

CAPITAL KITCHEN

CAPITAL  AMSTERDAM

Capital C has its own kitchen called Capital Kitchen. Weesperplein 4A, 1018 XA Amsterdam. www.capitalkitchen.nl

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YOUR LOCAL FOOD, DRINKS, ART & FESTIVITIES MENU



THIS IS
CAPITAL KITCHEN

Capital C is here for the creative community - a home
and a house for those with the urge to experiment.
To feed that experience, Capital C has its own Kitchen:
CAPITAL KITCHEN

We warmly welcome you to Capital Kitchen where
you will find other creative people with daring ideas.
Welcome to surprising food and drinks from the
best regional and sustainable suppliers!

OUR CHEFS GOT THAT SPUNK.
OUR STAFF IS SWAGGER 'N SWEET.
AND TOGETHER WITH OUR DEAR GUESTS, WE MAKE
CAPITAL KITCHEN A PLACE OF THE UNEXPECTED.



**STYLIST AND
CURATOR
MAARTEN SPRUYT:
'I MEAN, A HIP
RESTAURANT, WHO
THE HELL CARES.'**

Collector of atmospheres Maarten Spruyt is always looking for a representation of the zeitgeist.

Being welcomed in Maarten Spruyt's house is so much as entering a little museum mixed with a hortus botanicus. The eyes immediately understand that they have set foot in the home of a collector. It's so full of flora, that it's unavoidable to knock something over. Sorry Maarten. Well, that's quite alright of course, but it may be clear that his wide collection of paraphernalia is very very important to him. 'I have more feeling with things than with people. My odds and ends mean everything to me. And that makes me very good at my job.'

Maarten is the guy that was asked to create the complete interior for Capital Kitchen. In that assignment he revealed himself as an interior decorator, a curator, a designer and a creator that knows how one and one adds up to three. But what profession does a person have, doing work like that? 'That's not so easy to say. Maybe I should call myself an image maker. You know, give me something and I'll spin a world around it. That spinning is my handwriting. It is a reflection of the zeitgeist. I'm trained to recognize that and to translate it for a broad audience.'

Maarten does not deny it. He is a collector. 'Not only things and images, but also atmospheres. Just look at my bulletin board. (It's overwhelmingly full of pictures and images, RM.) Those are neurons for my brain cells. They trigger me to do what I do.' Although it's rather fair to call Maarten a curator, he doesn't feel like one. 'Curators do base their work on knowledge. With me everything is much more based on what I feel.' And how do we distinguish Maarten from a visual artist like a painter or a sculptor? 'Well, many artists live on their own little island, and then – hopefully – end up in a gallery or a museum. Myself on the contrary work together with many other artists, able to zoom in and out, putting things in different contexts. And by the way, it's not my intention to pretend to be the star of the show. I'm more of a facilitator.'

Spruyt started out his career in fashion. Already in his early teens, extravagance was his middle name. A difficult combination with countryside culture at the high schools in the northeast of Brabant. He came to Amsterdam at a very young age, only 16 years old, he obviously fitted in much more easily, being able to express himself at the heights of the New Wave – and The New Romantics era. 'When I look back at it now, I was very vulnerable in the time before I came to Amsterdam. Nevertheless I was on the warpath. But dressing myself the way I

did, using make-up, styling myself, didn't come from the need for a response. I never felt the need to be a transvestite. It wasn't a choice I made. It was in me and it had to come out.'

Maarten's base is fashion. He went to the Fashion Academy and of course styling was part of the craft. 'Styling is a bit of a tired concept now, because everybody with a smartphone is a stylist. But in those days you only had two top stylists in the trade and they were admired. I made it my challenge to dress and style myself differently every single day. Not per se to achieve beauty or glamour, but more in a conceptual way. For instance like somebody that just stepped out of the nightclub, completely worn out. I would then first do my make-up, hair and clothing and thereafter would "ruin" it with the plant sprayer, confetti and other tricks.' Sounds pretty extreme? Well yes it does. Even in Amsterdam Maarten provoked reactions, however unintended.

From those stories from the past, we might already recognize the way Maarten likes to approach his work, namely like a method actor. 'I find work very addictive. I always throw myself in for the full 100 percent.' Apart from that, he defines his way of work as 'organic'. 'Look, I haven't got a degree in what I do, but I managed to develop my senses in a very effective manner through the years. I work in a very playful way, zooming in and zooming out spaces, environment, artist's work and all other stuff appropriate. My greatest ambition is to lift other peoples work, to show a space to its fullest, to let things reinforce each other. Not so much that I want to make myself invisible. I'm not afraid to make a statement, but without overshadowing the chapter I'm working on.'

Where that all came together? Well, Maarten is especially very happy about 'Chapter 3hree', an exhibition that he curated and designed in Het Hem in Zaandam, together with Rieke Vos from Het Hem, two years ago. 'The *mise en scene* was in a 200 meters long and rather narrow tunnel, an exhibition in one direction. You visited it individually and it started out by getting people out of their comfort zone by asking them alienating questions by a "doorbitch" kind of person. Not in a frightening way, but uneasy: yes. My intention was to tell a story about a time that is changing. But without contents that are definitive. I mean, we need to realign with everything. To help nature, we need to make choices. We are no longer the center of the world. The beauty was that it was not at all the Big Maarten Spruy Show, I was kind of the art director, but that all the work counted up to more than it's sum. And it was an incredible kick to get all

this fantastic work to Zaandam. I was for instance very proud to have the mesmerizing 3D film by Cyprien Gaillard. In it, you see trees swaying back and forth during a nighttime storm. The change of perspective is so strong. Who is in control here?'

To help nature, we need to make choices. 'Activism' may be a bit of a strong word, but does Spruyt see himself as an engaged artist? What is he angry about? What keeps him up at night? 'Well, a little bit less selfish would be nice. I would like to see less of that short fuse. Why can't we all be a little softer? Apart from that, I also miss the respect for nature. Look, we just invented the internet, but trees, fungi and mosses have been an invisible network for millions of years. Nature had invented it long ago. And we only see it now because we've invented our own little network? Nature can do so much, and has so many secrets that we cannot unravel. Like the glue that spiders use to build their webs. We haven't the faintest idea! Now we are at the point where we need to help nature before it is too late, it is time to give back.'

Maarten does not see himself as an activist. 'I wish I could, but I don't have it in me. I like to contribute in a philosophical way to the discussion through my work. The Icelandic artist Olafur Eliasson did that during the lockdown in a very profound way with his podcasts. He interviewed 16-17 year olds who are completely fed up with the mess. You may ask what is the significance of something like that, but I find it very hopeful that he makes room for young people. And it confronts us, our generation, with ourselves. We don't want to continue with this system where all the profits go to a handful of CEOs, do we? Those old growth models are also facing increasing headwinds. For example, recently with Booking.com, which held up its hand during the crisis, while making billions in profit. We won't take that anymore. It's already beeping and cracking. When will that bomb explode?'

Inner man
The major theme on which the design of Capital Kitchen is based is 'the inner human being', developed entirely by Maarten himself. 'When I was first invited by Willem Sijthoff to help him with the redesign of Capital Kitchen, I came across a very provincial interior. Lots of lines, diagonals, frills and an incredibly frumpy stairs. All very restless. Nice for Apeldoorn, but not in Amsterdam. Certainly not if you want to be a creative hub.' The idea was to make room in the restaurant for art and design. Then, according to Maarten, it does not help to fill everything with furniture. 'I wanted to bring it back to basics by stripping it down completely.'

What you do when stripping down: you have a closer look. And take an honest look at yourself. That is something I was already working on, apart from Capital Kitchen. I'm not at all interested in making something so-called hip. I mean, a hip restaurant, who the hell cares? No, my purpose is to tell an honest story.' And there comes that word again: zeitgeist. 'That honest story is really something of the current zeitgeist. Working with fresh, local ingredients. Knowing exactly which pasture that cow has walked in, and also knowing that you are not only selling the steaks, but the whole animal, because you want to process everything. Including the so-called "inferior parts". They're not inferior at all.'

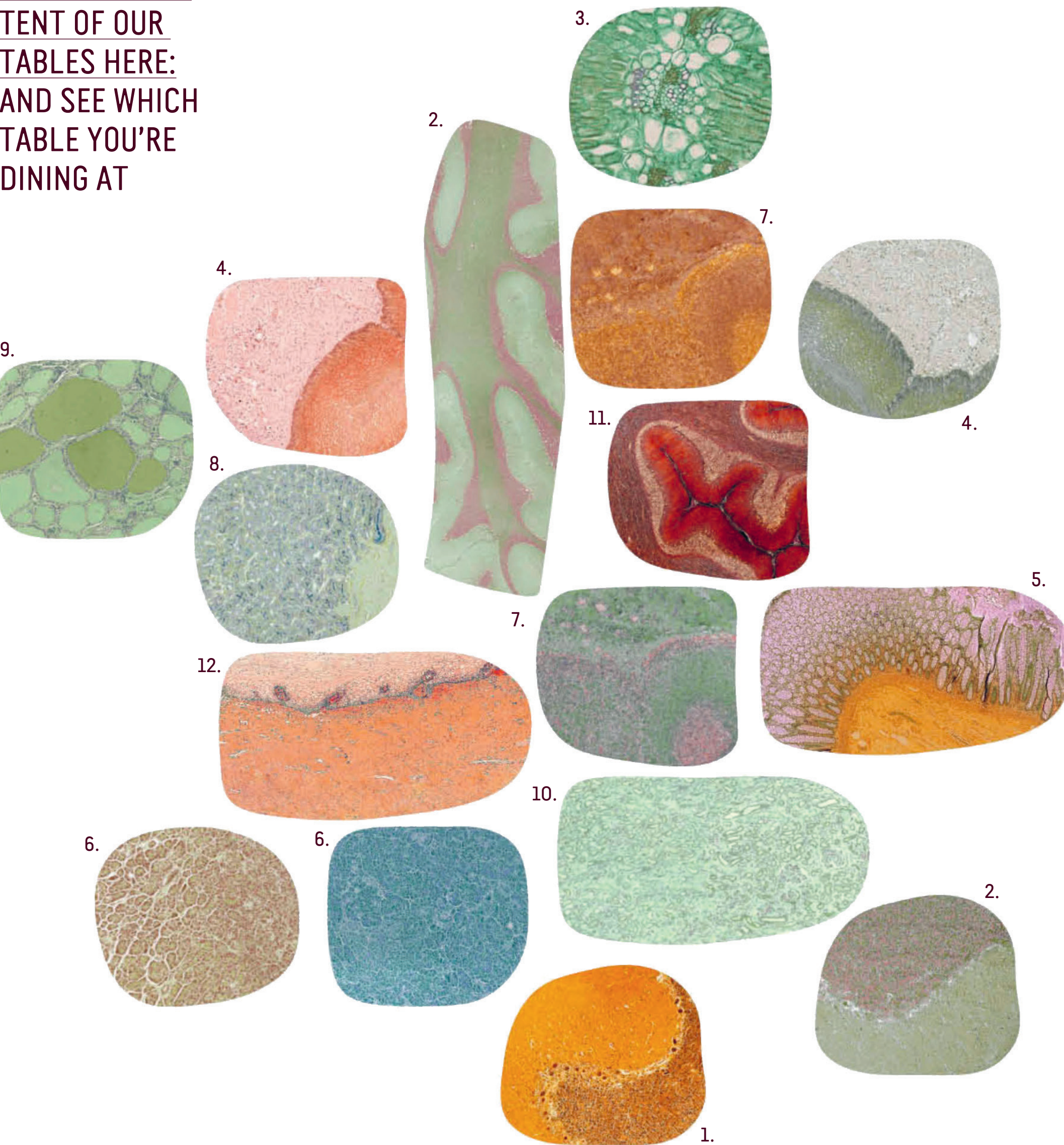
For Maarten, such a design process, means to look inwards. How do you translate ideas into forms? How do you discover how things work in somebody's mind? The inner human being really likes to indulge himself. He reads 'Holtkamp croquettes' on the menu and immediately the neurons in his head go berserk. Idem ditto for his salivary gland that starts to produce a lot of water in his mouth. Maarten: 'I therefore came up with the idea to strongly enlarge microscopic photos of such organs and use them for the table tops. Not at all to horrify people, but just to give them the opportunity to go inwards.' Maarten is absolutely fascinated by the scale of things. 'I really feel that zooming in is equally overwhelming as zooming out. I love the beauty of looking into space as well as looking closely at the microcosmos of - for instance - the human organ.'

It goes without saying that all art that has become part of Capital Kitchen, has something to say about the inner man (see overview of pieces of art elsewhere in this issue). Maarten was happy to be able to inspire Joep van Lieshout (who was involved in the restaurant anyway), to create the center piece above the bar: 'The Creature'. Maarten: 'We would like to do changing expositions beside the art works that belong to the permanent collection.'

Okay, Maarten definitely put in a layer of meaning over the restaurant. But what kind of effect should that have on visitors? 'Well, to be honest, at the first big party that was celebrated in Capital Kitchen, I found out that not everyone was necessarily interested in that deeper layer. A humbling moment, my feet hit the ground again. But I'm at peace with the idea not everyone has an enormous urge to find out more. The great thing is that when people are interested in finding out more, they are very welcome to dive deeper into the matter. The lovely staff of Capital Kitchen is more than willing to help the guests with that.'

THE KITCHEN OF MAARTEN SPRUYT

FIND THE CON-
TENT OF OUR
TABLES HERE:
AND SEE WHICH
TABLE YOU'RE
DINING AT



Each and every table in Capital Kitchen you sit at, eat at, drink at or in some cases hanging half unconsciously at, has an irresistibly beautifully decorated top. You might have thought they're just nice 'n happy fantasy doodahs, but they're not. Our major design theme being 'the inner human being', the table tops represent strongly enlarge microscopical photos of human organs. All there to be discovered by you.

1 & 2. HUMAN CEREBELLUM
(magnified 100x)
The cerebellum (de kleine hersenen), patronizing Latin for 'little brain', is a major feature of the hindbrain of all creatures with a spinal column. In human beings, the cerebellum plays an important role in motor control. Possibly the cerebellum is also involved in some cognitive functions as well as emotional control, but scientists are not sure. So if you don't understand a word of this, don't blame your cerebellum.

3. DIANTHUS (FLOWER) LEAF OR CARNATION
(magnified 400x)
Dianthus caryophyllus is the Latin name for the carnation or clove pink (anjer), one of many species of Dianthus. Mentioned in Greek literature 2,000 years ago, it has been around for quite some

time. The name 'carnation' may come from the Latin carnis (genitive), which means 'flesh'. Would Prince Bernhard have been aware of this?

4. THE ESOPHAGUS
The esophagus (slok darm) is a muscular tube connecting the throat (pharynx) with the stomach. The esophagus is about 8 inches long, and is lined by moist pink tissue called mucosa. The esophagus runs behind the windpipe (trachea) and heart, and in front of the spine. Don't use your windpipe to swallow food. With your esophagus it works better.

5. RECTUM
The rectum, commonly referred to as 'arse', is the final straight part of the large intestine. The adult human rectum is about 4.7 inches (12 centimeters) long. It functions as a temporary storage for

excrement. As the rectal walls expand, stretch receptors stimulate the desire to pass feces, a process called defecation. No need for giggling, the rectum is just one of many indispensable organs.

6. PANCREAS
Neither our digestive system, nor our endocrine system (which has everything to do with our hormone household), would function without our pancreas (alvleesklier). Functioning as a double purpose gland, it is located in the abdomen. The division in the endocrine and exocrine role, is also visible when the pancreas is viewed under a microscope. The term derives from the Greek words for 'all' and 'flesh'. Not very plant-based.

7. SALIVARY GLAND
Human beings have three major salivary glands (speekselklieren), as well as

hundreds of minor salivary glands. They are there to produce one to two liters of saliva every day. Saliva contains important substances that your intestines need to digest food, but among other things, it fights germs in your mouth, prevents bad breath and warns you when a mouth-watering dish is coming out of Capital Kitchen.

8. STOMACH
The stomach (maag) is the Arnold Schwarzenegger among the organs. It doesn't get any more muscular than this. Following chewing (phase one), the stomach is involved in the second phase of digestion. The chemical breakdown it performs, works by means of enzymes and hydrochloric acid which is secreted by the stomach itself. Partially digested food passes from the stomach into the duodenum. From there, the peristalsis takes over.

9. THYROID
The thyroid (schildklier), is an endocrine gland. The human thyroid - consisting of two connected lobes - is located at the front of the neck, below the Adam's apple. Looking through a microscope, the functional unit of the thyroid gland is the spherical thyroid follicle, lined with follicular cells. Get it? We don't. Just remember that hormones produced by it, influence the metabolic rate. And in children, growth and development.

10. KIDNEY
Our kidneys - they always come in pairs - really are the water treatment plant of the human body. The reddish-brown bean-shaped organs are located on the left and right in the retroperitoneal space, which is Byzantine for 'at the back of the body, at the height of the waist'. Only about 12 centimetres in length,

they take out all toxins and coordinate fluid osmolality, acid-base balance and do a pile of other complex work.

11. CEREBELLUM TISSUE
Light micrograph of a section through the cerebellum of the brain. This is the grey matter of the cerebellum. It consists of two layers; the molecular layer (dark brown) and the granular layer (light brown). Purkinje cells (white), a type of neuron (nerve cell), form the junction between the two layers. Purkinje cells consist of a large flask-shaped cell body with many branching process (dendrites). The cerebellum controls balance, posture and muscle coordination.

12. VAGINA
Though the vagina still evokes strong reactions in societies (admitted, it's still a taboo), it's one of the smartest organs

around. The vagina - extending from the vestibule to the cervix - is the elastic, muscular part of the female genital tract. The outer vaginal opening is normally partly covered by a thin layer of mucosal tissue called the hymen. The vagina allows for sexual intercourse and birth and it channels menstrual flow and urination. Moreover, it holds many secret wonders.





Maria Roosen is a lover of good food. She likes simplicity - simple dishes, don't overdo it on the sauces for her sake - and the purity of biologically dynamic products, preferably straight from her own garden. 'I believe in the harmony, that everything is connected, that is what I pursue in my work too.' Thus, as far as Maria is concerned, there is a connection between her food and her art. What then is the essence of her work?

Essence
For Maria, the magic happens at encounters, where things cross each other. 'I make images, drawings, watercolors, installations and I work in situ. The process of creating and imagining inner processes is paramount. You could say that Maria's work, and working process, are always about sowing and harvesting, and everything in between. 'I really focus on things that arise during the growth or creation process. You can't think of everything in advance. One results from the other and if all went well, this is reflected in the final result.'

Cultivate the plant
To sow, to reap, if you listen to her like that, Maria seems like an artist with green fingers. Is that the case? Absolutely! Sowing for me means feeling, drawing and collecting images in the sketchbook,

where I then look for the right materials. Sowing also stands for growing, looking closely and investigating what the process requires; be open to questions; nurturing the adventure and ideas and collaborating with professionals. I make things grow, I sow the seed and then when necessary call others in to help to cultivate the plant, I direct the process, supervise it, indeed I'm the artist with the green fingers! Finding solutions or getting answers on the contrary is not cardinal in Maria's work. 'I prefer to speak of interrogation or investigation. I try to depict growth, fertility, love, death and the daily environment in the clearest possible way.' Her aim is to achieve clear, simple, powerful images.

Foody Maria
Maria might not consider herself a gourmand, she certainly likes good food, but she is quite unhappy with brouhaha on a plate. Just serve her a simple meal please, thank you. 'Not too many sauces please, but biodynamic produce, yes! No doubt you can taste that. I should know because my father used to work his own biodynamic kitchen garden. Furthermore, I believe in harmony. That everything is connected. Just like my work.' Maria therefore enjoys food that comes directly from her own soil. A head of lettuce from the vegetable garden, an apple straight from the tree or a fish she caught herself.

MARIA ROOSEN

'I'M THE ARTIST WITH THE GREEN FINGERS!'

IN HER WORK, ARTIST MARIA ROOSEN FOCUSES ON THINGS THAT ARISE DURING THE MAKING PROCESS. 'YOU CAN'T THINK OF EVERYTHING IN ADVANCE.'



'Or picking my own breakfast from the garden in the morning: raspberries, blueberries, currants, gooseberries, blackcurrants. The taste experience is so much more intense.'

Mothers watermark
For many people, their mother's food is the measure of things. Might we say it's a watermark for life? Whatever you think, it certainly applies to Maria. 'I still can taste her kale stew (stamppot boerenkool), in my mouth, just thinking about it. But especially her asparagus left a big impression on me. That was mainly due to the care with which she prepared it. Not only did it taste delicious, it always looked great!' Besides that familiar reference of 'home', Maria had many moments in her life of surprise and delight due to fantastic food, but one thing still stands out. 'It was quite a long time ago, in 1995. Together with Marlene Dumas and Marijke van Warmerdam I represented our country in the Dutch Pavilion at the Venice Biennale. The curator, Chris Dercon, took us to the very best places the city had to offer, to experience the real venetian cuisine; pasta al nero di seppia, pasta vongole, tiramisu, grappa. The environment, the people, the atmosphere, that will undoubtedly have had a big influence on that adventure, but the taste of Venice will always stay with me.'

KATALIN GALLYAS

'I AM FOND OF SMALL OBJECTS THAT REMIND ME OF THE PLACE WHERE I BOUGHT THEM DURING A TRAVEL.'

It's only a five minute walk from Capital C to her home in the Plantagebuurt and no, it's not the fancy penthouse with marble and gold that you might expect from the managing director of a private equity fundraising business. But hey, this is the apartment where Katalin Gallyas (45) landed eight years ago and she is really fond of it. Why would she leave here?

Katalin does not categorize herself as the most amazing kitchen person in the world (so let others be the judge of that). Truth is that when she came from Hungary to start Cfunds, she has been working like a Trojan to get the show on the road. 'I must confess that at first, there has been delivered quite some take-away food. But hardly anymore.' It's HelloFresh that came to the rescue. And don't we all know the benefits of that. Katalin does: 'It's super healthy, you don't overdo it on the groceries and it's very effortless. No need to do the strategic cooking planning no more.'

Still Katalin has her own repertoire. Originating from Hungary you might expect that she would be very much goulash-oriented. And of course she



Her moose-shaped cheese slicer from Finland is Katalin's favourite.

copied some glorious recipes from her mother ('Hungary is a big soup country and I am fond of lunching hot'), but the big surprise here is that the cuisine that Katalin favors most is the Egyptian one. Did she discover that in Egypt? 'Well, no. I have travelled to Egypt, but I got to know Egyptian cuisine here in Amsterdam. With all it's colors, herbs and spices, rosewater and fruits, it's very floral and sensual. I remember the roasted pumpkin I prepared for New Year's Eve, so fragrant, so colorful that it left a great impression on my guests.'

Hearing this, we oughtn't be very much surprised that green fresh herbs, such as rosemary, mint and coriander are often at stock in Katalin's fridge. As are good quality olives. And otherwise? 'Champagne! I always keep a bottle refrigerated, because when a big deal is struck, you need to celebrate. Me and my team work hard enough for that.' Because Katalin believes that champagne may be drunk any moment of the day ('it's refreshing and light'), she opens a bottle right away, only to pour it in one of her crystal champagne flutes. 'These, I collect. I value them dearly. Just like other kitchen utensils that remind me of the place where I bought them. For instance my moose-shaped cheese slicer from Finland and my wooden hand-crafted egg cups in the form of clowns from Hungary. Life is a journey and a house should document it.'



CAPITAL C INHABITANT
KATALIN GALLYAS

THE ART MENU



Juul Kraijer - Untitled, 2018
Charcoal on paper, 140,3 x 95 cm

The calm fluency and grace of Juul Kraijer's drawings may seduce us into imagining that they belong to a familiar world of classical order and traditional iconography, where the harmonious conciliation of body and mind, nature and metaphysics, is mediated by trusted metaphors and ancient myths.



Folkert de Jong - Polydactylic relic 2, 2021
Pigmented wax, steel, wood, glass,
21 x 21 x 30 cm

In his often grotesque-looking figurative sculptures—made from contemporary, often non-recyclable materials like Styrofoam and covered in vibrantly colored, syrupy paint—de Jong often makes reference to the figures and dress depicted in Old Master paintings by Dutch ancestors, including Johannes Vermeer, Rembrandt van Rijn, and Frans Hals.



James Drake - Arteria Pulmonalis, 1667-1707
Print

Anthropologia nova, or, a new system of anatomy. Describing the animal oeconomy, and a short rationale of many distempers incident to human bodies: in which are inserted divers anatomical discoveries, and medicinal observations, with the history of the parts illustrated with above fourscore figures, drawn after the life and to every chapter a syllabus of the parts described, for the instruction of young anatomists.



Maria Roosen - Moeder, 2018
Watercolor, eggbox frame, 68 x 88,5 cm

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Maria Roosen - Adem, 2020
Watercolor, 68 x 88,5 cm

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Nehemiah Grew's Anatomy of Plants - The Young Fruit Tree Membranes, 1682
Print

The beauty from a young fruit tree seen from the inside. Similar to human cells, it connects nature and humans.



Joep van Lieshout - The Creature, 2021
Sculpture

An "exploded view" of a human being. It seems as if the parts have been pulled apart, as if the model has exploded. You remove the pieces so that you can see the inside. At the same time – it hangs above the bar after all – it has become a kind of spacecraft. It floats in space. It is man in dissected form. And with that, the question is on the table: who are we? Who are we as a man? As an individual? We ourselves are also on the dissection table.'



Esther Hoogendijk - Growing Sculptures, 2021
Plaster, concrete, flowers, seeds, grass, ink, acrylic.
Multiple artworks in the restaurant.

Esther Hoogendijk's objects slowly change shape, color and matter over a period of time under the influence of air movement, evaporation, degradation, growth or touching. The work shows the passing of time and the natural and human influences. Esther Hoogendijk made these living sculptures especially for Capital Kitchen.



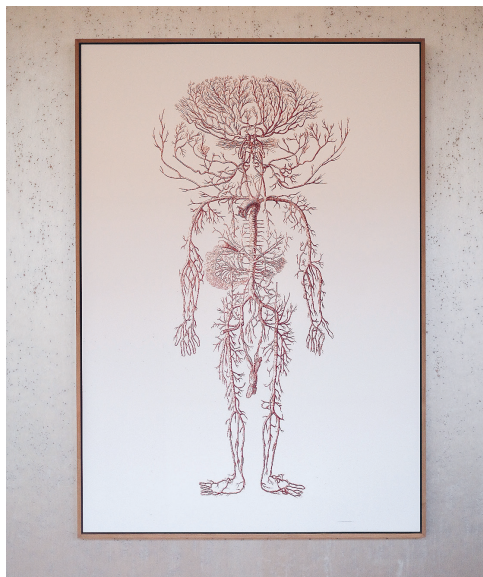
Jan Eric Visser - Untitled, 2020
Newspaper, leaflets, inorganic household waste, votive candle residue,
60 x 52 x 39 cm

Creativity, like food and drink, is existential. For Jan Eric Visser, creativity is an organic and mysterious process. He gets into a kind of intuitive intoxication: images present themselves and can or cannot be made. Visser doesn't work from an idea or a preconceived plan. He doesn't even want to understand what he is making. After all, life is impossible to understand. His work is therefore abstract and cannot be immediately interpreted in terms of form and matter. This work on the ground floor of Capital Kitchen, is an example of how he transformed his own household waste into something incomprehensible that hopefully provokes questions and amazement.



Folkert de Jong - Monument for the cleaning person, 2021
Sculpture, Pigmented epoxy, aluminium, silicone, wood, 160 x 90 x 70 cm

'By shaping objects in material such as wax and epoxy, Folkert de Jong actually tries to disconnect meaning and appearance, and thereby create a new substantive constellation. "I always wonder what happens to an object when I transform it: does it become a ridiculous object or does something arise, something that deals with the relativity of meaning? I like to see something emerge that reveals the relativity of meaning, and object that make it possible to elevate the material into an irrational world in which new ideas can arise about the future of our mental relationship to our material environment".



Beach, W. (Wooster) - Encyclopaedie - Human arterial system, 1794-1868
Print

Showing the Aorta, or main pipe, from its orifice, together with its branches, and all the arteries with their various ramifications throughout the Human System, in their natural color, carrying with fearful rapidity and power, the crimson fluid, from the great reservoir, the Hearth, to the minutest part of the system, flowing in jets and causing the pulsations at the wrists.



Rotganzen - Quelle Fête, 2021

The melted disco ball consist of glittering blobs which are amorphously shaped. Covered in a layer of intricate mirror pieces which make up their mosaic type outer skin, they take us back to the days, not only of glorious 'disco' itself, but to a past glory through their new, fresh and irregular shape.



Ramón y Cajal - Olfactory cortex, 1901
Print

The cortex of the brain is working hard while reading the menu and deciding what to eat.



Jan Eric Visser - Untitled, 2021 (Plastikos VIII)
Reused silo plastic and silage bale plastic,
45 x 28 x 29 cm

Food and waste seem inextricably linked in our society from production to consumption. Silage bale film is used to preserve grass silage, food for livestock. But what happens to all that plastic afterwards? The challenge was to transform the often dirty, limp material into images using renewable energy. As always, I didn't want to use any cleaning agents or glues. This turned out to be quite a challenge. Experiment, taking unknown paths, is an essential part of creativity for Jan Eric Visser. This is how we move forward as a society. This also includes a new proposition to make art without using primary raw materials. This artwork is made from recycled silage bales foil and silo plastic that Visser collected from farmers. It is part of a unique series of fifteen works that he made during a working period in a temporary interior studio of the Mondriaan Fund.



Elspeth Diederix - Pastel shell, 2017
Photograph, 50 x 53 cm

For her series 'When Red Disappears' Elspeth Diederix, ventured into the secret gardens of the Dutch waters in Zeeland. The benthic flora and fauna of this chilly, turbid, green-grey water turned out to display an extraordinary visual richness that was a perfect complement to the large body of botanical work that Diederix has made in gardens and parks. Enthused and inspired, she took on the ordeal of diving there in order to make underwater photographs of the astonishing colour formations revealed by her lights. Through Diederix' images we glimpse an unspoiled underwater paradise, where life – in the form of shells, sponges, seaweeds, anemones and other organisms – shows its most colourful side.



Nathaniel Highmore - Blood circulatie / Corporis humani disquisitio anatomica inqua sanguinis circulationem in quavis corporis particula plurimis typis novis, 1651
Print

Anatomy of the human body - in which blood circulation in a large number of new types of any body part.



Mette Sterre - Seapussy power galore - abscession (if you don't know, you don't grow), 2021
Soft robotic sculptural body mask / from arduino, silicone, compressor, tubes, valves

Mette Sterre researches what else we could be than human, through neuroscience, digital technologies and somatics, actively disagreeing with Descartes proposed mind body duality. Made during her residency at the Rijksakademie van Beeldende Kunsten. What we feed our mind with obsessively, wiring our brainy paths enhanced by the algorithms formed by our online behaviour. These when negative and suppressed of nature and without critical reflection, manifest itself in our bodies, growing and gushing and gulping underneath the surface that is far from hermetically closed, like a landscape formed through experiences and time.



Elspeth Diederix - Brittle star mountain, 2017
Photograph, 70 x 75 cm

For her series 'When Red Disappears' Elspeth Diederix, ventured into the secret gardens of the Dutch waters in Zeeland. The benthic flora and fauna of this chilly, turbid, green-grey water turned out to display an extraordinary visual richness that was a perfect complement to the large body of botanical work that Diederix has made in gardens and parks. Enthused and inspired, she took on the ordeal of diving there in order to make underwater photographs of the astonishing colour formations revealed by her lights. Through Diederix' images we glimpse an unspoiled underwater paradise, where life – in the form of shells, sponges, seaweeds, anemones and other organisms – shows its most colourful side.



PJF Turpin - Végétal Type, Idéal, Appendiculé, 1837
Print

A well-designed inside of a plant, a timeless perfection from 1837.



William Fairland - Untitled, 1837
Colored Lithograph, 49,4 x 31,3 cm

Dissection of the chest of a young man to show blood vessels around the heart.

IN OUR KITCHEN

GIJS FROM OUDERKERK:
'RUNNING A BEEF CATTLE
FARM IS NOT A PROFES-
SION, IT'S A WAY OF LIFE.'

STRONG COWS FROM OUDERKERK AAN DE AMSTEL

Gijs de Nooij's great-grandfather started his farm in 1915. Now, Gijs and his wife Elly are running it. Circularity may be the next big thing, but to Gijs it's nothing new.

In the open barn, spacious and with fresh straw, where mother cow and newly born calf are, there is a video camera that Gijs can use to keep an eye on the animals. "I used to get out of bed twice a night to see if everything was going well, or if the delivery had already started, now I set the alarm clock twice a night to take a quick look via an app on my smartphone. Usually I don't have to get out of bed." Remarkable. Most people shouldn't think of waking up twice a night, but for Gijs it's a piece of cake, he doesn't even have to get out of bed! This is him all the way. Living and breathing the trade of a beef cattle farmer. 24/7.

We walk in the yard of the Boschlust farm, which is situated in countryside close to Ouderkerk a/d Amstel, at the river and surrounded by meadows. It has been in the hands of the De Nooij family since 1915, when Gijs' great-grandfather bought it. Now, more than a hundred years later, Gijs and his wife Elly run the company. And yes, their three children have been closely involved from an early age. Gijs is his own PR man, as it soon becomes apparent when he gives the tour. He leads the way with big and strong strides, while he tells his story in an unmissable volume. Never missing an opportunity for a witticism. 'In this stable we keep the one year olds and opposite of them we have the cows that are with young (drachtig) for the first time. They are fixed because we want to give them individual attention. In this manner we are able to keep them well fed, healthy and ready for their first delivery.' The breed of cattle that Gijs and Elly keep, is of French origin: Blonde d'Aquitaine. With a strong intuition of brand building, the ladies were renamed as 'Ouderkerks Blond'. That still seems a bit of an odd choice for a farmer who is so determined on local origin and values. Why not opted for a Dutch meat breed? 'Well,' Gijs explains, 'in The Netherlands we have a strong dairy culture. The cow that was specifically kept for meat, was

the double-rumped cow (dikbilkoe). It was so extremely bred, that many problems arose. The cows were inseminated instead of naturally covered by a bull, but couldn't even give birth in a natural way and they needed two bottles of penicillin to stay upright. On top of that, they could only get pregnant max three times. Otherwise we have some double purpose breeds like the Blaarkop, but fair's fair, that doesn't equal the Blonde. By far.' Many things go well with the Blondes without any help, because it is a very strong breed. Covering and giving birth happens naturally. Above all: the meat that this breed produces has a particularly fine taste.

What is also striking, is the specific color of the Blondes: something in between wheat and cream. One calf standing with her mother therefore immediately catches the eye; it is chocolate brown. How is that possible? Gijs shrugs as if to say, 'you win some you lose some.' 'I bought the mother pregnant in France, with the assurance that she was covered by a Blonde d'Aquitaine bull. Well, not so. But we'll see how it works out.' If there is one thing Gijs deviates from the mainstream, it is his focus on sustainable and local business operations. And that is not very surprising, because in a time when the word sustainability was not even used, his predecessors were already working very sustainably for a long time. 'My grandfather and father kept pigs that were fed from leftover food from Amsterdam hospitals. We were – and still are – in a local market area with a lot of demand, we have always been very circular.'

This sustainability is about animal welfare too. The cows have lots of space in the stables and outside in the meadows, there is the fact that a calf stays with the mother for five months minimum, up to nine months. And: no antibiotics, no caesareans. But the farm also has a care for the natural areas where birds nest. 'I lease an area in the Middelpolder where our cattle graze outside the birds breeding season. We fertilize that area with manure from our stables and the birds thrive on that. It's a beautiful way to close the cycle.'

Working locally is hip and happening, but like already mentioned, it's nothing new for 'Vlees van Gijs' (Meat from Gijs). Why does that work so well? 'Well, it has great emotional power,' says Gijs, 'I recently heard from people who said, "I'm home when I see Gijs's cows". That explains it all. You can't have better advertising than people literally seeing the cattle grazing in the meadows daily. But apart from that, I don't see a good reason to let meat travel long distances.' Would that be a good reason to think of decentralizing the beef sector? Scale things down to companies the size of Vlees van Gijs? In practice, the veal trade, for example, is now in the hands of one large party that determines the market. The farmers who supply the monopolist are dictated. They don't get the best price and it's not the best starting point for animal welfare either. Why doesn't every local region have its own Gijs de Nooij? 'Well,' says Gijs, 'unfortunately it is not that simple. The biggest obstacle lies in the fact that the government has so boarded up everything with rules that it is not easy for farmers to operate independently and locally.'

Another challenge of smaller scale farming - also for Gijs himself - is to get value out of the whole cow. 'Especially restaurants, but also butchers, are keen on selling the most appreciated cuts of the beef. The fillet (tenderloin), the prime-rib (côte de boeuf), the entrecôte steak. On average they are less interested in for example cuts from the neck, which are perfect for the most delicate stew, or from the chuck for amazing hamburgers. Especially when there is an occasion, people like to eat red meat with a glass of red wine.' Okay Gijs, fair point. So what can Dave, the head chef of Capital Kitchen do about it? At first, Gijs counterstrokes: 'That's exactly what YOUR story should be about!' But a couple of days later, he contacts the restaurant via his intermediary with an offer that Dave can't refuse. 'Capital Kitchen is allowed to carry the exclusive designation 'Vlees van Gijs restaurant', but on one condition. Namely that from now on the restaurant will buy a whole cow every time and not just the fanciest parts.' Let's put it this way; Gijs has his ways

to push things forward. And it works. Dave was taken by surprise of course, but didn't need long to overthink the offer. Dave: 'It opens an ocean of possibilities. I'm really looking forward to create some great new dishes with the best beef that the region has to offer.'

There's no point in denying it, Gijs himself enjoys Ouderkerks Blond very much. And when there is an occasion? It's roast of rib eye that is put on the table. 'I really love the fat bits of it. So tasty.' But that doesn't mean he ignores the high emissions that come with the consumption of beef. To combat global warming, one of our missions is to eat less meat. Is that a message Gijs supports? 'I absolutely do, although I may not be the best example for other people, I may eat two pounds a day. But my message would be; eat less meat, eat less beef, but when you eat it, make sure you put the very best quality on your plate.'

HARD WORK; WAY OF LIFE

Hard work? You can say that again. Running a beef cattle farm is 24/7, always on. And oh yeah, Gijs also has an earthmoving company on the side. (How does he manage????) What makes it all worthwhile? 'Well, just look outside,' he says, sipping from his tea at the kitchen table, 'it's not a profession, it's a way of life.' Of course that life comes with highs and lows. 'You are bound and very free at the same time.' A disadvantage? When the weather is at its best, it's busiest time of year. With self-knowledge, Gijs admits: 'When we harvest the hay, I'm a different person. The pressure is high, it has to be done within a certain time frame. When crane personnel is taking time for lunch, while a thunderstorm is coming, I definitely can get steamed up!'



TO THE SLAUGHTER

The animals on Gijs his farm are there for years. Most of them are not slaughtered before their fifth year. Isn't it hard to bring them away? 'No, I do not have that button on me anymore, that's how I'm in it for so long already. From a professional interest I do have the urge to go and see when the carcass hangs. Just to check on the quality. In all those years I learned how to feel on a living animal if they're ready for slaughter but there still might be a catch. Control freak? Me? Haha maybe just a bit. But it gives me the chance to philosophize how things come together.'





CAPITAL
KITCHEN

PUT THIS PAGE ON
YOUR TABLE AT HOME AND
SEE HOW YOU CAN EAT IN
CAPITAL KITCHEN.

CAPITAL
KITCHEN

METTE STERRE: ‘SOMETHING BEAUTIFUL, BUT ALSO REPULSIVE’

Upcoming artist Mette Sterre – and how proud are we to have one of her spectacular pieces in Capital Kitchen – is chaotic in a very happy way. With an unequalled enthusiasm, she welcomes us in her studio in Amsterdam-Zuid-oost, where she was assigned a live/work apartment. People from the Bijlmer (the official name of the neighborhood), lovingly speak of the ‘Bims’. Sterre: ‘I’m not established well enough here to call myself a “Bimsy” already, but I will work on that very hard, because I really love it here. It’s so spacious and green. It’s such a mixed community. And many artists live and work here. I still have to get to know those too.’

Home sweet home

It have been complicated times for artists, during covid. But Mette had the luck, self-enforced luck by all means, that she was resident at the Rijksakademie from 2019 and that her residency period there was extended until July of 2021. The honest story is that she would rather have returned to the UK after that, but Brexit cut that option off. (Thank you Brexiteers. Not.) ‘But okay,’ says cheery Mette, ‘in the meantime I built up a network in The Netherlands. My international wanderings have brought me very much, but The Netherlands is a great base for me because among other advantages such as high quality living standards like clean air, interdisciplinary artistic research is very much supported.’

Alienating

Expressed in the most euphemistic way, we can conclude that Mette Sterre’s work comes across as a bit alienating. Her ‘body masks’ for example, which transform a human body into something completely different, are nothing less than grotesque. Are we watching horror here, or a fairy tale? Is it about anger? About eroticism? In any case, there is a good chance that you will feel quite uncomfortable with it. And yes, Mette Sterre does that on purpose. ‘Certainly, as I’m always looking for the manipulation of our sense of perception, the in between space where the unknown lies and our brain fills in the gap to try and make sense of our perceived reality. Our brain does that to create a situation where it’s a live interaction, but you still have another worldly experience. I want

my work to confront people with their own unintentional dogmas.’

Sterre also mentions the term ‘proprioception’ in this context. Proprioception, sometimes described as ‘the sixth sense’, is the sense of self-movement and body position. ‘Here I stand. In this room. I’m making this move.’ And that awareness can mislead you again. A simple example? When you think you are taking a sip of orange juice from a cup, but it turns out to be milk. Sterre: ‘Nothing dangerous or scary, but you are still shocked. We call it “category jamming”. It is penetrating, a physical experience, it gives discomfort and alienation. I strive for that effect in my work too.’

And this, and that

It is no coincidence that we find the theme of the grotesque in the work of Mette Sterre. The thesis she wrote for her Masters in London was about exactly that. The core of the story? Something is beautiful, but also repulsive. Something is horror, but also enchanting. ‘We, who live in a monotheistic culture often struggle with that. In polytheistic cultures they are much comfortable with the duality of life. There is no unequi- vocal truth. Things are. Period. Yes! That is the essence.’ Sterre says that is why she enjoys scuba diving so much (yes, sorry, a short detour). Because? ‘I feel utterly comfortable in that fish world. It is the ultimate state of being, from a totally different perspective, all those beings are just existing with no to-do-lists or political agendas’

Inevitable suffering

Sterre agrees about the idea that her work makes people feel uneasy. It distorts, it disrupts, it makes uncomfortable. ‘Life isn’t all pretty, it’s not all Hollywood and advertising chic. But I don’t think my work is just repulsive. I think it’s very beautiful myself. Moreover – and that is perhaps an extra layer in that – things can also be okay, or beautiful in their repulsion.’ When teaching, Sterre meets comparable reactions. ‘A student recently said she didn’t like looking at one of my body masks at all. She thought it was disgusting, gory and horrific and it confronted her with her own discomfort with intestins and slimery and slippery goop and ultimately her own vulnera-

ble mortality. Maybe that’s why you can accept that inconvenience. Neurologically, we are always looking for the least resistance. We don’t want to suffer. Nice and safe. But if you want to grow, difficult confrontations are inevitable.’

Pussy Galore

And then there’s this impressive work of art that Sterre created and which is on show in Capital Kitchen. She named it, hold on everybody, ‘Seapussy Power Galore - Abscession (If you don’t know, you don’t grow)’. Again it’s a body mask, a suit she worked on for a year and a half. In the body mask, robotics and hydraulics and physical computing come together. Sterre explains: ‘Looking at traditional robot manufacturing, you’d always have a hard shell, being very good at one task. I on the contrary started out investigating soft robotics. The suit is controlled by a compressor, connected with silicone tubes, controlled by an arduino computer that controls the air intake and output through solenoids. There are several air chambers in the sculpture and with specially written software, the work is being animated, the abscesses grow and shrink. Yes, it was an intensive project. We have tested a lot. And that is the understatement of the century, hahaha! Getting it airtight for instance was quite a challenge.’ Quite a striking piece of art, when just looking at it, showed in a static way. But the fun thing is, you can also turn it on, bring it to life. ‘Performance included’, says Sterre.

What is it?

Of course, when an artist creates work and it’s out in the open, everybody is free to make their own interpretations. But it goes without saying that Sterre herself has an idea what Abscession is all about. For her, it refers to the relationship between body and mind. Dèscartes was the founder of dualism; the idea that body and mind are separate. But Sterre radically disagrees. ‘There’s definitely a connection! With a body we feel things. Do we feel safe or unsafe? We feel ourselves. We also feel ourselves growing and changing. That’s also what happens when the work is turned on. The viewer becomes part of the work. The spectator is not one of the waves, he is the sea.’



CAPITAL KITCHEN'S SOMMELIER REGIS: ‘GOOD WINE IS A LIFE CHOICE’

Visiting over 200 vineyards brought our wine man Regis the context a proper sommelier needs.

Przemysław Reginia (31), our Polish master of wines at Capital Kitchen is a very curious guy. And it is exactly that curiosity that brought him to the profession of sommelier. ‘I was curious why some wines are better than others, so I started to buy Vivino top wines under 25 euro’s to try to distinguish the differences.’ If you want to have an opportunity to see Regis (it’s very hard for us to pronounce ‘Przemysław’, so he allows us to call him Regis), without his defining moustache, go to the website of Amarilys, the fine dining restaurant in Krakow where he came to work after following the professional wine courses WSET (Wine & Spirit Education Trust). He is in a super smooth promotion video there, pouring wines in his own sophisticated way. Already at Amarilys, he developed his taste for local wines. And no no no, don’t go frowning as to say ‘hüh? Polish wines?’, because you can surely trust Regis on the fact that there are some astonishing ones around. ‘10 percent of the wines we poured were local. People look down on Polish wines and the quantities of course are moderate, but I picked the special ones, some natural wines too. People loved it and it gave uniqueness to our wine list.’

Visiting vineyards in Poland and in other countries as well, brought Regis the context a proper sommelier needs. Tasting the wines, listening to wine maker’s stories and getting a deeper understanding of the effects of terroir, climate and the philosophy of over 200 vineyards, formed the man. If there is one connection that he made, that really stands out of those 200, it is Austrian winemaker Joseph Umatham. Regis: ‘What’s so special about this man, is that he is a great idealist, making the connection with the soil, the magic and the spiritual of making wine, working hand in hand with Burgenland’s nature.’ Regis came to Amsterdam, following his girl who found a banking job here, and finding his dream job at Capital Kitchen (our local sourcing philosophy matched miraculously). So he finds himself in a place where ‘the inner person’ is of great interest. In what manner does wine apply to ‘the inner person’? ‘Well, your inner person is as local as it gets and I won’t kick in any open doors, saying life’s too short to come up with mediocre wines, but hey, good wine is a life choice. Apart from that I am convinced that wine is able to connect you to your inner being, not by getting drunk or in a consumptive way, but by deep experience. To really get through the aroma’s. To make the connection with food. My mission is to guide our guests through new experiences and to let them undergo the beauty that can be found within.’

BAR CODE



Hertog Jan Fun Fact #2

Who needs an Insta filter when there is a glass of Hertog Jan at hand? Of course, using your smartphone to take a picture, you may use thousands of the most hilarious filters. But you can also stand out. And create your own effect.

Advantage: You can drink beer and make art at the same time.

Disadvantage: Keeping a glass of beer in front of your face all the time, gives you a lame arm.





JOEP VAN LIESHOUT

‘FROM A BUSINESS POINT OF VIEW, ART REALLY SUCKS FOR MOST ARTISTS’

Blazing with energy Joep van Lieshout created ‘The Creature’ for Capital Kitchen. ‘If you asked me what my worst nightmare would be, I would think of war. Terrible. But retirement seems even much worse to me.’

You feel very small when you enter the premises of Atelier Van Lieshout, located on the (formerly infamous) Keileweg on the south-west side of Rotterdam. It’s colossal! The factory building in the background is so large that you have to stand far away from it to see it entirety. There are gigantic monumental works that are packed together in a business park-like area next door. Most look down on you – some in their quiet rustiness - from above. It is clear that someone is living, working and thinking big there. Joep van Lieshout himself is very clear about it: ‘My goal is world domination in the field of art.’

To enter, you go through a black door, which gives access to the huge workshop,

full of works in progress. Welding takes place here, working with synthetic foam-like materials, polyester and a hundred thousand other things. The canteen is well packed with about twenty studio workers, all with weathered overalls and sturdy footwear. It should be clear, work is being done here. Hard work. During lunch, Van Lieshout talks with one of his fellow workers in the canteen. He is bent over, leaning with his hands on his knees. From a distance, the briefing looks thorough, but efficient. After a short tour, during which Van Lieshout asks what I came for (‘you knew I was coming to interview you, didn’t you?’), we go up the stairs to the office. We first and foremost need to talk about the artwork that Van Lieshout created for Capital Kitchen, called ‘The Creature’. Since that was the reason I came to Rotterdam. It is the artwork that is placed above the main bar of Capital Kitchen.

What is The Creature?
‘It’s an “exploded view” of a human being. “Exploded view” is a term from the world of design. Think of a technical drawing in which a three-dimensional model, for example a machine or an Ikea cabinet, is drawn in such a way that it seems as if the parts have been pulled apart, the model has exploded. You remove the pieces so that you can see the inside. At the same time – it hangs above the bar after all – it has become a kind of spacecraft. It floats in space.’
‘It is man in dissected form. And with that, the question is on the table; who are we? Who are we as a man? As an individual? We ourselves are also on the dissection table.’

And? Who are we?
‘Art always asks questions. Art never gives answers.’

Does The Creature communicate with the rest of the space in Capital Kitchen? The space in which Maarten Spruyt (see elsewhere in this newspaper) focuses on ‘The inner man’?
‘Yes, of course. Quite literally I would say. You see the inside, don’t you? It was Maarten who wanted to have a creature and that sounded like a great idea to me. The space under the stairs and above the bar is quite small. That is why we opted for this version.’

How did the work come about? Where did you start?
‘We recreated the bar and the stairs in polystyrene foam and then designed The Creature...’

What? Have you recreated the whole situation? Wasn’t that a lot of work?
‘Uh, that was the easiest part. Done a mile a minute.’

Did you start out working on a design or drawing?
‘No, we didn’t make any sketches. Not worth mentioning at least. We just started working together in a team of two, three, by feel. We tried several mannequins. And we experimented with using different colors, but that seemed wrong to me in different ways. A. it’s not pretty and b. I think it’s terribly cheap to go along with that whole diversity thing, that you tick all the decency boxes. In addition, the concept is strong. A white guy looking down on us from above.’

Should we see that as a commentary on the fact that the world is run by white men?
‘No, it’s not a reproval.’

Something you wanted to mention?
‘Maybe it’s autobiographical. I am an old white man myself. What is my position then? And of course I can’t help but be myself. I’m not used to it any other way.’

Many visitors, especially women, think it’s a gloomy thing. Is that a good effect?
‘I think so. It’s good when art triggers something. But come on, people watch horror movies too. People shouldn’t overreact too quickly. However, there is no intention to scare or insult people.’

For me, The Being is a re-experience of the raw 80s. Go party. Go get drugged up. Pretend it’s your last day. Was that your intention?
‘No. For me it appeals to floating around in a vacuum, an eternity. As a creature. Or as a soul. I see it more as a journey, quite positive.’

Is there a message?
‘What I’ve said about it, I’ve said. There are more layers in it. Drinking yourself to pieces might be one of them. And that is precisely one of the side effects of alcohol. You come up with other ideas, you might be more friendly with people. You are more able to let go, including yourself. It’s not for nothing that liquor can be tapped from The Creature’s legs.’

Do you think it is important that people ask themselves what your work is about?
‘The meaning of my work lies in the eye of the beholder. I have my ideas and they lead to a certain work of art. If someone else sees something different in it, fine. Someone who has just had an operation might find it a terrifying thing, someone who is boozing at the bar might not give a damn what’s hanging there.’

Wouldn’t it bother you if people don’t have an opinion of your artworks at all?
‘A little in between. Look, I don’t mind if people walk past my art. But if no one takes offense at all, then it’s obviously not good either. You create a work of art first and foremost for yourself. You communicate something with that. But I certainly don’t see myself as the pastor who comes to explain what the intention should be.’

You are often pigeonholed as a provocateur. Weird actually, we’re used to some extreme stuff, aren’t we? It’s 2022! How do you explain that prudishness?
‘That’s because art is an easy victim for people with an agenda. I’ve experienced that more than once. For example with bus shelters that I created. One in the shape of an egg, one in the shape of a skull. A well-known theme and also a well-known symbolism in the world of art: the beginning and the end. But a Christian school near the bus stops was completely upset and called the national

kids news channel. “We believe in life after death and Van Lieshout’s work undermines that completely.” You know, this wasn’t provocative, it wasn’t about sex, racism or anything, I’m not against religion. An image of an egg and a skull can be explained in so many ways, yet it came under fire. In all honesty, that was very welcome for me, because it generates a lot of buzz and publicity. In short, it is useful to let such fuss work for you.’

One of your works of art that became widely known for being severely attacked was Domestikator. That is an architectural work of art in which people saw sex between a human and an animal. The scandal of all places originated in free-thinking Paris! How could that happen?
‘I think that’s a typical case of extreme fear. Look, Domestikator was supposed to be exhibited near the Louvre, not a modern art museum, of course. What I think happened is that one of the big sponsors, no doubt conservative, had said, “guys come on, I’m giving you millions a year and I don’t want this”. But nevertheless, it makes no sense. It’s been in the New York Times three times for God’s sake, it got two thumbs up!’

So isn’t your art meant to provoke?
‘Art may be abrasive, but I never make anything for the sake of provocation. Provocation is too easy, anyone can do that. Just sit down with the two of you for fifteen minutes and you’ll have a whole list of provocations. Provocation is only one layer and art should have several layers. Because that’s what makes art interesting: different meanings.’

You have compared yourself to a vulture. A greedy scavenger. Where does that come from?
‘That gluttony is in my urge, nay even my compulsion to produce. I want to create, I want to discover. I’ve got blinders on and bam, I’m going through concrete walls.’

What should people do if they want to become like that? What does the self-help book ‘Live like Joep van Lieshout’ say?
‘It starts with setting high standards for yourself. An unscrupulous ambition. For me, work comes first. Then nothing for a long time. Then eat and drink. And then other people. If you asked me what my worst nightmare would be, I would think of war. Terrible. But retirement seems even much worse to me.’

Okay, but is that something a person can learn?
‘You have to follow your intuition and set goals that are slightly out of your reach. My goal is world domination in the field of art. For fuck’s sake man, just wipe the floor with those suckers!’

Now we’re talking...
‘I make everything. Including new adventures. But you know, making art in itself is easy. But from a business point of view it really sucks for most artists. If I had started doing something else with the energy that I have, I would have been very rich by now. That is why making art should be the most fun thing there is. I especially like overcoming problems. If something is not possible, or if something is not allowed, I will prove everybody wrong.’

It is attractive to draw parallels between your studio and that of great artists of the past. Maybe especially Rembrandt. Do you feel a connection with that?
‘I feel more kinship with Rubens. Rem-

brandt was more of a good-time boy. Finish painting, hold up your hand and drink. Always in debt. Fucking Amsterdammers, bloody painters. Rubens was much more stable in business terms and also held social positions, just like me. Anyway, I prefer to compare myself with the homo universalis Leonardo da Vinci, because my interests are very broad.’

You stand - if all goes well - at the beginning of setting up your life’s work. Under the name BRUTUS you want to convert your current studio complex into residential towers, museums, studios and a cultural center. How are things going?
‘It’s going great. The latest development is that we have made this book (lays a huge and thick book on the table), in which we present the project. Any questions you might have about it are answered in that book.’
‘We have presented the plan to aldermen a number of times and they have responded positively. There are some issues with noise coming from the port. These are the normal procedures that must be followed. Soundproofing facades will have to be installed. But the area is totally remote. You can hear a pin drop at night.’
‘The zoning plan needs to be changed. That takes about two years. If it doesn’t work, we’ll do it somewhere else. Anyway, I want five of these megapolises like BRUTUS.’

Five??? Why?
‘Because I need more space for my work. And because it is possible. Because it is better.’

If everything works out, what will people say in a hundred years’ time about BRUTUS, the megapolis that Joep van Lieshout managed to achieve?
‘Normally, project development end up in a way that it is all about profit maxi-

‘MY
GOAL
IS WORLD
DOMINATION
IN THE
WORLD OF
ART’

mization and that the original ideas and ideals are diluted. I want to keep the property so that we can guarantee high-quality architecture and that we can put it together ecologically. I will create a machine whose flywheel keeps turning. With good and happy inhabitants, BRUTUS must remain a biotope. The architecture will be timeless and will age beautifully because of the natural stone cladding. “BRUTUS is vigorous”, people will say.’





WHAT'S UP

Capital Kitchen is open every day for breakfast, lunch, dinner and drinks. On Thursdays and Fridays, we add dancing to our menu. Our DJ's will definitely get you on the dancefloor before dessert is served.

EVERY FRIDAY: CAPITAL CLUB

DOESN'T MATTER TO US IF YOU ARE A HUNGRY CLUBBER OR A CLUBBING FOODIE, WE WILL OVERINDULGE YOU ON EVERY LEVEL.

Private dining & groups

We are uncompromising about being together. Therefore, we offer possibilities for whatever type of groups (maybe not hooligans). Private or in the center of the universe. It's your party, so WE will hang up the party garlands. Interested? Let us know via: info@capitalkitchen.amsterdam

EVERY THURSDAY: CAPITAL CONNECT

ON THURSDAY OUR COMMUNITY TAKES OVER THE BAR. SO FOR ALL WE KNOW, ANYTHING CAN HAPPEN. WE ARE ALWAYS EAGER TO MAKE NEW FRIENDS, SO DON'T HESITATE TO JOIN IN.



www.capitalkitchen.nl

A STOPPED MOVIE

RIGHT OUTSIDE THE DOOR



DUTCH-AMERICAN ARTIST GABRIEL LESTER IS BUILD- ING A CITY OASIS, ADJACENT TO OUR RESTAURANT

According to Gabriel Lester (1972), cinema is the art form par excellence because everything comes together in it. From make-up to photography and from music to fashion, architecture, literature and what not. Although his work is strongly influenced by his background in electronic music (in compositions samples and sequences are central, which you can see as building blocks, that give a volume of time with which you can play), cinema also plays an important role in his work. Lester explains why: 'On the one hand, you have the tangibility of time, which you can stop, freeze. And then peel it off. That makes my work as diverse as cinema, because it can be anything. Even make-up. In fact, I've already done that in the past.' Now the question of course is, how can we recognize the hand of the master in the art project Peel Plaza,

that is to be realized just in front of our restaurant door?

We will get to that. First let's talk about what Peel Plaza actually is. Technically speaking, it is a sculpture in the public space that invites people to use it. Embedded in greenery, but different from everything else. 'Viewed that way,' Lester says, 'it is also an oasis. A place where people and animals come to drink. With all the embedded associations you can have with such a place. A resting place. A gathering place. A place where you exchange stories around a campfire.'

Lester says that Peel Plaza has a very recognizable Lester-signature. 'There are three ways you can engage people. You can make something interactive, by placing a button. If you push it, some-

thing will happen. You can ask the public to participate in what you make or do, for instance in a theatre. Or you can try and activate your public by encouraging them to put into use whatever it is that you create. My objective is to do the latter.' Furthermore, you see the 'stop the film' effect that Lester has put in so many of his artworks. 'Compare it to a sweater that you throw in the air and put it to a halt. It's still, but you undeniably see the movement. In Peel Plaza, it's the peeling that is put to a halt.'

When is Peel Plaza successful in Lester's opinion? 'In any case, people have to go sit on it. It should especially leave an impression on people, like a true landmark. Within the many impressions one can gather, this one should be remembered, for me to have accomplished my mission.'





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