alternative Imaginaries in Art and Life - Stedelijk Museum.



Possible to watch on Vimeo
See cv for places shown

Still Life 2k18 is a digital image/painting depicting contemporary symbols of "fundamental" needs, values and taste. Objects and symbols portrait hidden phantoms, fortune and despair in the epoch of the Now.

The video version shows a modern take on digitalising artworks, softly 'scrolling' over the image - referencing to museum videos - but in a 3D atmosphere; creating a moving and spacious take on contemporary still life imagery.



Possible to watch on Vimeo
See cv for places shown

An early diary style video work. A layered edit of found footage and spoken dialogue. Written script is based on our relationship with sweet and salt water, shell, the coral reef.



we sell the pink salt

2K18 fleece blanket (left) Plug and paper octopus on work by Afra Eisma (bottom) Screen with animation 2K18 (middle) Work by Afra Eisma standing on floor (right bottom) Works by Babs Bleeker (right)



SHOWN AT

***The Hoarder**, a group show with
Afra Eisma, Babs Bleeker, Lorena
Solis Bravo, Marnix van Uum*

Moira projectspace, Utrecht

More visual works

relevant to the application





Robot Centipede, character in story

LYCHEE BLUES

Upscale Gallery

(2021)

During a two week residency in Upscale Gallery I played with small tests and objects laying around my studio. They found new roles and meanings in a digital tapestry design and a set of dremeled silver lighters; filling two rooms of the small gallery in Rotterdam.

The tapestry print was transferred on a plaster version of the carpet I made from a clay mold, in collaboration with Babs Bleeker. In side the carpet would be an old smartphone playing an insect walking around in my studio. The shape of the tapestry originates from victorian woven jewelry boxes and mirrors, portraying stories.



18x26 cm **digital image** for miniature sculpture



War in the Kumluca desert, connectpad 1080x1080 px

correlated with cyborgs and simians{7}, the possession of Planet Earth{8}, and even the meat industry{9}.

Are we mimicking *Ants on A Log*? We're pretending to be ants—alive and kicking, communal, really smart, forming great structures—but are actually just *raisins*: already dried up, rusted into habits, and actually all the same; the *non-sexy versions* of grapes. Placed deep, crushed and then turned to paste, peanuts (perhaps the *mush* that is left behind by everything that humans have accomplished) are spread out on celery—a great, nutritious source of life.

The roads and structures we build will soon be poured full of melted Nespresso pods, and will be left—perfectly intact, but without life—lying under contaminated soil and radioactive grass.

[change of narrative]

There is a new aesthetic settling in public space. It is one of a human-made, *commercialised* feeling. It is the feeling of a person sucking on a *plastic straw* and having an epic emotional moment, as they consider the enormous consequences of sucking on that particular *straw*, before slowly taking the *straw* out of the classic

{7} Relating to: Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991).

{8} Branch of feminism that examines the connections between women and nature. Its name was coined by d'Eaubonne in 1974. Ecofeminism uses the basic feminist tenets of equality between genders, a revaluing of non-patriarchal or nonlinear structures, and a view of the world that respects organic processes, holistic connections, and the merits of intuition and collaboration." See: Kathryn Miles, "Ecofeminism," *Encyclopaedia Britannica*, <https://www.britannica.com/topic/ecofeminism>.

{9} Relating to: Carol J. Adams, *The Sexual Politics of Meat: A Feminist-Vegetarian Critical Theory* (New York: Continuum, 1990).

martini glass—filled with a contemporary, more fusion-like martini drink—shamefully folding the *straw* in six equal folds, and taking a rubber band out of their hair to wrap around it. After the red has dissolved from their cheeks, the folded *straw* is carefully placed into a blazer pocket, to be later thrown in the *plastic recycling bin* at home.

[change of scenery] [a person in an open space, surrounded by cans of chickpeas, a sieve and a can-opener] [maybe a spotlight]

(A rhythmic text performance perhaps titled;)

Self-Care Is Everything for Dying Coral Reef

There I was—eating cold pad thai that the *Uber-Eats-Driver* had handed over to me four hours before. Previously, I stopped another *Uber-Eats-Driver*, assuming he was at the wrong house. He was not. *Uber-Eats-Driver* was at the right house. My neighbours were also waiting passionately for *Uber-Eats-Driver*.

[opening big cans of chickpeas]

It seems that *Uber-Eats-Driver* is the new archetype of *comfort mixed with nutrition*, but was *Uber-Eats-Driver* ever what you expected them to be?

How often did they leave behind this *soothing* emotion—a phenomenon once connected to care or to cooking?

[opening more cans of chickpeas]

In this essay I try to narrate current ways of living, coping and understanding through concocting different layers of information. The phenomena of Modern Life, such as consumerism, technology, trends, our environment and intra-psychic affairs play the leading parts in this semantic play.

I intend to explore the flexibilities of cut-up text and the performative qualities of a moment/time spent on a screen. Through this method of patch-working, I examine the method as much as the information itself, giving a glimpse of the world through a neurodiverse looking glass.

X: Well, my boyfriend made me come here.

ELIZA: YOUR BOYFRIEND MADE YOU COME HERE

X: He says I'm depressed much of the time.

ELIZA: I AM SORRY TO HEAR YOU ARE DEPRESSED

X: It's true. I am unhappy.

ELIZA: DO YOU THINK THAT COMING HERE WILL HELP YOU NOT TO BE UNHAPPY

[change of scenery] [back to Now]

Once upon a click, *Silicon Valley* told itself a good story. The best one, really: *they were saving the world*. This mantra gave the *start-up bros* purpose, optimism and self-confidence. But soon there were bad headlines, about the industry, the country, the planet. They started desperately searching for reassurance. They commandeered the old hippie retreat *Esalen*, co-opted *Burning Man*, got interested in psychedelics and meditation. But it wasn't enough.

Silicon Valley approached anxiety the way it knows best: through efficiency, money, data and some *sexy* and *glamorous tech*. "Current fears don't have the solutions like they had in the 20th century. But we have the solution of time! And Data! *Traditional* therapists scribble notes and review them later, possibly with a mug of chamomile; in the *Kip system*, notes quickly turn into data.

{ } "The cure for tech's ills, they hope, is more tech." Nellie Bowles, "Silicon Valley Goes to Therapy," *New York Times*, September 20, 2019, <https://www.nytimes.com/2019/09/20/business/silicon-valley-therapy-anxiety.html>.

Weeks of therapy are broken down with quizzes to determine exactly how happiness and anxiety levels are progressing, and how quickly!" Thus arose *Stoic, Anxiety Helper, Ginger, KIP, Biobeats*, all reeking of innovation and a better life ☺.

Therapy is hot! Efficient! *hypersonic*—it is the *gym* for your soul! It is texting a friend, or tweeting the quote "*He who conquers himself is the mightiest warrior*"! "Now, what's the meaning of that," you ask? "Get rid of meaning! Your mind is a nightmare that has been eating you: *now eat your mind*." ☺

We're *Cartesians*, constantly searching for reason. Even *myths* are implausible when there isn't a Wikipedia page on them. Fruit doesn't need a reason, neither does salt, neither does data!

Soon data will not only collect your clicks, but your *toxic thoughts* as well, therefore; data will become the most powerful *Capitalist Witch* that ever was known!

[melancholic silence]

The *dark side* of the soul has found its way through the *blossoming cracks*, after looming for a decade in the shad-

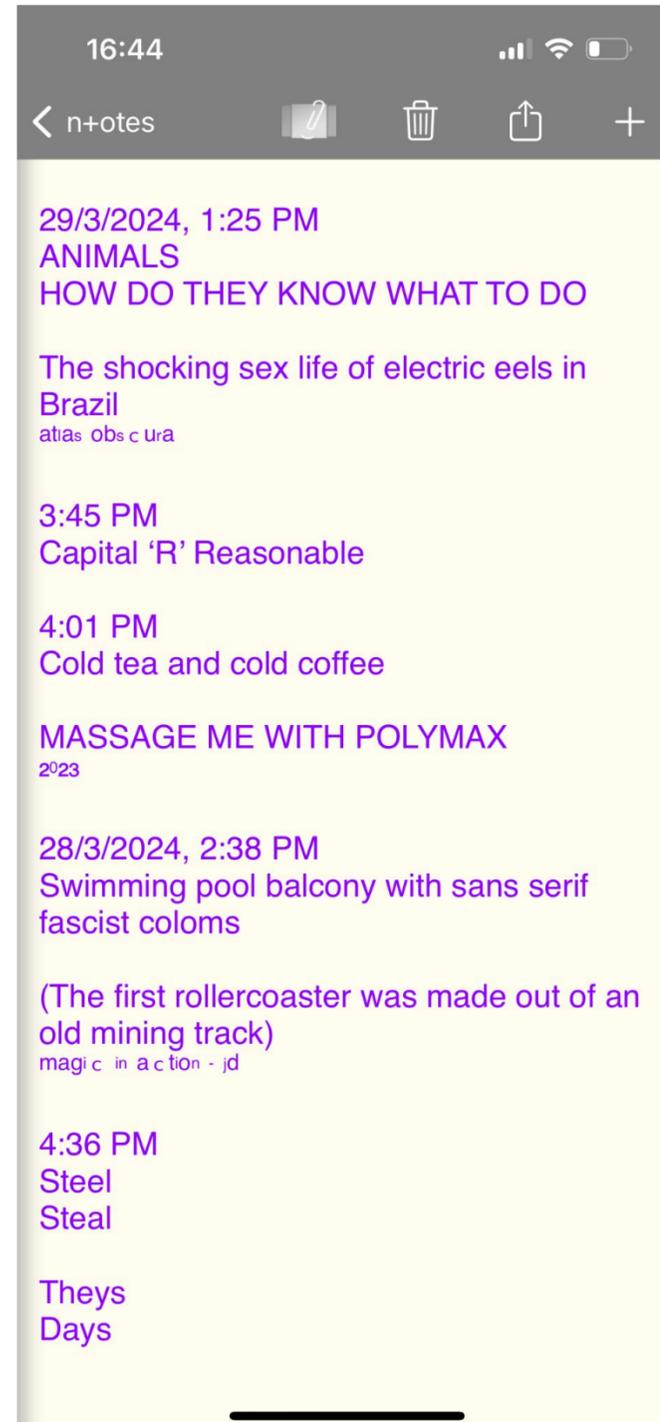
{ } In the system of René Descartes. The Cartesian self is capable of one fundamental certainty because, even if all else is subject to doubt, one cannot seriously doubt that one is thinking, as to doubt is to think. Thus, Descartes concludes, cogito ergo sum ("I am thinking, therefore I exist"). From this position, Descartes argues that all ideas intuited by the self with the same clarity and distinctness as the *cogito* must be equally true; this enables the intuition of further indubitable truths. However, since the ideas clearest to the self are the contents of the mind, the notion of the Cartesian self has led to a radical dualism between the inner life of the mind (subjectivity) and the outer world of things (objectivity). See: "Cartesian self", *APA Dictionary of Psychology*, <http://dictionary.apa.org/cartesian-self>.

PUBLISHED IN

Under the Rainbow - Over the Weather' (*Hogus Bogus, MAMA*) Rotterdam
Issue 2 of Defrag Magazine, Berlin

'Pack of Lies' (by *Pub Journal*) Amsterdam

'We Must Begin Somewhere' (*Design Department, Sandberg Instituut*)



OTHER (PUBLISHED/COMMISSIONED) TEXTS

Compilation of notes 01 (<i>for Manon Bachelier magazine</i>) Paris	2024
Compilation of notes 02 (<i>for Leap Day Newspaper</i>) Amsterdam	2024
Various writings <i>for CCC, Brussels and Kortrijk, BE</i>	2022-2023
Spending Quality Time With A Take Out Box <i>The Grey Space</i>) The Hague	2022
Self-Care Is Everything for Dying Coral Reef	2020
Zero Waste Kitchen Tour, <i>Sandberg Instituut</i>	
Script <i>for LATLPOCWIAPOW</i> , <i>Sandberg Instituut</i>	2020
Compost Maessage, <i>Sandberg Instituut</i>	2019

Browse through published notes, texts, scripts here:
[Selected Texts](#)

Thank

You

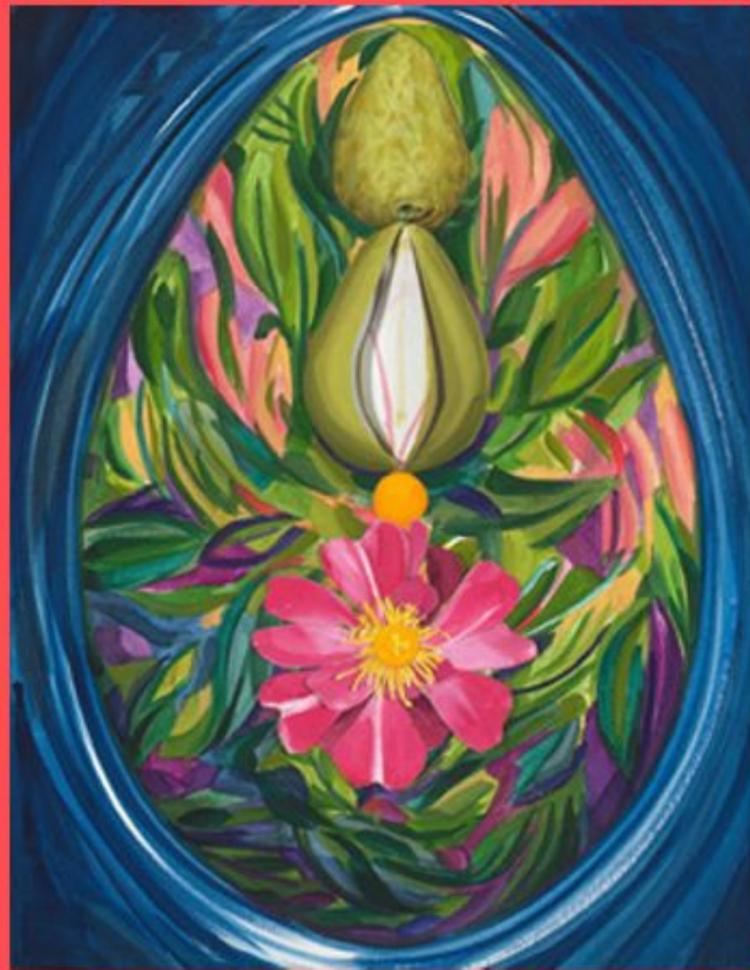
*In advance for taking time to study my proposal
and look at this portfolio*

*My portfolio website is currently offline -
- if you have questions or you want to see other works:
feel free to reach out*

Heleen Mineur

Aankoop

THE BIRTH OF CONCEPTION, BRITT DORENBOSCH



Collectie Centraal Museum Utrecht, foto Adriaan van Dam

Op het kleurrijke werk van Britt Dorenbosch (1986) zijn een 'mislukte' vrucht en een 'gelukke' peer-achtige vrucht te zien. Hiermee richt ze de aandacht op een onderbelichte kant van ouderschap: hoe verlies soms ook een onderdeel is van zwanger worden. Dit werk wordt aankomend jaar in de stailententoonstelling *Good Mom / Bad Mom* getoond.

MAATSCHAPPELIJKE THEMA'S OP HET PROGRAMMA

Mede met de steun van nationale en internationale partners, alsmede de regionale BIS-gelden blijven we maatschappelijke thema's op het programma zetten in een aantal baanbrekende meerstemmige tentoonstellingen. Het effect van onze programmering zullen we meten door naast ons reguliere onderzoek impactdoelstellingen te koppelen aan projecten, die aansluiten bij onze missie 'samen bouwen aan een leefbare cultuur.' Alle projecten worden in de toekomst langs deze (impact) lat gelegd.

In De Stallen opent na *MODA* op 29 maart 2025 de tentoonstelling *Good Mom/Bad Mom, de moedermythe ontrafeld*. Deze tentoonstelling adresseert moederschap in al haar varianten, over zorgdragen, over de politiek van de baarmoeder en over emancipatie.

Over de omgang van de mens met de natuur gaat vervolgens de historische tentoonstelling *Getekend, de natuur*. Een ruime selectie uit de grofweg 1300 tekeningen en prenten uit de Atlas Munnicks van Cleeff - die normaal niet toegankelijk is voor publiek - staat hierbij centraal.

Iedereen kan op ieder moment met beperkingen te maken krijgen, maar tegelijkertijd rust er een ta-boe op. In De Verdieping presenteert het Centraal Museum daarom vanaf 19 april in samenwerking met het Kreukelcollectief de tentoonstelling *Ik ben gewoon hier*, waarin het begrip handicap wordt onderzocht in al zijn facetten. Daarvoor loopt de tentoonstelling van Anna Aagaard Jensen nog door tot en met 30 maart. Vanaf 13 september organiseert het Centraal Museum samen met Willem de Rooij (1969) een tentoonstelling over het werk van Dirk Valkenburg (1675-1721) waarin we nieuwe invalshoeken bieden op het oeuvre van deze kunstenaar uit de vroegmoderne tijd, waarin kolonialisme hoogtij vierde.

Kunstenaar Carel Blotkamp (1945) toont vanaf 1 maart in het Utrecht Lokaal werk uit de afgelopen tien jaar. Op 10 mei wordt hij gevolgd door Raafat Ballan (1990, Suweyda, Syrië) die in zijn schilderijen zoekt naar de verbinding tussen mensen. Kenza Koutchoukali (1988) maakt in samenwerking met House of Rubber en Luwten vanaf 10 september rouw tastbaar en deelbaar in een multidisciplinaire installatie. En tot slot won Heleen Mineur (1994) met haar indrukwekkende onderzoeksvoorstel over de beeldvorming van mensen met een bipolaire stoornis het K.F. Hein Stipendium 2024. Ze schetst vanaf 11 november met diverse media een gelaagd beeld van mentale gezondheid.

Buiten de muren van Centraal Museum nodigt het museum in samenwerking met de Hartwig Art Foundation het komend jaar opnieuw twee gerenommeerde Nederlandse kunstenaars met internationale reputatie uit in Landhuis Oud Amelisweerd: de schilder Evi Vingerling (1979) en Katja Mater (1979), die veel werkt met film en fotografie.

