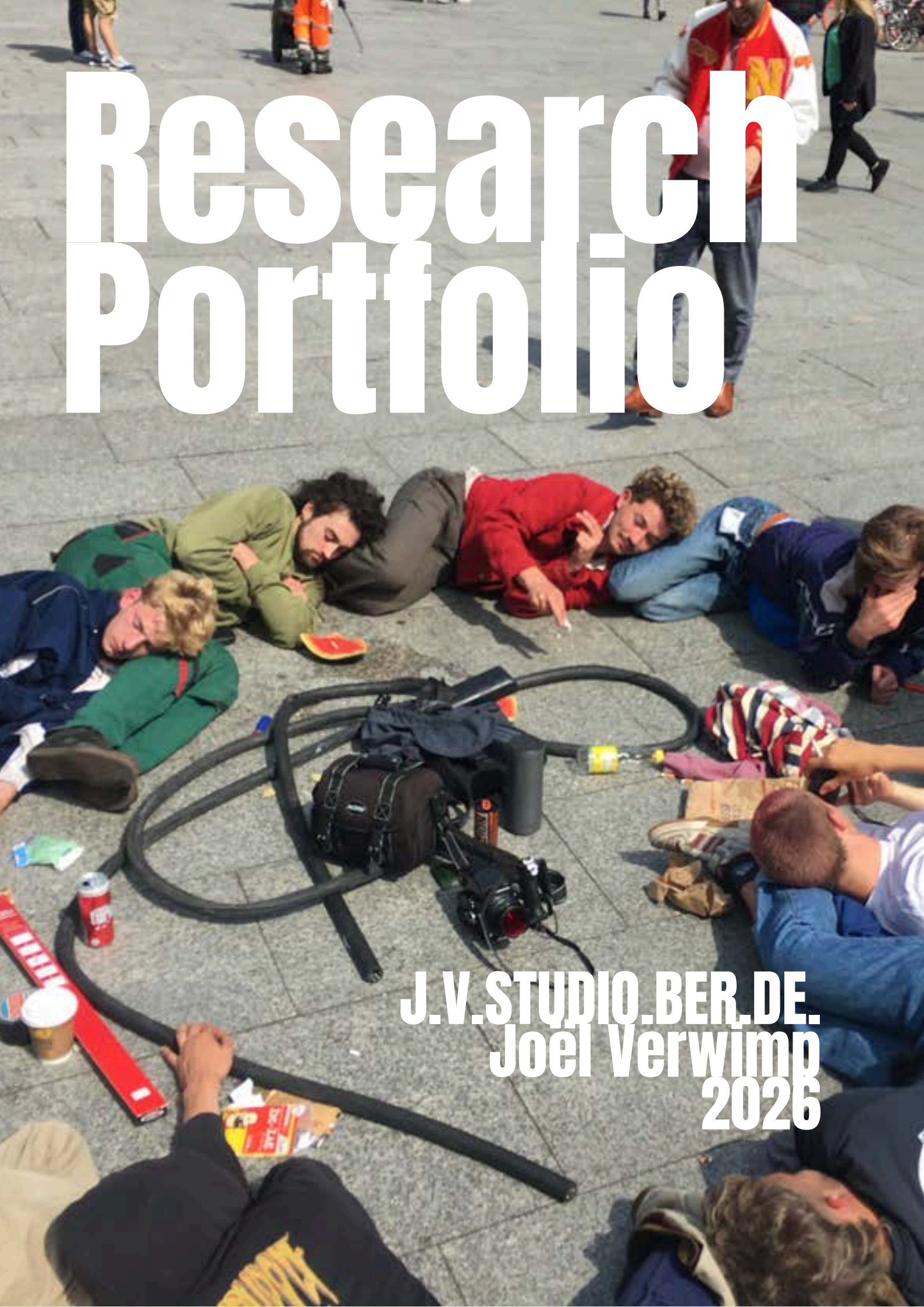


Research Portfolio

J.V.STUDIO.BER.DE.
Joel Verwimp
2026

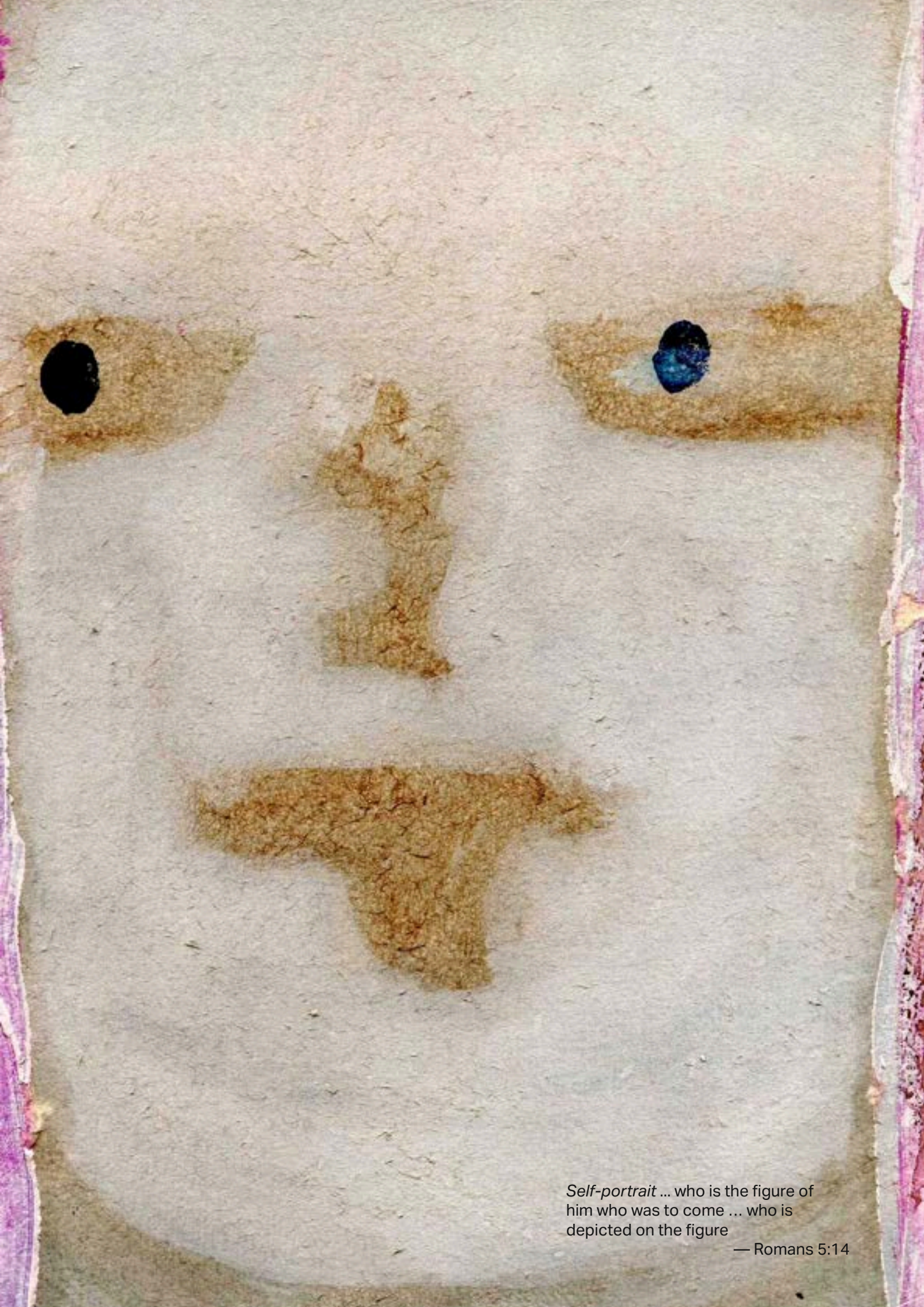
contents

This research portfolio moves back and fort between the pataphysical absurdities of travel programs for prisoners and car parking relief services to the aesthetics of infrastructure and the total reification of the world. As an artist, I work from a longstanding and burning desire to accommodate the needs of others by extending those needs with my own unattainable self. So, I work with others. I do so with the perspective that my thoughts are elicited by the thoughts of others and are likewise means to elicit response. Three research thematics run through the artworks: from the deep values of craft and infrastructures of the commons to big data fascism. The work is never truly finished but rather persists as an experimental study of recollection and forgetting, supported by the temporal histories of Aby Warburg, David Graeber's social imaginary where art functions as a structural confidence game, the profound insincerity of Marcel Broodthaers and my personal archive.

1. When is a Tree, When is a Shirt, When is a Gnocchi, When is a House

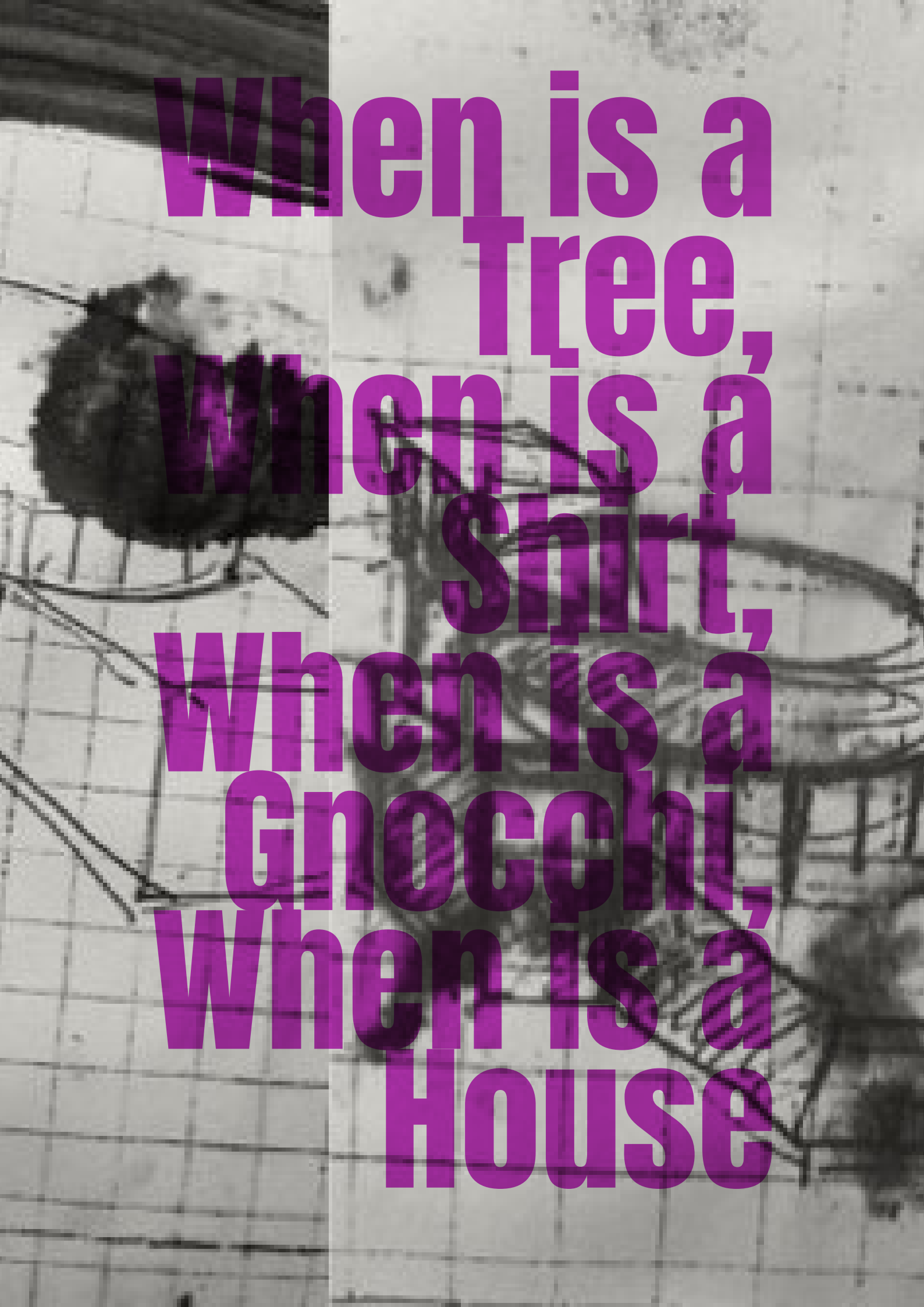
2. The Archive of Chairs, Tables, and Pole Dancing Extensions

3. Urban Dramaturgy



Self-portrait … who is the figure of him who was to come … who is depicted on the figure

— Romans 5:14


When is a
Tree,
When is a
Shirt,
When is a
Gnocchi,
When is a
House



D. Aftermath. Video still, 2014. Play Video- and Performance-Festival, Cologne, Germany.

A score by Lindsey Drury, extended by J.V.STUDIO.BER.DE. for CAT Cologne.

DEGENERATE DETERGENT, 2028. A collaborative live art performance and scientific data analysis at the Kilpisjärvi Biological Station, Finnish Lapland.

Two variations on the act of washing within a context of biological metaphorization will be performed live at the Station. Bacterial sampling swabs from the human body will be analyzed and subsequent data will then be subject to aesthetic manipulation alongside re-evaluation of the data from the institute's 2017 tree root washing research paper. Research at the Station on bio-geographical diversity and plant-associated bacteria that show the same endophytic communities are hosted by arcto-alpine tree species (*Oxyria digyna* and *Saxifraga oppositifolia*) despite a distance of over 3000 km and differences in climate and chemistry between soils. Comparing the quantitative data from the lab on the roots and the participants performing the body wash, DEGENERATE DETERGENT demands a shift in perspective from natural relations as genetic (familial) to one that is communitarian.



Folio from Kitab al-Bulhān, Book of Wonders. Northern Mesopotamia, 1330-1450, Bodleian Libraries, University of oxford.

The "Tree of Waq Waq" illustrates how the all-female population reproduces and self-perpetuates.



The penis tree in the Fertility Fresco at Massa Marittima, circa 1265. A rare example of medieval depictions of fertility rituals and witchcraft.

When is a Tree
The Nordic Summer University, Circle 1: Studies in Remoteness. Sensoria of Absence, Distance, and Neglect. Artistic framework for the Winter Session 2028 symposium, coordinated by Dr. Lindsey Drury and Helena Hildur W.



Sketch on canvas. Gesso, acrylic, oil and potch medium, 2026.





When is a Shirt Fujifilm instax series. J.V.STUDIO.BER.DE. co-lab BALYDON performance, 2025. THE HUB: Temporary Collaborations as Performance. Curated by Dolanbay and Elo Masing, MEINBLAU, Berlin.

When is a Shirt

When is a Shirt co-lab with Jan Van Lierde, 2026. SMAAKWAS at Atelier Edward, Gent, Belgium.



"[...] *If you look around the room of my studio where we are now sitting, you'll see two rather large paintings made last year and four smaller photographs produced during a collaborative performance three months ago. I won't speak about these works as isolated objects. Instead — following Walter Benjamin — I'm interested in how they are determined by their conditions of production, by the infrastructures that make them possible. Each artwork is singular, yet each also functions as a fragment within a broader research project focused on the infrastructures of the white dress shirt. The paintings begin with cotton fabrics intended for dress shirts — fabrics I have sold daily for many years. Tracing their supply chain eventually led me to the Xinjiang Production and Construction Corps in China. The photographs on the other hand, depict a young man wearing a white shirt I tailored specifically to his body — an aesthetic double of a form that already exists everywhere. Not an original, but a repetition with a slight displacement, the kind that reveals the violence hidden in standards and norms* [...] "

When is a Shirt (2025).
Sanding a canvas, detail of the collection that manifests as a collaborative endeavor wherein the interrogation of entangled conditions of art and research can be made on the basis of the space we share.



When is a Shirt (2025).
Next page.
Nr.2 of three paintings (230 x 175 cm)
Oil and acrylic on canvas and textile.

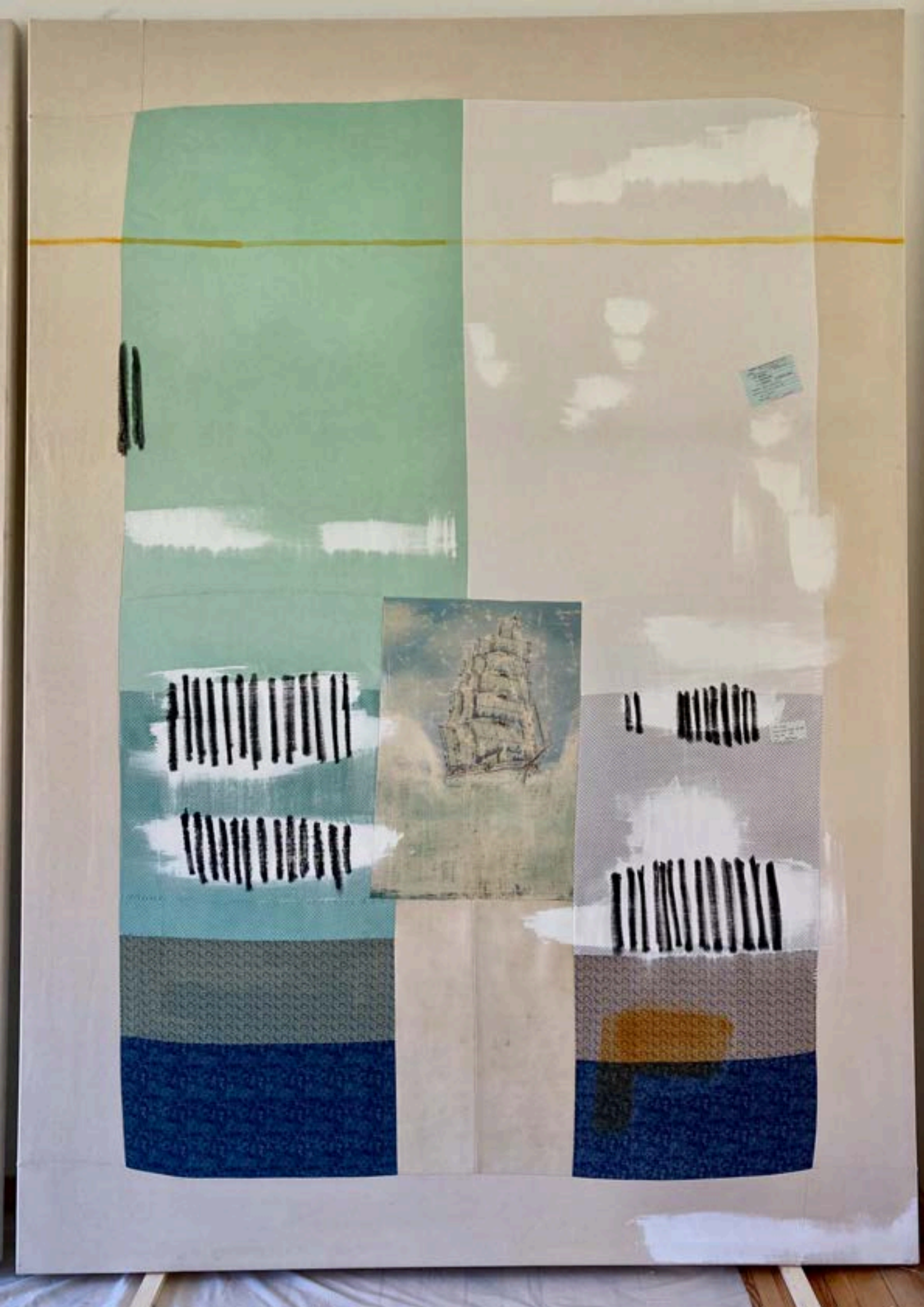
Two shirts that together examine how dress shirts are embedded in contemporary systems of power. The accompanying 320 page manuscript situates itself within a techno-economic order, where objects circulate in a "phygital" space between material reality and digital image, linking aesthetics, finance, labor, and politics. Using the collection of dress shirts as both material object and infrastructural node, the research traces global supply chains, from cotton production to labor and underscores how uniforms function as portable abstractions of belonging, and power.

***When is a Shirt*, 2026**
Oil and acrylic on canvas and textile (26 x 37 cm) Nr.8,16 and 21 from a collection of 39 paintings all made in the size of a folded white dress shirt.









Ma Collection







Ma Collection























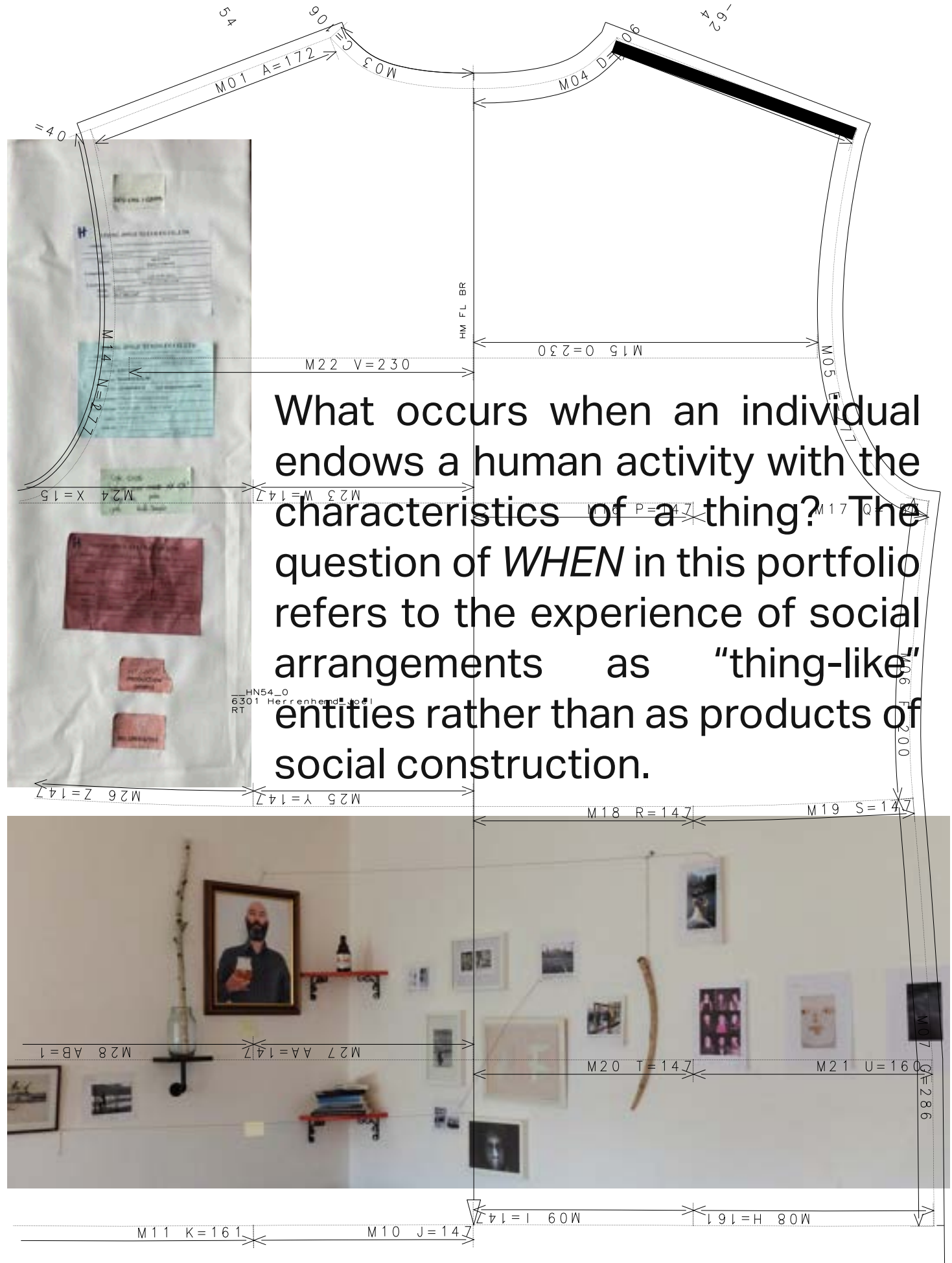












What occurs when an individual endows a human activity with the characteristics of a thing? The question of *WHEN* in this portfolio refers to the experience of social arrangements as "thing-like" entities rather than as products of social construction.



When is a Gnocchi

Raw Objects.
"The more you're convinced it's nature, the more likely it is that it's culture"
~ Johanna Drucker

Rendered available for use.
The cooking could stop here, if we wanted.

Fragmentation.
"Transforming a group of obstacles and difficulties into problems to which diverse solutions will attempt to produce a response"
~Michel Foucault

Deconstruction.
Deconstruction renders "objects" into "matters" (rock – sand). The idea is to have something "fundamental" to work with.

Matter.
Is no more at the beginning than anything else.

Binding Agent (interface/connector).
To build an object of matter, you need a binding agent (also "matter").

Formal Unification.
Now we've made another raw object. One big gnocchi.

Multiples.
Gnocchi multiples are produced with the idea of being "bite-sized". We base the multiple on the size of ourselves.

Presentation.
Presentation is delectability & communication with the senses. Presentation communicates the sensorial practice of one into a sensorial experience of another. Presentation also speaks to what the people involved think a potato is.

Leftovers.
Are as much experiential as packaged into a doggy bag. Are also all that which is not addressed within the cooking & eating process directly, but remains there (inheritance, the recipe itself, alteration, learning).

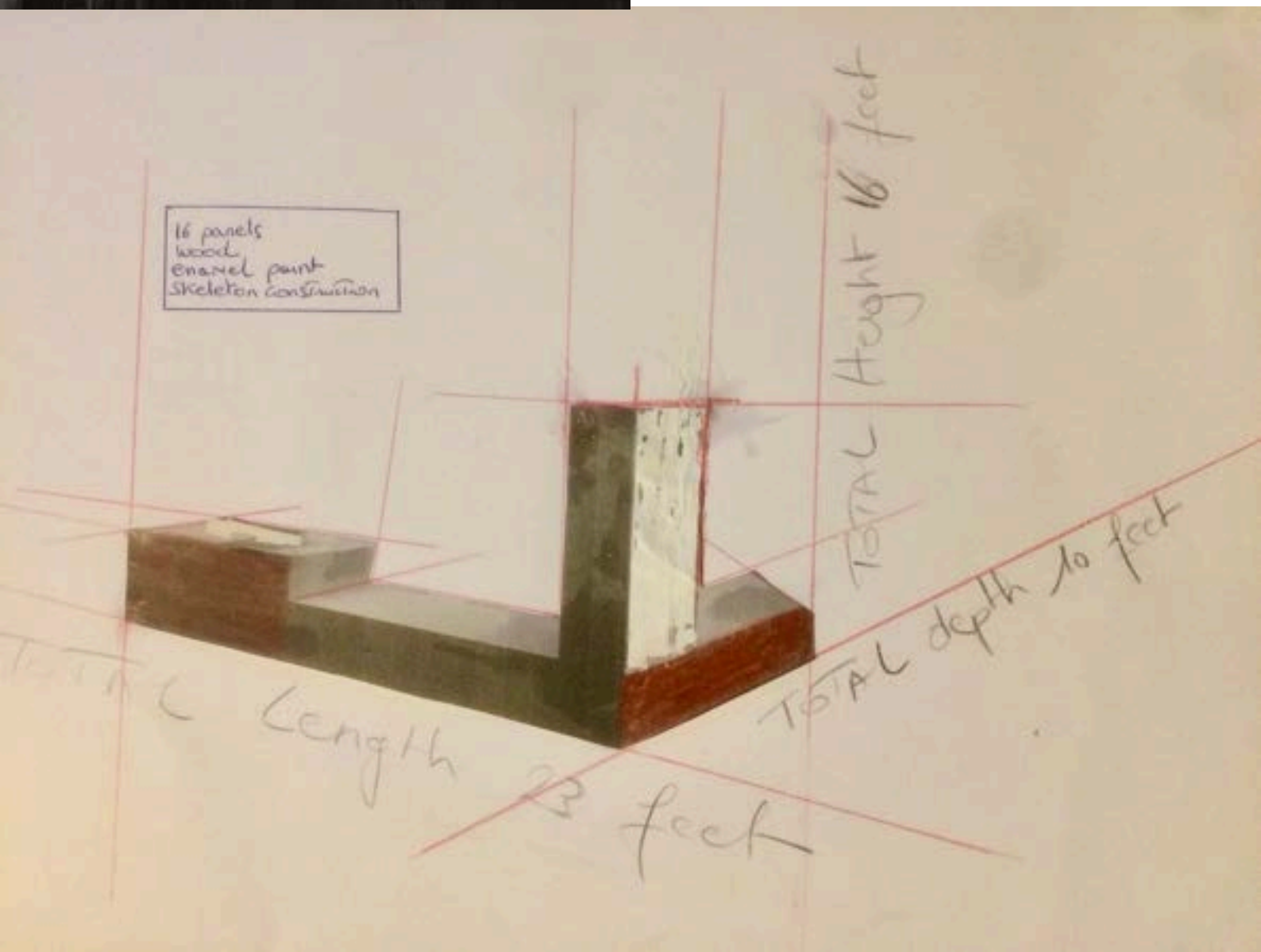


When is a Gnocchi (2023). Bolivar Art Gallery, The University of Kentucky, USA. An inquiry into the Architectures of Cooking: Working with deep-time inheritance & Intergenerational practices.



When is a House: A research co-lab into the minimum space needed, an imaginary of permanence at the Berlin central public library AGB/ZLB, the Center for Art and Urbanistics ZK/U and CAT Cologne with Samira El Khadraoui

Galeria Metrópole, São Paulo - Brasil 2025



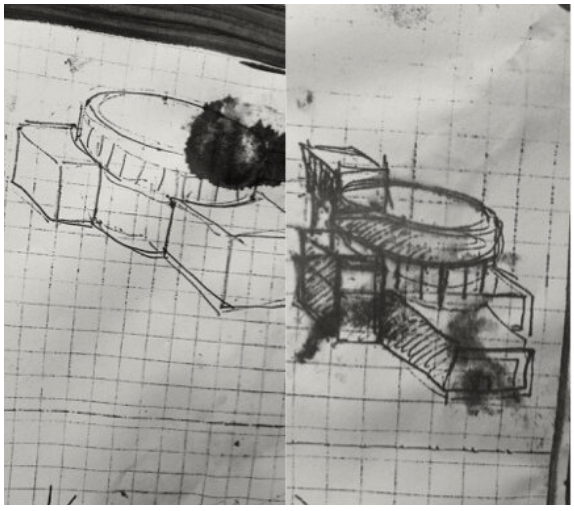


First round of research: extract from a dialogue with Dr. Lindsey Drury

A house is a structural shell; not unlike trousers, the walls encase a spatial body that promises to withhold its sphere visually, technically, socioculturally and legally from the outside world. The protective function of the house and the trousers results from the structural and legal demarcation of interior from exterior; if you do not have a roof over your head you remain outside all social doors.

We use methods of writing which demand that we cease reifying our self-identification within the place we occupy, our House. The process begins and ends with the displacement of place— the place of ourselves, the place of the work, the place of the witness, the place of writing, the place of art—into a state of consistent movement.

In short, the research moves from presentationalism toward conversationalism. As with any dialogue, the writing process is informed by our attempts to understand one another's language and understand one another through language, seeking to find a commonality or commons by building new senses. This is exactly why we perceive writing in architectural terms; through its converse we do not become the same, but build around ourselves an architectural language that allows us at least to cohabit, to be in the same room. The research question is: when does the experiment or transformation flow into a significant public dialogue?



First sketch of the house, Berlin 2015

Previous page.
When is a House
Interior Exterior Trouser Nr.6, B/W Photograph

Burial of the House, chronicle of a life foretold.
Co-lab with the Museo Tambo Quirquincho, La Paz, Bolivia. Life and Feigning SESSION, KunstREpublic e.V. Skulpturenpark, Berlin. Dialogue with Mari Brellochs.





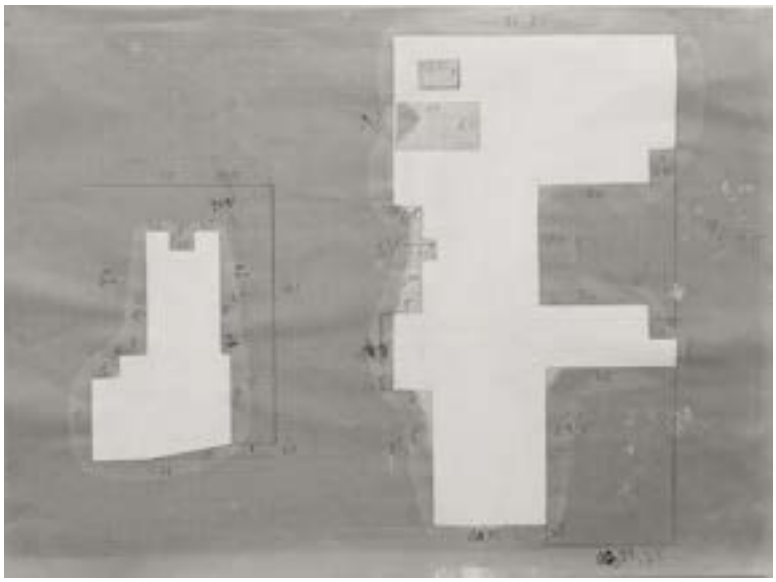
***When is a House*:** *Hosting time,Travel program for prisoners* at Galerie Kunstpunkt, Berlin (installation view)

This study aims at the conflicts between the spatial and the affective as ways of imagining a collectivity that may not be otherwise evoked. These conflicts are not expressive or reflective of society, but rhetorical efforts found in organisms (technologies, organizations, etc...) that strive for transformation by extending the very conception of conversation itself. In other words, the house is built through the structures of question & answer that it raises, is constructed through the readings and misreadings that formulate writing into an architecture of its own.



Soundtrack for When is a House. The Public Interior - places that are used as public spaces although they might belong to a private owner. Besides extending the term 'public interior', the research aims to contribute to the development of an interdisciplinary design approach by exploring various methods for the analysis of 'the public interior' in the fields of urbanism, architecture, interior design and related academic fields.

J.V.STUDIO.BER.DE. co-lab with *Imprimerie des mythes* at the the Belluard Bollwerk International Festival, Fribourg and PSI, Faculty of Architecture, University of Zagreb



When is a House, *Interior / Exterior*
Free space in prison versus free space in a hotel room.
Acrylic on graphic paper

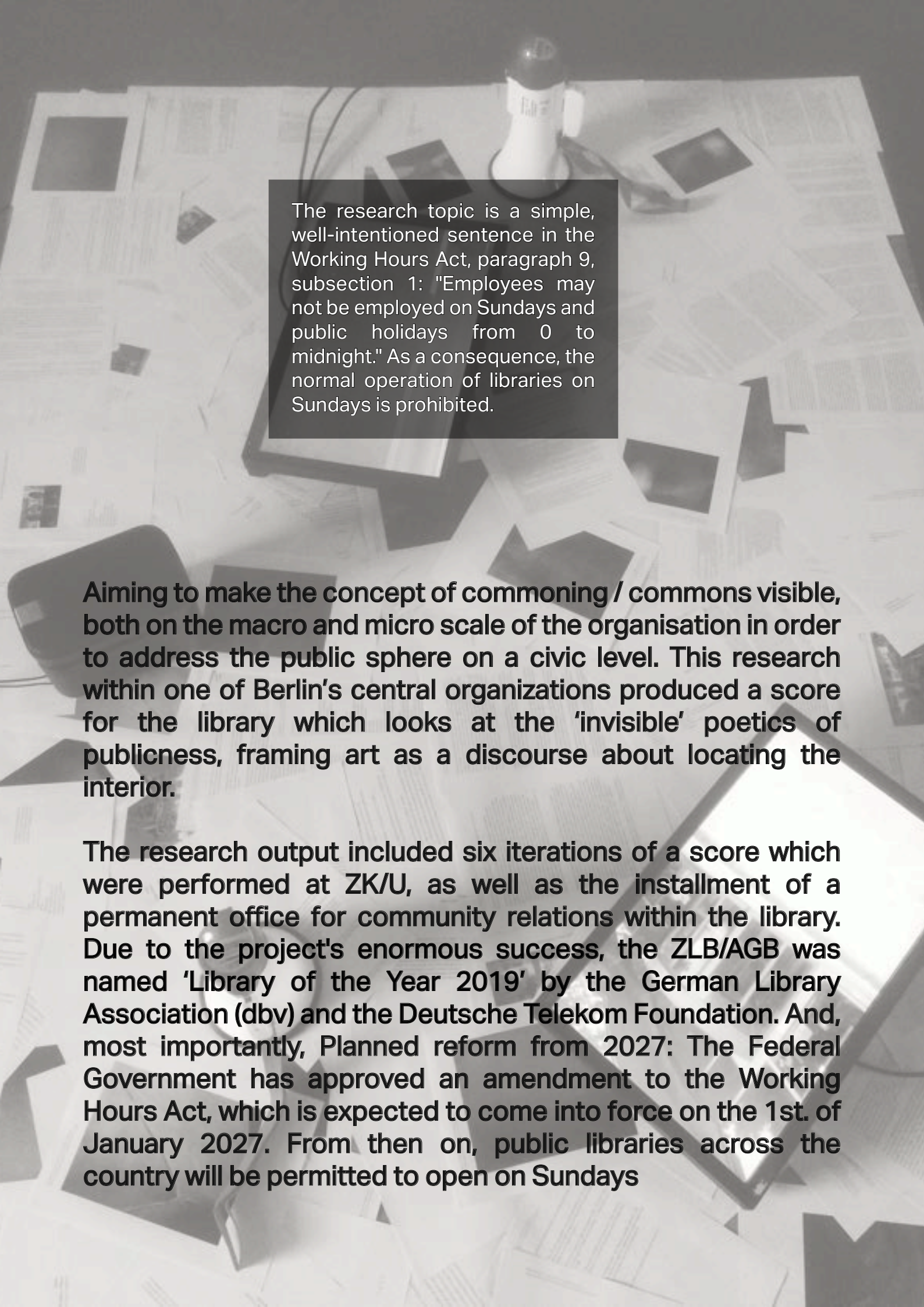


When is a House Interior, Exterior, Ulterior and its Membrane.

All public libraries - in contrast to academic libraries - in Germany are generally closed on Sundays. It's a requirement of employment law § 9 Abs. 1 ArbZG but, our co-lab with the ZLB/AGB, Berlin central public Library tricks the Sunday closing time. Between November 2018 and March 2020, J.V.STUDIO.BER.DE. invested manpower in opening the library door on Sundays. A two year long on site research every Sunday with seven colleagues to find a much needed change of law, offering a space for children, the homeless, elderly and other readers.

Opening on Sundays, just like museums, to give a much needed non-commercial space, open to anybody, no questions asked. To achieve this, we need an amendment to the Working Hours Act: Certain provisions of the Act, which currently allow for an exception – namely that academic reference libraries may open on Sundays – must be removed. We propose the following wording: Libraries may open on Sundays.

The research project shows the Berlin central public Library as a collection of spaces that reveal something about its immanence, its inclusion/exclusion non-binary. In this research we have been looking closely at the development of a series of themes — the installation, the library, the community and the institution — all of which form different types of interior spaces, which are considered public, not necessarily in terms of ownership, but in terms of their capacity to be taken as 'public', even though they may be state owned and operated.



The research topic is a simple, well-intentioned sentence in the Working Hours Act, paragraph 9, subsection 1: "Employees may not be employed on Sundays and public holidays from 0 to midnight." As a consequence, the normal operation of libraries on Sundays is prohibited.

Aiming to make the concept of commoning / commons visible, both on the macro and micro scale of the organisation in order to address the public sphere on a civic level. This research within one of Berlin's central organizations produced a score for the library which looks at the 'invisible' poetics of publicness, framing art as a discourse about locating the interior.

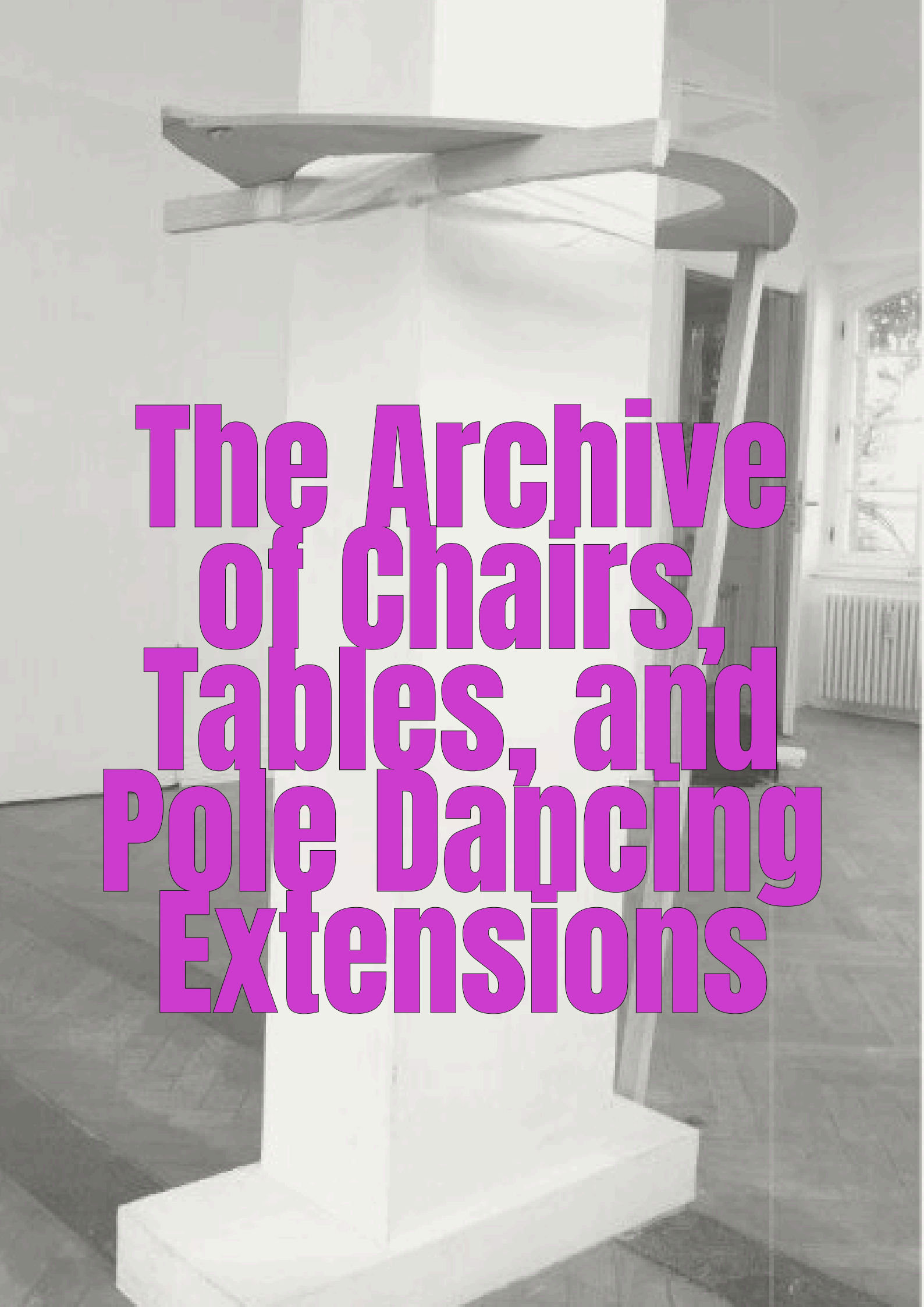
The research output included six iterations of a score which were performed at ZK/U, as well as the installment of a permanent office for community relations within the library. Due to the project's enormous success, the ZLB/AGB was named 'Library of the Year 2019' by the German Library Association (dbv) and the Deutsche Telekom Foundation. And, most importantly, Planned reform from 2027: The Federal Government has approved an amendment to the Working Hours Act, which is expected to come into force on the 1st. of January 2027. From then on, public libraries across the country will be permitted to open on Sundays

When is a House experimental research exploring the genealogical and political implications of the ways in which our research rhetorics and policies are currently incorporated into the fields of contemporary art and art education.

In relation to our dialogical writings, the obstacles and difficulties in question are the terms “house” and “time” and their peculiar conjunction as artistic research. As a consequence of this process and its concrete setting related to the holdings of both the Belgian artist collective Astrid and the 90'x collective from Tblisi, the understanding of individual artistic/theoretical practice is been put to the test. Working both independently and as a collaborative entity inside as well as outside the gallery, we find ourselves negotiating and contesting each other’s claim to knowledge in the context of art. This eventual responses to the problem of research proved to be already both performative and troubling from the start.



8m² - The Smallest Unit of Permanence (2022). J.V.STUDIO.BER.DE facilitated the co-residency of two collectives of young artists (Astrid Collective, Ghent and 90'x Collective of Tbilisi). Organized and facilitated by Lindsey Drury, Joël Verwimp, Samira El Khadraoui, and CROXHAPOX.



The Archive of Chairs, Tables, and Pole Dancing Extensions

VerlegtVerlag

With verlegtverlag we are researching the concept of the collection as an independent theoretical category, rather than subsuming it under the concept of the archive. We want to challenge the traditional opposition between the archive and the work of art. Its central argument is that the archive should not be understood simply as the opposite of artistic creation; rather, it can operate through the logic of the collection, which opens up a different understanding of artistic practice, historical memory, and knowledge.

four possitions have been analysed:

In Foucault's thinking, the archive is not merely a physical repository of documents. It is a system that determines how statements, knowledge, and historical discourses become possible. This understanding moves the archive away from the individual artwork and its authorial origins.

Rather than simply presenting artworks, Marcel Broodthaers constructed a system of classification, display, institutional references, and collecting. The museum itself thus became an artistic proposition.

For Walter Benjamin, the collector does not simply accumulate objects. Collecting involves establishing new relationships between things, removing them from their conventional contexts, and creating alternative arrangements of meaning.

And, last but not least, Benjamin Buchloh reminds us that by emphasizing the archive as a critical alternative to the autonomous work of art, one risks overlooking the role of collecting as an artistic and conceptual operation.



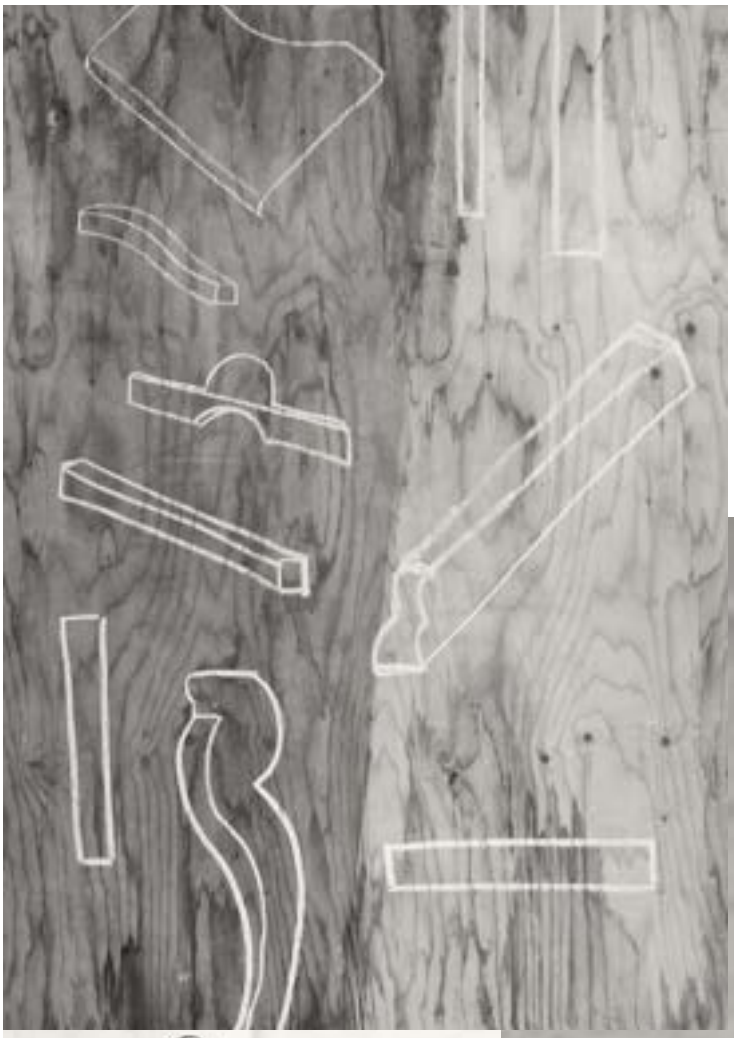






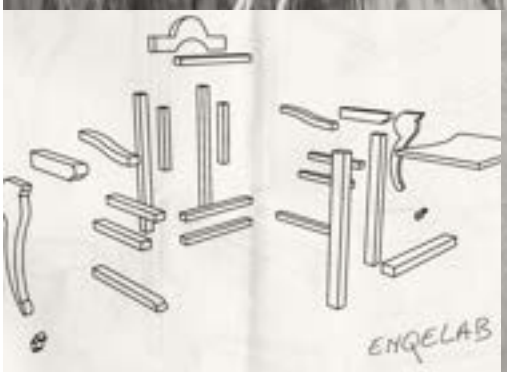






J.V.STUDIO.BER.DE. extension of Azin Feizabadi's detailed replica of a chair from the former plenary meeting hall of the historic Baharestan Parliament building in Tehran, Iran. Berliner Herbstsalon, Maxim Gorki Theater.

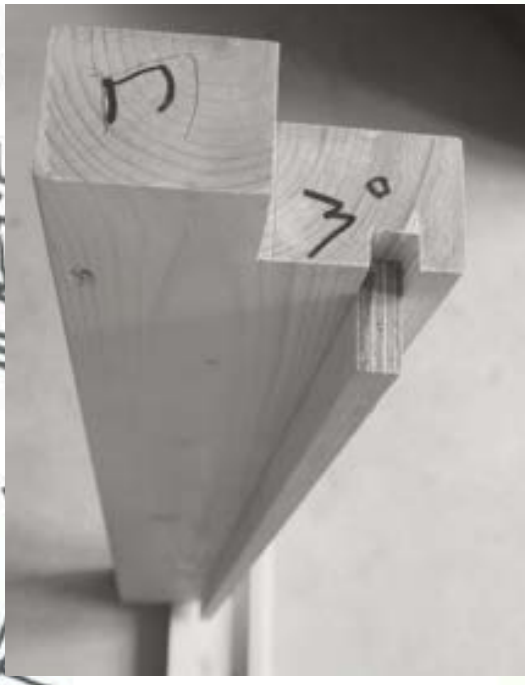






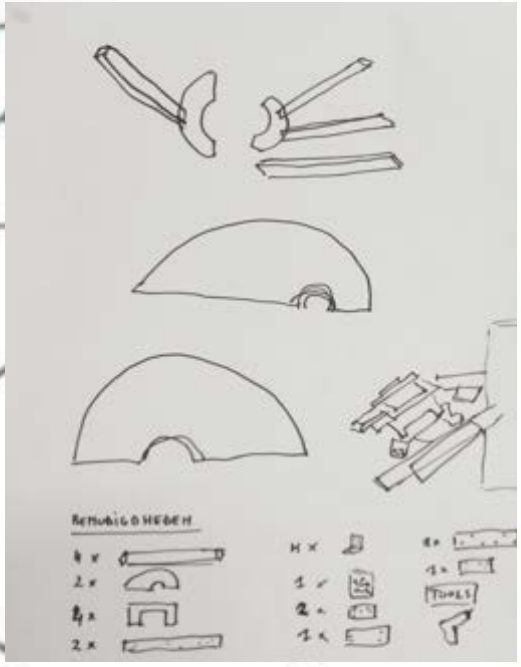
The Maria de Robe Foundation, verlegtverlag at MPA-B (Month of Performance Art) and the International Building Exhibition (IBA) – Art and Urban Development Laboratory, Hamburg.

VerlegtVerlag and its imprint COYOTL YOURNAL was conceived together with Nicolas Y Galeazzi as a public rewriting of biographical facts, devised for free transformation into a storyboard for the future. The performance-installations instigate the production of an Autobiographiction: the first Best-Selling-Autobiography ghostwritten by its audience. It is an artistic research instrument that creates frameworks for performance on paper, linking by consequence the British artist Damien Hirst's famous For the Love of God [diamond skull] with Libya's Kolonel Gadaffi.









A public rewriting of biographical facts.



A hexayurt: a kind of tent (pictured without roof)

VerlegtVerlag and its imprint Coyotl Yournal (a permanent workbook in constant flow of dissemination and a chain reaction of events to unfold itself as a shared content dispersing-performance on paper).

Autobiographiction (an auto production of biographies based on our own biographical material): ghostwritten by its audience.

Developed by J.V.STUDIO.BER.DE. co-lab with Nicolas Y Galeazzi and guest edited by Manuela Porceddu, Colonel Muammar Gaddafi and Damien Hirst





PSI CONFERENCE # 15 / MISPERFORMANCE in Zagreb, Croatia; Baltic Circle Festival Helsinki with @work network / Museum of Contemporary Art Kiasma and Q-teatteri; Apexart, New York with Raphaele Bidauldt-weddington and Maia Gusberti, PROGR Bern (CH); "Burmester und Feigl präsentieren Performance-Kunst" Volksbühne Berlin; Burning Ice Festival Kaaitheater, Brussels, and FLUTGRABEN: Archiving the Catalogue with Manuela Porceddu

Next page: ***Extension for a pole dancer***. Transnational Art's Commons, Bern Biennale (CH) and Kunstencentrum BUDA (B) as a visiting lecturer at the UdK/HZT (Inter-University Centre for Dance, Berlin)




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5th/CLOSING EDITION


Urban
dramat
urgy



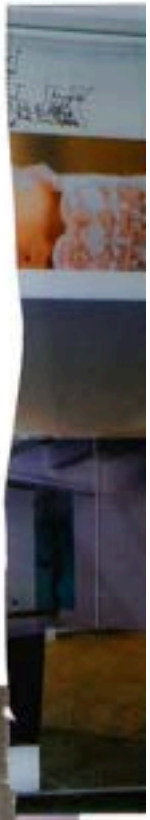

die tagesz
Goodbye, Saddam

muf

muffie



Galerie K&S, kuratiert von Mar
'Offizielle Präsentation des Fr
Zusammenarbeit mit Karen Ly
Kunst in het bos', Urban plann





BAROQ at the GRIDIRON HOTEL at Netwerk / center for contemporary art, Belgium gives substantial emphasis to process-based research and presents a.o. situation-based and/or context-oriented forms of mediation (such as interventions, encounters, performances, events, talks, presentations, publications, web logs ...).

In these reflective (and self-reflective) processes J.V.STUDIO.BER.DE. tries to stimulate various forms of exchange (e.g. between music, performance and the visual arts) that may be able to generate new and meaningful artistic entities. The versatile and modular infrastructure a former textiles warehouse offers every opportunity to keep close track of such developments and attracts numerous artists whose work crosses disciplinary divides.



BAROQ at the GRIDIRON HOTEL starts its public activities with a three days opening, the 48 hours initial hospitality incident (48hihi). During their stay at the GRIDIRON HOTEL the artists will organize meetings, performances, workshops, screenings and interventions in public space. On Saturday night, a public debate with Bettina Steinbrügge, director of Halle für Kunst in Lüneburg, Lillian Fellmann, artistic director of White, Wide, Wild Space (Zurich) and Simon Sheikh, curator and critic, will in question in what way art worlds (informal and heterogeneous networks and formal institutions) can be regarded and used as research fields for social change and co-operation.







Netwerk / center for contemporary art, Aalst, Belgium; GfKFB Berlin; Harburger Bahnhof, Hamburg; Kunsthalle Luzern (CH)

As one of its first inquiries J.V.STUDIO.BER.DE. constructed a temporary installation styled as a fictitious swimming paradise named "Rainbowland" inside the Zoniënwoud, a vast woodland located on the southeastern edge of Brussels.

The work is a playful critique of increasing commercialization and the societal demand that nature must constantly offer more entertainment and artificial attractions to entice visitors. The project thus acted as an institutional critique of how municipal forests and protected green zones are managed, confronting the boundaries between public leisure, corporate branding, and ecology





Rainbowland co-lab with Bruno Vandermeulen, and winner of the 'Flemish Chief Architect Prize' (now officially known as the Wivina Demeester Prize for Excellence in Building),



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joel.verwimp@muffie.org / 0049 1797753339