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SUZETTE BOUSEMA

Suzette Bousema (NL, 1995) visualizes contemporary environmental topics in collaboration with scientists. Planetary conditions and our place in them are the starting point in her work; the way humans interfere with nature and how we relate to the Earth on an individual level. She works interdisciplinary with photography, printmaking, glass blowing, weaving, sound, smell, and organic materials such as seaweed. Currently one of her main sources of inspiration is Hyperobjects, a book by philosopher Timothy Morton. A hyperobject is such a big or abstract object, that we cannot see or touch it, but only experience it through its effects. For example, we can see and touch a single plastic object, but to imagine global pollution is nearly impossible. Through multimediaprojects, she uses all the senses to gain a better understanding of environmental hyperobjects, like climate change or global pollution.

WEBSITES

www.suzettebousema.nl

SOCIAL MEDIA

www.instagram.com/suzettebousema

EDUCATION

2015 - Photography Den Haag, Koninklijke
2019 Academie van Beeldende Kunsten diploma

EXHIBITIONS

- 2023 Oasis of wonderment Ruigoord Amsterdam, Netherlands 'Mapping Dutch Waters' is an outdoor installation created for the exhibition 'Oasis of wonderment' at cultural haven Ruigoord in Amsterdam.
ruigoord.nl/evenement/de-oase-van-verwondering/
Group
- 2023 TURNING POINT TURNING WORLD #NEXT Museum Barkenhoff Worpswede, Germany The exhibition #NEXT brings together six art projects, dealing with pressing socio-ecological issues and challenges of the present and near future. With the help of artistic-scientific methods, they examine our relationship to nature, reflect on aspects of disappearance

PROJECTS

- 2023 Dead zones 's-Gravenhage, Netherlands suzettebousema.nl/Dead-zones 'Dead zones' is a multimedia project and documentary about oxygen deprived zones in the ocean. Man-made dead zones are areas in coastal waters where micro algae blooms are fed by fertilizers from agriculture and other waste streams. When these blooms decompose, all oxygen is used by bacteria, and nothing is left for higher life forms. In the Gulf of Mexico, the Mississippi feeds a seasonal dead zone of about 26.000 square kilometers, as big as 3/4th of The Netherlands.
- 2021 Super Organism 's-Gravenhage, Netherlands suzettebousema.nl/Super-Organism Mycorrhizal fungal networks are the largest living systems that ever existed on Earth and play a crucial role in

and preservation and sharpen our awareness of sustainable ways of life. At the same time, they think about how to deal with them in the future through photographic images and new materials. Curated by Daria Bona and Cale Garrido. Artists: Suzette Bousema (NL), Alex Grein (DE), Léa Habourdin (FR), Fabian Hesse & Mitra Wakil (DE), Takashi Homma (JP), Shane Hynan (IE) www.raw-photofestival.de/en/Group

2023 WEED Muzee Scheveningen The Hague, Netherlands It is the fastest growing biomass on earth, produces 50% of our oxygen and is also referred to as the crop of the future. Seaweed. Everyone knows it in different ways. Like slippery wisps in the sea and on the beach. Or that dark green salty skin around the sushi. However, seaweed is much more than that! In the exhibition WEED, which can be seen from 15 January 2023 in Muzee Scheveningen, you will discover how artists, designers and entrepreneurs were inspired by this 'superhero from the sea'. Could seaweed be the future of Scheveningen? suzettebousema.nl/WEED-MuzeeGroup

2022 MIAP Foundation PAN Amsterdam Amsterdam, Netherlands Visual artists bring to light what others have not yet seen. MIAP Foundation has supported more than 50 artists in the last 10 years by giving out grants, network and mentorship. Connecting with the artists and supporting their work gives joy and new perspectives. suzettebousema.nl/MIAP-PAN-AmsterdamGroup

2022 Waterworks V2_ Rotterdam, Netherlands v2.nl/ Group

2022 The Ways of Water Melkweg Expo Amsterdam, Netherlands www.melkweg.nl/nl/themas/expoGroup

2022 Entangled Life: the forest as neural network Radius Delft, Netherlands

ecosystems, carbon storage as well as our very existence. Commonly described as the 'internet', or the 'brain' of the forest, almost all plants are connected through these below-ground fungal networks. Often referred to as a form of communication, plants "trade" carbon with the fungal network, improving access to nutrients, minerals and water. More than half of the carbon processed by plants during photosynthesis passes through mycorrhizae and is stored in soil. This ancient symbiosis between plants and fungi is threatened by human activities, such as the use of fertilizers and pesticides, deforestation and change in land use. When I first discovered this collaboration between plants and fungi, I noticed how we tend to compare it to human structures, such as the internet or the brain. To a certain extent this helps us to stimulate empathy with, yet simultaneously limits our understanding of this relatively unknown phenomenon. This project explores how we can experience mycorrhizae without anthropomorphizing it, yet still connect to this hidden network, using all our senses.

2020 Dinoflagellates 's-Gravenhage, Netherlands suzettebousema.nl/Dinoflagellates How do 50 million year old microfossils reveal the future of climate change and rising sea levels? This project shows dinoflagellates, fossil plankton, collected from the sea bed around Antarctica. 50 million years ago the planet looked completely different; it was much warmer, CO2 concentrations were much higher and there was no ice on the planet. A tropical forest grew on Antarctica and the sea level was approximately 65 m. higher. Such a climate is hard to imagine, it is analogue to a possible climate in the future, if we use up all fossil fuel of the planet. These microscopic organisms serve as physical 'evidence' of the past, as well as an inevitable future, if we keep on using fossil fuels. This project was done in collaboration with paleontologist Peter Bijl (UU). The polymer prints were made in collaboration with Thomas Ankum.

2019 Climate Archive 's-Gravenhage, Netherlands suzettebousema.nl/Climate-Archive What if ice that has been frozen for hundreds of thousands of years could be used to predict the future of our climate?

2022 Prospects Art Rotterdam Rotterdam,
Netherlands www.artrotterdam.com
Group

For a better understanding of climate, this project employs ice cores—tubular samples of ice—from Antarctica and Greenland as a tool for plainly observing climate change. By exploring how tangible objects, such as ice cores, serve to improve our understanding of unobservable concepts such as global warming, these objects not only become tools for scientific research, they become tools of wonder and enlightenment. Since 1930, scientists have been drilling up ice cores looking for clues about the climate. As new snowfall accumulates every year, pressure caused by the weight of the snow creates layers of ice. Over time, tiny air bubbles form and become trapped within. When the ice cores are removed, the air bubbles within the various layers contain the same composition as when they froze—including greenhouse gasses. Studying this air, scientists observe the history of climate change from ice ages to interglacial periods as far back as 800,000 years, contemplating not only the climate's past, but setting out to predict its uncertain future. If global temperatures continue to rise, we can speculate that in the future, our generation's layer of ice will melt and no longer be present in the natural archive. Therefore, this project undertakes creating a tangible, observable and sustainable archive of today's air—through the creation of glass structures—for future scientists to discover.

2018 Future Relics 's-Gravenhage, Netherlands
suzettebousema.nl/Future-Relics Inspired by the approach of archaeology, I value plastic in the sea as future relics of today's utensils. The cyanotype technique was originally used to make actual size contact prints of plants, like seaweed. Now, I use this technique for plastic waste to emphasize the organic shapes, caused by long presence in the sea. By reproducing every single object I find, I try to get grip on the huge amount of plastic in the sea. While doing this project I realized that we only add to the mass and that plastic made in the 50's still exists. Plastic fades in colour and breaks up in tiny pieces, but will remain forever.

SALES/WORKS IN COLLECTIONS

2022	Future Relics Novartis Amsterdam, Nederland
2020	Future Relics Ministry of Internal Affairs Nederland
2020	Future Relics Ministry of Foreign Affairs Nederland
2020	Climate Archive Ministry of Internal Affairs Nederland

PUBLICATIONS

2023	Van vissersdorp naar zeewierhoofdstad Den Haag Centraal (krant) Tijmen van den Born The Hague, Netherlands
2023	Muzee toont hoe 'groene goud' wereld kan veranderen Algemeen Dagblad Christy Dollen The Hague, Netherlands
2022	Expositie The Ways of Water Het Parool (krant) Peter van Brummelen Netherlands
2022	Van groots naar klein – Prospects bij Art Rotterdam Metropolis M Joris van den Einden Netherlands
2021	Leider nur Plastikmüll Frankfurter Allgemeine Zeitung Germany
2021	Fossiles à vivre Liberation France
2020	Nature's CALL Harpers Bazaar NL Helene van der Ven Netherlands

REVIEWS

2022	<p>NIMAR AND "RECONTRES DE LA PHOTOGRAPHIE DE MARRAKECH": PROJECTING THREE VISUAL ARTISTS RESIDING IN THE NETHERLANDS</p> <p>Website Eric Vroons Marrakesh, Morocco</p> <p>gupmagazine.com/articles/recontres-de-la-photographie-de-marrakech-projecting-three-visual-artists-residing-in-the-netherlands/ ".... to imagine global pollution is nearly impossible. Suzette nevertheless attempts to visualize plastics in the sea as floating 'non-objects'; as future relics of today's consumer behavior. The cyanotype technique that she applies was originally introduced by early adapters of photography in the 19th century to make actual size contact prints of plants. Suzette appropriates these old photographic techniques to confront the viewer with the omnipresence of the 'organic' plastic waste, emphasizing its abstract shapes caused by long presence in the sea, but also as a reminder that Anna Atkins and her 19th century contemporaries creating</p>
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AWARDS AND GRANTS

2023	Mapping Dutch waters Mondriaan Fonds, Amsterdam, NLD Amsterdam, Netherlands This outdoor installation with water samples from all over The Netherlands will be on show at Ruigoord from the summer of 2023.
2023	Mapping Dutch waters Stichting Stokroos Utrecht, Netherlands This outdoor installation with water samples from all over The Netherlands will be on show at Ruigoord from the summer of 2023.
2022	Pro Invest Stroom Den Haag Den Haag, Netherlands
2022	Waterwende atelier Silbersee Amsterdam, Netherlands Is biobased for left-wing rascals? The climate crisis a hoax? Should we stand by and watch the sea level rise, or can the tide still be turned? With voices and art forms, kaleidoscopic company Silbersee wants to take an important position on how to deal with our earth by operating fully sustainably itself. Waterwende is Silbersee's new studio, a space for research & development, a place

	cyanotypes at the time could never have witnessed this plastic soup when envisioning the flora of their own environment..."		for experimental creations, where sustainability is central and, for example, attention is paid to circularity.
2022	Van groots naar klein – Prospects bij Art Rotterdam 2022 Website oris van den Einden Rotterdam, Netherlands www.metropolism.com/nl/reviews/46754-van-groots-naar-klein-prospects-bij-art-rotterdam-2022 "Kunst en wetenschap komen samen in Suzette Bousema's installatie van haar werk Super Organism: een enorm geweven doek zweeft naast een soort kijkdoos met gedetailleerde foto's en petrischaaltjes van onomstotelijk organische vormen en patronen. Vanuit een fotografisch vertrekpunt focust Bousema op het kleine om naar het grote te kijken. De microscopische beelden van schimmels, wortels en sporen laten het fascinerende netwerk aan ondergrondse verbindingen tussen bijna alle planten ter wereld zien. Deze samenwerking van schimmels en planten, genaamd "mycorrhiza", vormt één van de grootste levende systemen die we ooit hebben gekend – een heus superorganisme. Het contrast in formaat en kleur van Bousema's visuele werk wordt verder aangevuld en versterkt door een bescheiden soundscape en een soort huisgemaakt parfum dat doet denken aan een vochtige, schimmelige, maar vooral aardse plek, ergens onder het oppervlak van de grond. Uiteindelijk biedt Super Organism zowel een complete esthetische kunstbeleving als een onderzoekende, bijna educatieve ervaring aan, en blijft in toenemende mate intrigeren terwijl al onze zintuigen steeds verder de grond inzinken, de mycorrhiza achterna."	2021	NATUURCULTUUR Fentener van Vlissingen Fonds Utrecht, Netherlands
		2020	Future of Nature Message in a Photo Netherlands
		2020	Young Talent mondriaan fonds Netherlands
2019	Favorite Photobooks of 2019 Website Taco Hidde Bakker Amsterdam, Netherlands www.lensculture.com/articles/lensculture-editors-favorite-photobooks-of-2019?fbclid=IwAR2lftUpakGr7mouxTBhYAhZDOFgDsBFa8Hr-KeU-nS4-lzvEBVag0FEUVM Bousema photographed cross sections of ice cores from Antarctica and Greenland against a black background. These ice cores contain information about global climatic conditions up to 20,000 years		

ago. If there is indeed an umbilical cord between photography and time, as suggested by Roland Barthes in *Camera Lucida*, then these photographs amount to a sort of two-ply string with time. And like the “future anteriority” of photography (there-has-been and there-will-be), these ice cores also hold the future, a warming future that threatens ice to the core. Anticipating the disappearance of ice, and therefore the natural “climate archive”, Bousema has since begun to capture air (including the gasses it contains) in small glass sculptures.

REPRESENTATION

-- One Wonders gallery Netherlands
<https://www.onewonders.nl/>

SECONDARY ART-RELATED ACTIVITIES

2019 - -- Project workshop at Preparatory Year, KABK On-going

2019 - -- Workshop 'speculative beach clean-up' On-going

2019 - -- Workshop cyanotype printing On-going



Mapping Dutch Waters, 3023
Steel, glass, water



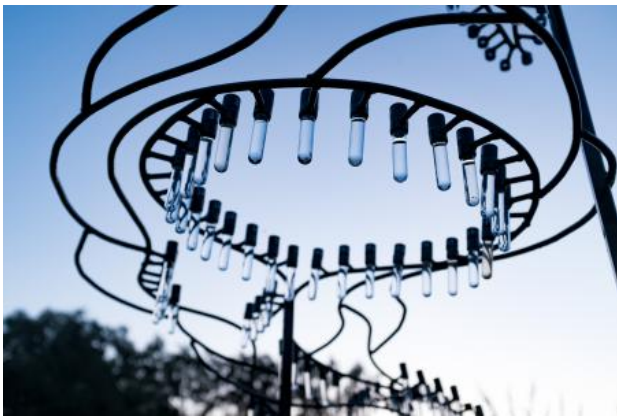
Seaweedfilter, 2023
Seaweed, 73 x 95 cm



Written in sediment, 2023
48 x 110 cm, 48 x 110 cm



Written in sediment, 2023
48 x 110 cm, 48 x 110 cm



Mapping Dutch Waters, 2023
Steel, glass, water



Mapping Dutch Water, 2023
Steel, glass, water



Duckweed, 2023
Scaffolding, glass, wood, water, duckweed



Duckweed, 2023
Scaffolding, glass, wood, water, duckweed



Duckweed, 2023
Scaffolding, glass, wood, water, duckweed



Seaweedfilter, 2022