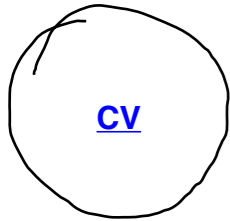


# « ABOUT NOA ZUIDERVAART\* »»

\* he / him,  
born 1999,  
based in  
Arnhem



Noa Zuidervaart explores the intricate web of entanglements inherent in our reality, drawing inspiration from both ancient worldviews and contemporary ecological insights. He works with a diverse range of mediums including drawing, sculpture, text, and found objects, which he generally activates through installations. His artistic process draws from a multitude of sources, spanning mythological motifs and animism to modern science and comics.

In 2021, Noa obtained his BA Illustration Design from ArtEZ Hogeschool voor de Kunsten. Since then, his work has been shown at B32 in Maastricht, Drawing Centre Diepenheim and Kunstpodium T in Tilburg, among others. In 2023, he was the winner of the Jan Naaijken Prize.

## CONTACT

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# « LEAKING, SPONGING, SLOSHING, DRIPPING »

**Short film**  
**2024**

00:15:01, loop.

Variable  
dimensions.

*“There exists a way of speaking that brings about a stillness in every river, lake, and ocean. It irrigates, sustains, permeates through to your fragile human bones, rendering your soupy flesh porous like sponge kin.”*

*leaking, sponging, sloshing, dripping* is a short film and video installation that challenges our perception of the human body – these sacks of blood, guts, and bones that are mostly made up out of water. Inspired by the theories of Astrida Neimanis, the short film prompts us to reconsider ourselves as water-based entities flowing into and connected to other more-than-human bodies of water. Viewers are invited to experience a poetic monologue narrated by an anonymous protagonist, providing a lens through which to perceive a diverse array of human, more-than-human, living, and non-living entities.

• Presented during ‘leaking, sponging, sloshing, dropping’ at RAAMH in Leeuwarden • Funded by the Mondriaan Fund • Made with the help of Caya Emmelkamp, Hannah van der Heide, Jeffrey van Houten and Noortje Rap •



You have never been only human.



PROJECT « leaking, sponging, sloshing, dripping »

# « LEAKING, SPONGING, SLOSHING, DRIPPING »

Video  
installation  
2024

Mixed media.  
Variable  
dimensions.

*leaking, sponging, sloshing, dripping* is a short film and video installation that challenges our perception of the human body – these sacks of blood, guts, and bones that are mostly made up out of water. The short film was shown amid an installation in which various sculptures and props were placed. The entire space was covered with sand and a patchwork of textiles. During the exhibition's opening, the film was accompanied by a live soundscape created by artist Hannah van der Heide.

- Presented during 'leaking, sponging, sloshing, dropping' at RAAMH in Leeuwarden • Made with the help of Noortje Rap, Hannah van der Heide and Jurre Huitema •



PROJECT « leaking, sponging, sloshing, dripping »

# « WYRM, I TO VI (as part of *Attuned?*) »

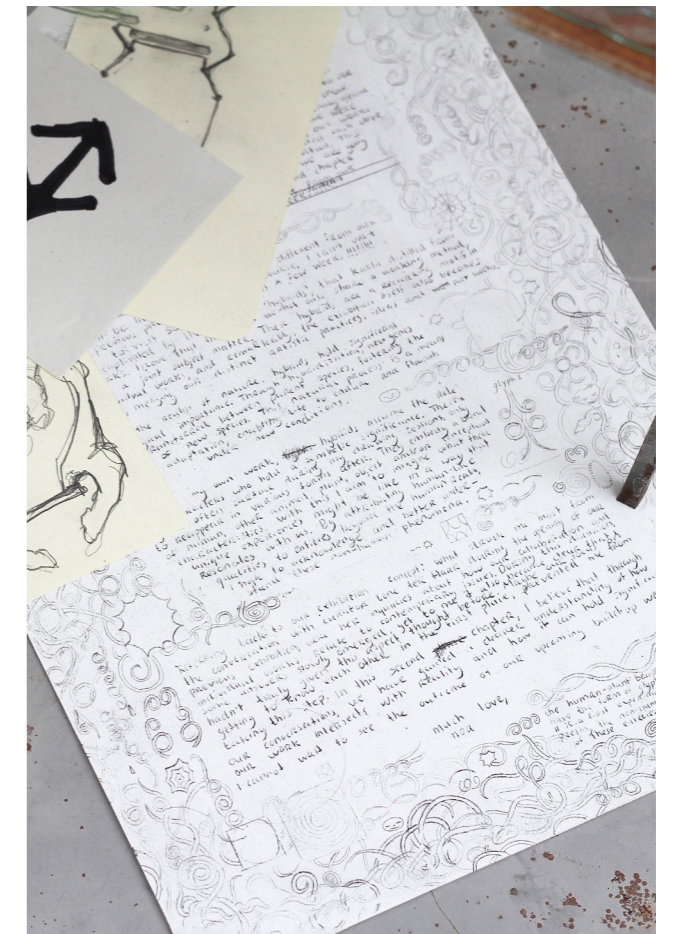
**Series of six  
sculptures  
2023**

Ceramics,  
steel, silver and  
gemstones.

Variable  
dimensions.

*Wyrms, I to VI* is a series of six sculptures accompanied by a letter outlining the ‘wurm’ (i.e. worm, serpent, reptile or dragon) as a literary character and allegorical motif for putrefaction – the earthy origins from which new life emerges, as well as the diseases and poisons that cause things to return to that state. In Northern and Central European folklore, serpentine creatures were associated with meres and marshes, which were characterised by rotting vegetation and sourness, serving as metaphors for death itself. The presence of tiny worms, eels, and other wriggling creatures in these swampy areas provided evidence of the connection between serpentine symbolism, decay, and potent sources of chthonic fertility and regeneration. In the letter, these historical connotations are brought into relation with the current Anthropocene epoch, questioning how to re-think rot, decay, and decomposition as something desirable.

• Part of the overarching installation *Attuned?* • Presented at Kunstpodium T in Tilburg during ‘Season Highlights’ • Awarded with the Jan Naaijken Prize 2023 •



# « ATTUNED? »

**Collaborative  
installation**

**2023**

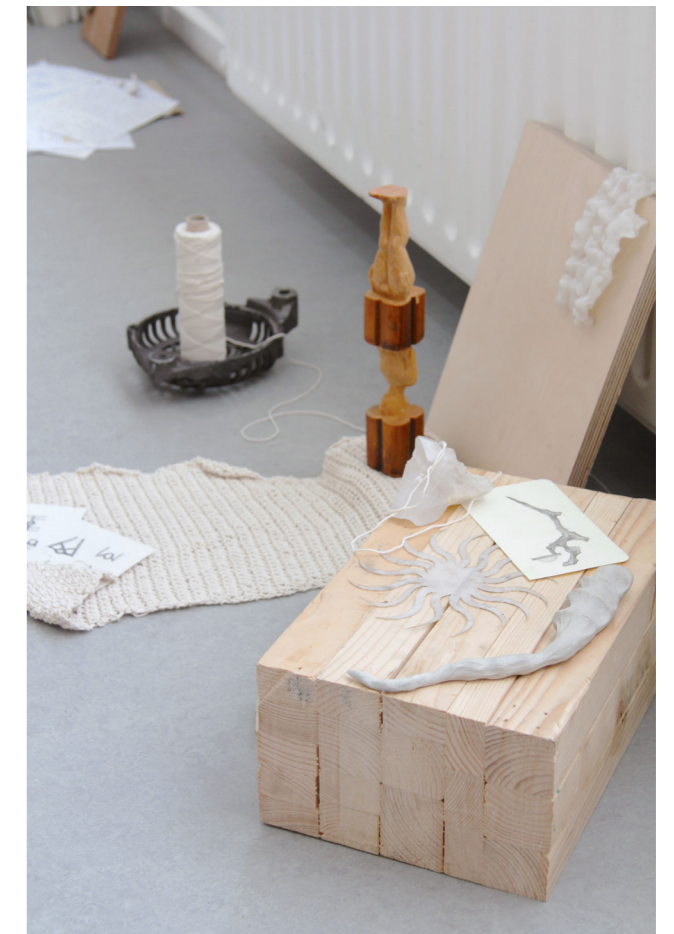
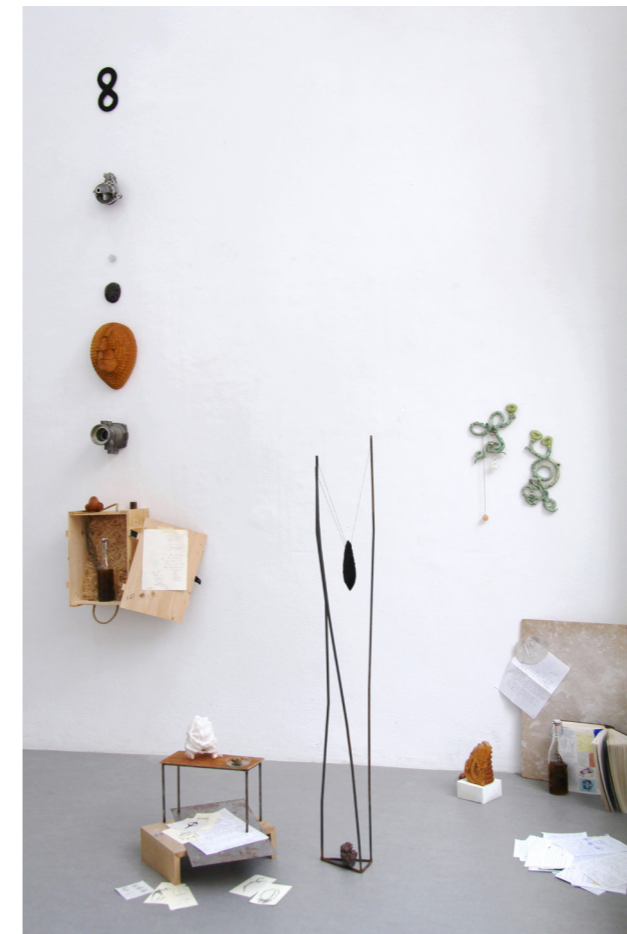
Various materials.

Variable  
dimensions.

[FULL TEXT](#)

*Attuned?* is a collaborative installation that delves into the equilibrium between humans, nature, and technology while questioning notions of artistic authorship. The arrangement features objects born from a months-long letter exchange. Within the installation, the mutual tensions and relations of the letter dialogue are deepened, examining how the collaboration resonates with the broader reality. For this, the focus lies on the concept of hybrids, speculating about methods to bridge the gap between seemingly distinct domains. A complex ecosystem emerges, wherein the correlations between the organic and synthetic, animate and inanimate, are carefully probed. Within the space, finalised works and preceding explorations coexist in a non-hierarchical constellation, without any reference to specific titles or authors. This approach emphasises the unique agency and historical context of each object and embodies a holistic vision on the ties between humans and their non-human surroundings.

• In collaboration with Karla Paredes de Krentel, Iver Uhre Dahl and Fedrik Vaessen • Presented at Kunstpodium T in Tilburg during 'Season Highlights' • Awarded with the Jan Naaijken Prize 2023 •



# « CANINE WHISPERS »

## **Sculpture 2023**

Plexiglass, steel,  
graphite on  
paper and soil.

58 x 120 cm.

*“I believe that all ethical relating, within or between species, is knit from the silk-strong thread of ongoing alertness to otherness-in-relation. We are not one, and being depends on getting on together.”*

*Canine Whispers* examines the mutually dependent relationship between dogs and humans, inspired by Donna Haraway’s ‘The Companion Species Manifesto’. The sculpture features a blend of text, drawings, and objects that symbolise the intertwined nature of human and canine existence. When the sculpture is presented, it can be viewed from all angles, and viewers are encouraged to engage by pulling on the chains to bring the texts closer for reading.

• Presented at Collectief Koppig in Arnhem during ‘FELLEENDE ELLENDE: Apport’, by invitation of Marc Elisabeth and Jannus Doornhegge •



# « AN EXERCISE IN RELATIONAL THINKING »

## Mixed-media installation 2023

Wood, ceramics, cotton, steel, silver and latex, in combination with various found objects.

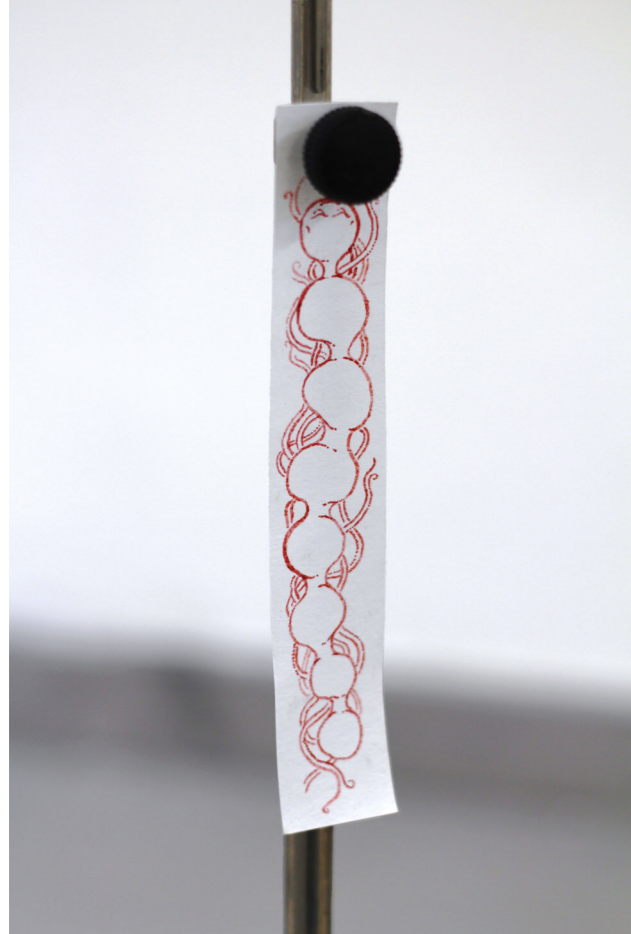
Variable dimensions.

## SOUND-SCAPE

*An Exercise in Relational Thinking* is an installation, consisting of drawings, sculptures, found objects and a soundscape. Crafted during a residency at Platform LivingRoom, the project explored the utilisation of narrative devices and the sharing of communal stories to construct a visual myth. Invited artists were welcomed daily to respond to the previous-made objects, to create new work and to expand the story together. This was how a collaborative narrative developed wherein referenced objects, drawings, writings, sounds and ideas formed an intricate network of entanglements and interrelations.

• Initiated and conceptualised by Noa Zuidervart • In collaboration with Lieve van den Bijgaart, Hannah van der Heide, Joëlle Jochems and Noortje Rap (only the work of Noa is pictured) • Presented at LivingRoom in Rotterdam and (partially) at B32 in Maastricht during 'Tuning In: Letters and Matter and Landscapes' •





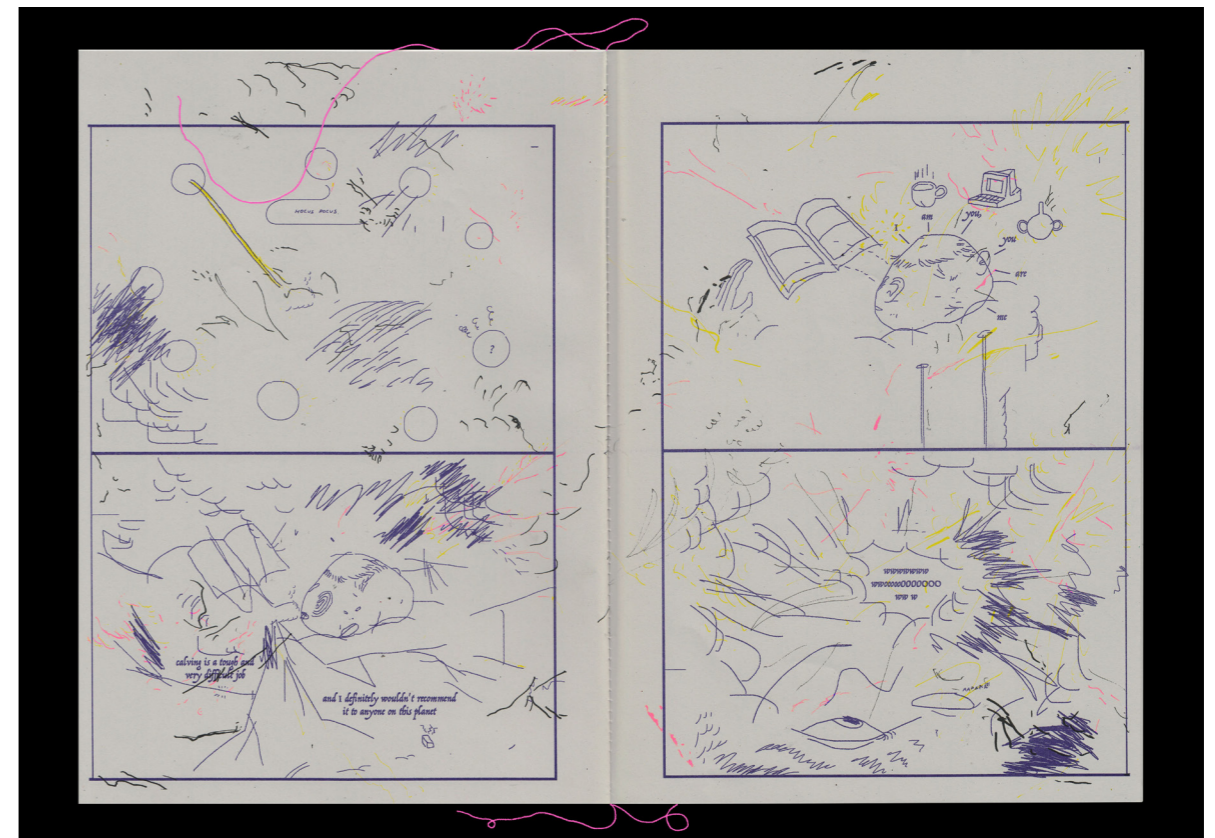
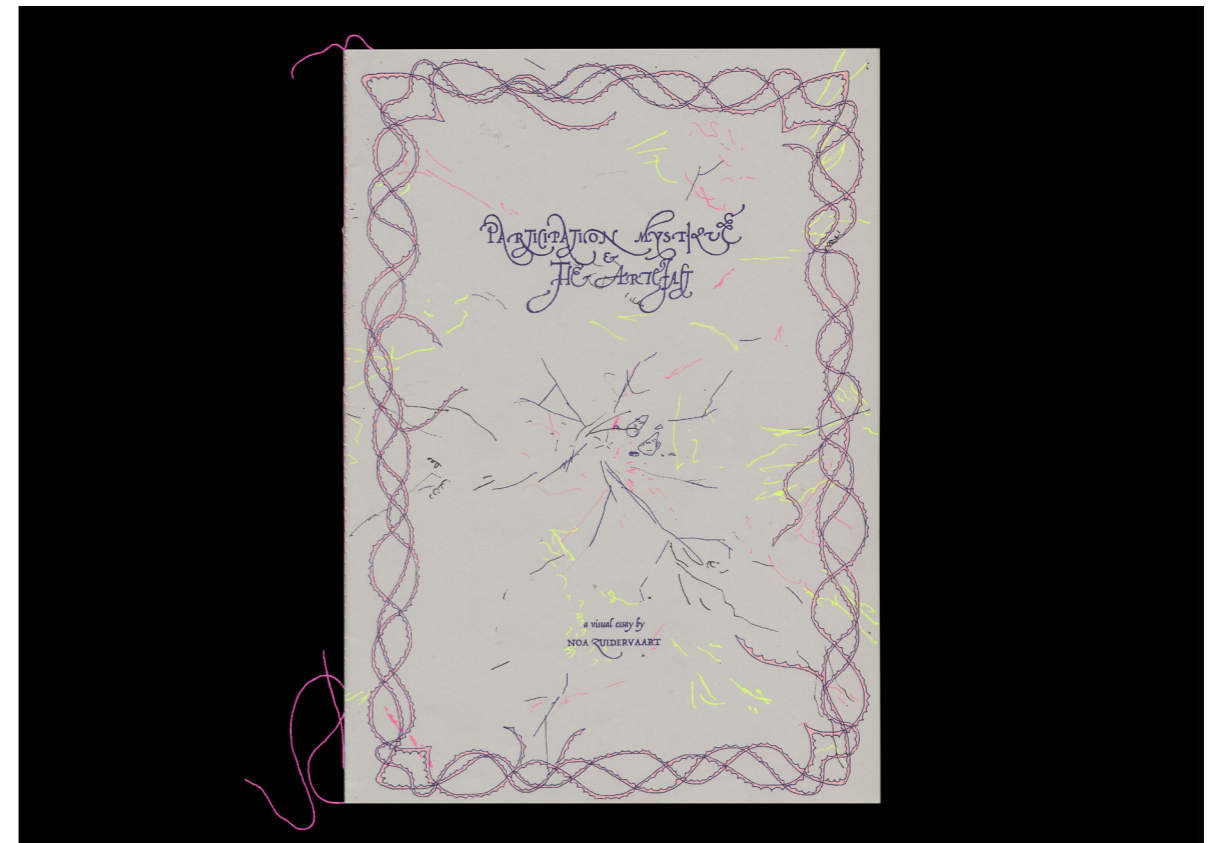
# « PARTICIPATION MYSTIQUE »

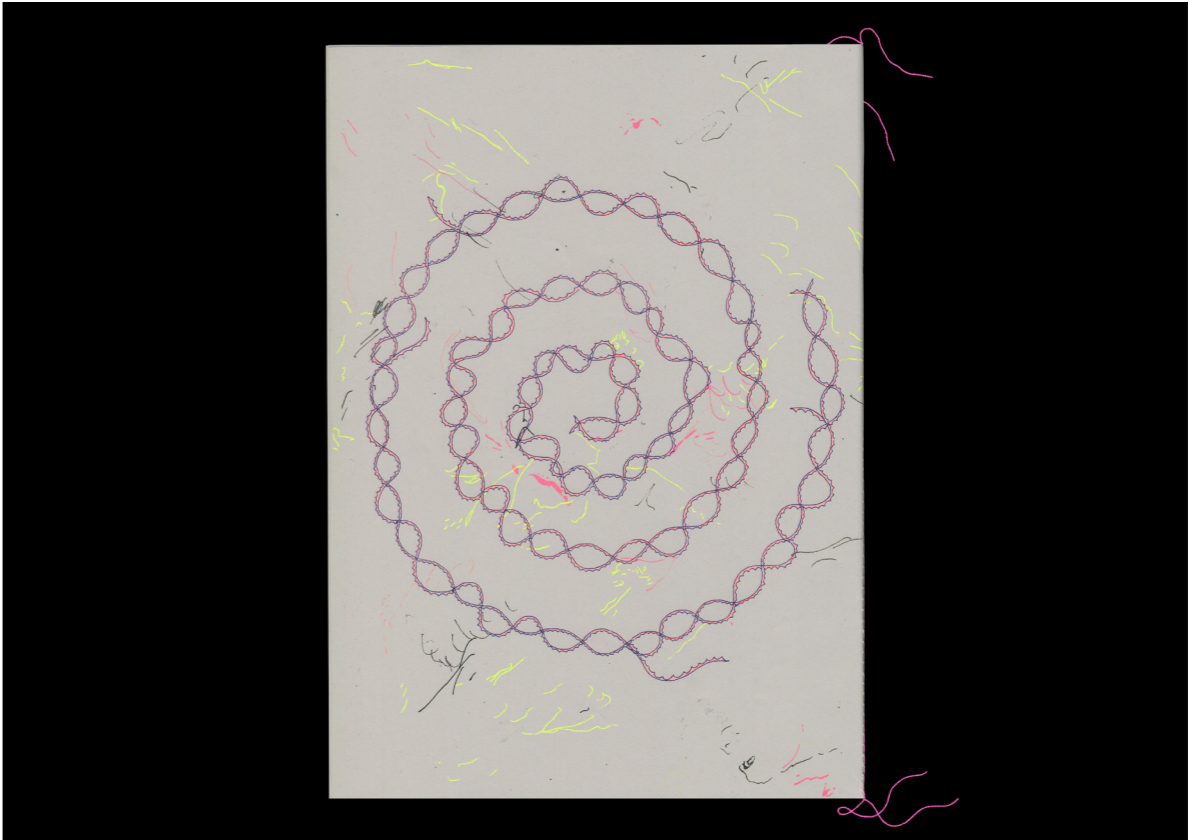
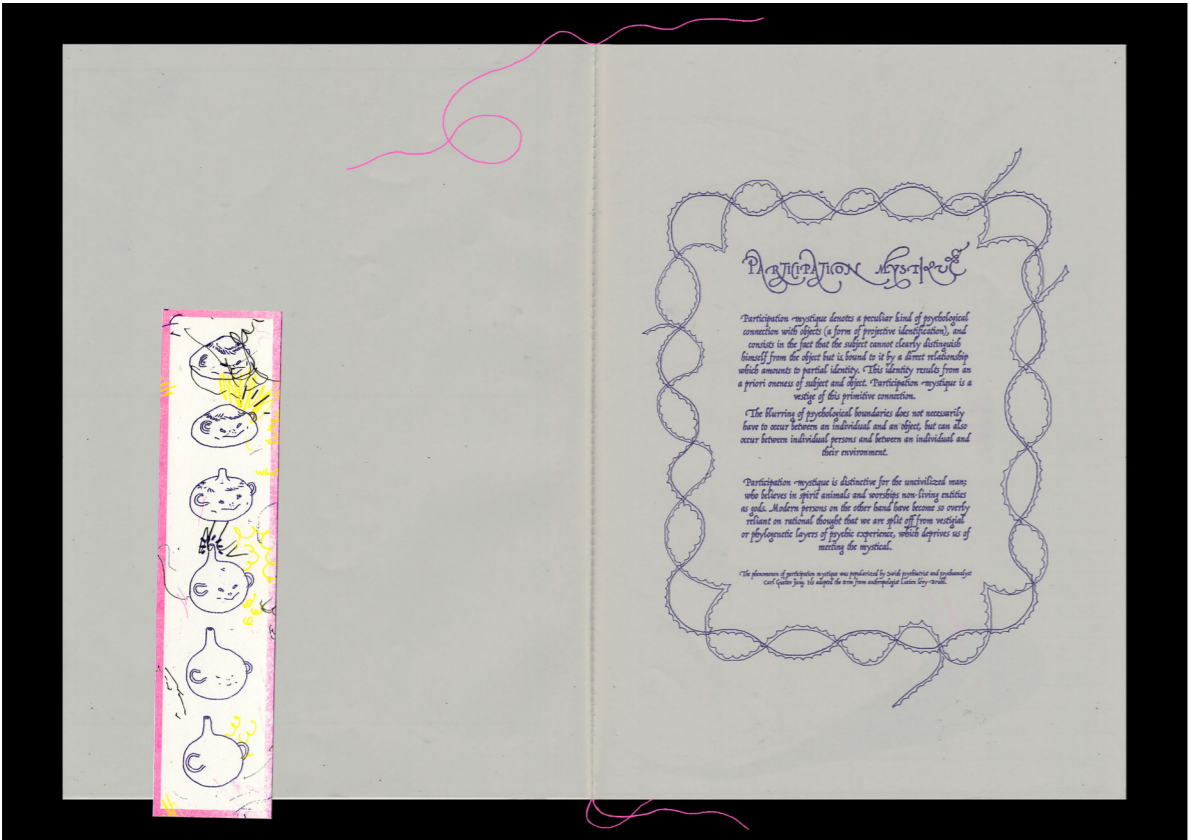
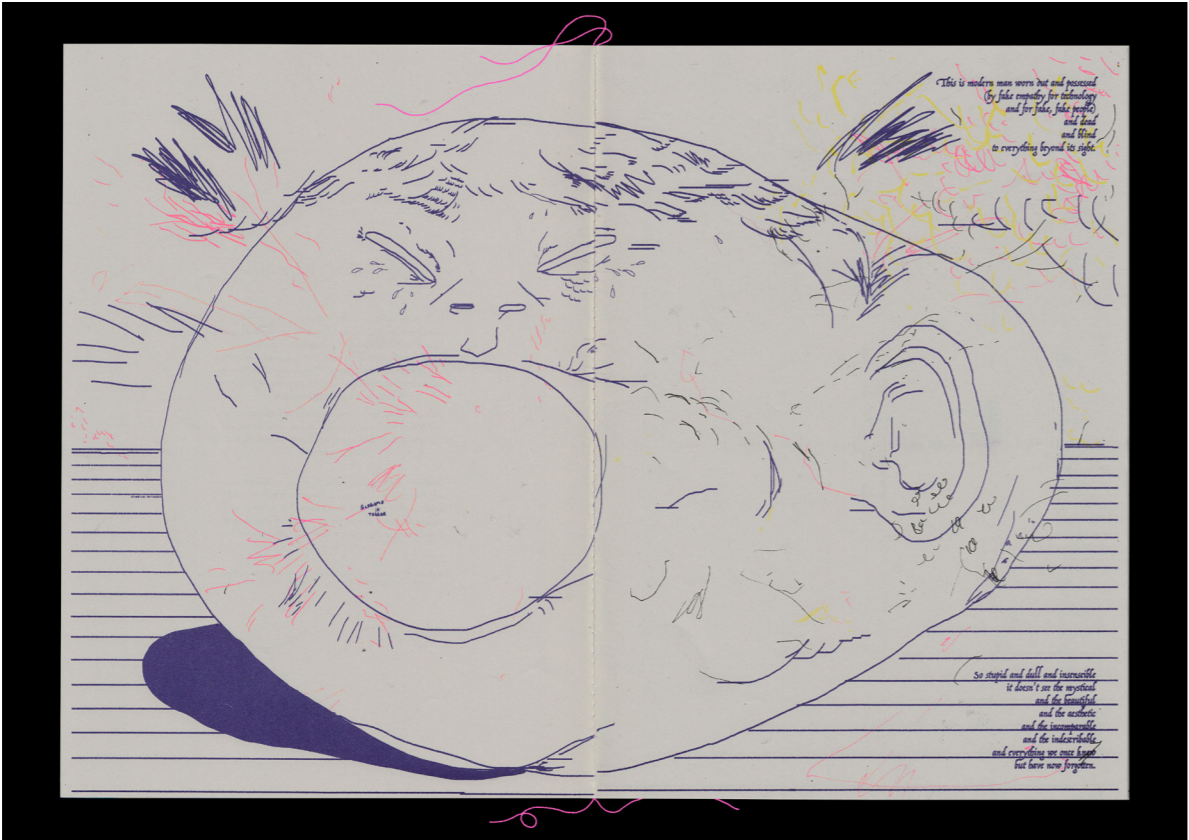
## Publication 2022

Four color  
Risoprint and  
one color  
screen-print,  
70 g/m<sup>2</sup> paper,  
24 pages,  
edition of 30.  
297 x 210 mm.

*Participation Mystique* delves into the intricate relationship between humans, objects, and their environments. Coined by anthropologist Lucien Lévy-Bruhl and later adopted by psychiatrist and psychologist Carl Gustav Jung, the concept of mystical participation carries a dual significance. On one hand, it refers to the interpretation of reality through myths. On the other, it characterises how individuals relinquish their individuality through identification with objects and rituals. This publication originates from a personal exploration of this concept, taking the form of a visual essay. Through vibrant scratches and intricate lines, a fragmented collage of contemplative notions takes shape. The drawings are interspersed with written paragraphs that exemplify the outcome of the investigation.

- Screen-printed and Risoprinted at Make Eindhoven, during the 'To Riso or Not' working period in collaboration with Wobby Club
- Presented at Make Eindhoven during Dutch Design Week and at Drawing Centre Diepenheim during 'Drawing Zines' •





# « DE SYMPATHIE VAN ALLE DINGEN »

**Mixed-media  
installation  
2021**

Wood, ceramics,  
cotton, felted  
wool, wax, steel  
and stones.

Variable  
dimensions.

[VIDEO](#)

*De Sympathie van Alle Dingen* is a spatial installation wherein themes of death, impermanence, creation, and (re)birth are reproduced and reinterpreted as part of an age-old ritual. These collective motifs are mirrored in personal stories and ambiguous representations, inviting the viewer to analyse the arrangement as a bearer of meaning and to craft their own narrative around the arranged artifacts. The setup includes candles, link chains, masks, and decayed flowers, with a continuous storyline weaving all the exhibited objects together. Two fundamental beliefs underlie the installation: everything is interconnected, and things have no beginning or end. Therefore, sculptures are incorporated into drawings, which in turn are integrated into textiles, and vice versa. All works interact with each other, expanding the web and giving rise to the sympathy of things.

• Presented at the graduation exhibition of Illustration Design at ArtEZ Hogeschool voor de Kunsten •



PROJECT « De Sympathie van Alle Dingen »



# « A MEDITATION ON THE COLOR YELLOW »

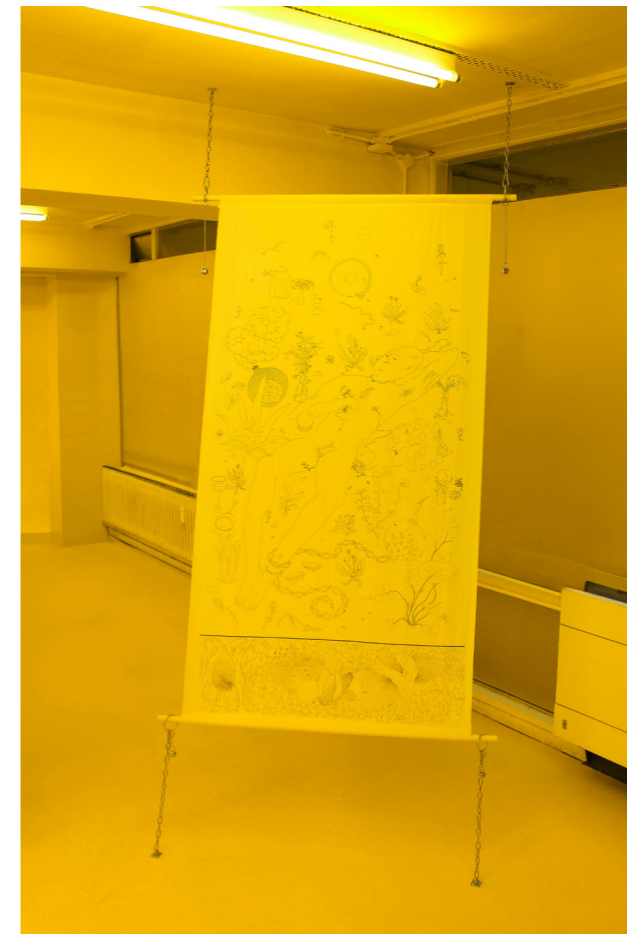
**Textile  
installation  
2021**

Cotton, wood  
and steel.

250 x 110 cm.

*A Meditation on the Color Yellow* is a textile installation featuring a suspension system and a printed canvas depicting a contemplation on the color yellow. The portrayal incorporates transgeological and transcultural interpretations linked to the significance of the color. The canvas is dyed using a turmeric bath. Given that the pigments from turmeric are notably light-sensitive, the vibrant yellow hue progressively diminishes from the fabric. Consequently, the artwork undergoes a metamorphosis as the work gradually withdraws from its immediate surroundings.

• Screen-printed at Make Eindhoven, during the 'To Riso or Not' working period in collaboration with Wobby Club • Presented at Make Eindhoven during Dutch Design Week and at Bieb3000 during 'GEEL', by invitation of Mestlab31 •



# « TIK TAK »

**Publication**  
**2019**

120 g/m<sup>2</sup> paper,  
16 pages.  
210 x 148 mm.

*Tik Tak* combines fluid lines, graceful sentences, and screentones to depict a personal history centered around the fear of death and the passage of time. Within this publication, the repetitive sound of a ticking clock resonates – tick tock, tick tock, tick tock – evoking a gripping sense of dread. The booklet attempts to capture the overwhelming feeling caused by transience, but also seeks to pay attention to the beauty that mortality brings with it.

• Presented at Drawing Centre Diepenheim during 'Drawing Zines' •



