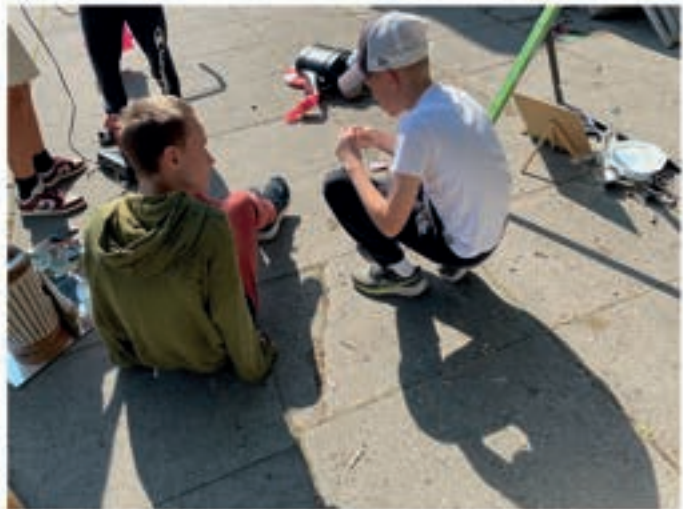




POUBELLE
the beauty of waste material
AUGUSTIANA 2024

POUBELLE in AUGUSTIANA



POUBELLE 2024 - AUGUSTIANA DK

POUBELLE in AUGUSTIANA

From September 15, 2024, fifteen POUBELLE artists from the Netherlands, Germany, and Denmark settled in the beautiful Augustiana, a museum and sculpture park situated on the grounds of a former palace. The artists worked with discarded objects and materials collected by the residents of the village.

Participants included, from Denmark: Simon Gorm Andersen, Marie J. Engelsvold, Iris Elfa Fridriksdottir, Jens Chr. Jensen, from Germany: Faller und Budasz (duo), Pannas and Tulip (duo), from the Netherlands: Petra van Aken, Mirjam Berloth, Ronald de Ceuster, Marjolein Knottenbelt, Joanneke Meester, Lisbeth Parisius, and HF van Steensel.

The artists were given the White Palace, the buildings and grounds around it, as well as the the sculpture park to work in. They lived in a house across from the palace and in some holiday homes in the area. When Augustiana was open, their studios were also open to the public, and they happily shared insights into their work with visitors. They also organized various workshops for children and adults.

Event Highlights:

Residency & Open Studios: September 15 until September 30, 2024

Public Programs: Saturdays, September 21 and 28, from 2–4 pm, featuring workshops and live performances

Exhibition in the White Palace: September 20 until October 20, 2024

The residency concluded with an exhibition in the historic White Palace, showcasing works created during the residency. The exhibition explored themes of reuse, sustainability, the value of art, and artistic reinvention. This program at Augustiana offered an inspiring blend of art, nature, and community engagement in one of Denmark's most beautiful cultural settings.



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Simon Gorm Andersen



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Simon Gorm Andersen

Living and working in Denmark

Simon Gorm Andersen's artistic practice is deeply rooted in process. His work evolves through repetition, with pieces being made and remade over time. Rather than starting with a clear, fixed concept, his process is driven by a mix of competing elements that interact with each other. Think of it like ingredients in a soup —each part contributes, and when things come together just right, the result is something more than the sum of the individual pieces. The focus is on how these elements play off each other and shift over time, creating a dynamic, evolving work that can't be fully predicted from the start.

Marble and Milk

"With the same success as the alchemist's attempt to turn lead into gold, I turn curtains, duvets, polystyrene, plastic bags, foam rubber, string, sheets and other textiles into marble. I create a "junk" version of the mighty precious stone, which at the same time reveals itself as the homemade version that only just hangs together in the recognizability of its materials".

Marble and Milk captures a strange, almost unsettling aesthetic that mixes softness with decay. It's the contrast between the comfort of a cozy duvet and the grimy, slightly melted plastic, with its faint, fermented smell. This clash of opposites finds its way into the sculpture, which, like a character in a silent play, leans breathless against the edge of the wall.

@simongormandersen

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Mirjam Berloth



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Mirjam Berloth

Living and working in the Netherlands

In her work, Mirjam Berloth seeks to honor the inherent qualities of the materials themselves. Recently, she has focused on arranging just a few objects into unstable stacks. These materials, such as slats, plastic tubes, and metal, are often found in the temporary studios where she works or are collected from waste, and they ultimately define the final form of the piece. Rather than relying on traditional construction techniques, Berloth carefully positions the objects so that they rest against each other, maintaining their precarious balance. They remain, for a time, suspended or standing.

Berloth's assemblages and objects do not carry a meaning beyond showing the properties of the material, recalling minimalist principles. Without specific symbolism, the works reflect Berloth's own sense of imbalance and, more broadly, speak of the fragile nature of existence that many people face in their daily struggles.

With Lisbeth Parisius, Mirjam Berloth is co-founder and one of the curators of POUBELLE.

Looking Glass

A large piece of acrylic glass, found on the premises, is separated from the wall and kept in balance by a rusty pipe.

The acrylic glass is pliable but sturdy when upright; it needs only a small point of contact to stay upright. It reflects part of the space, like a mirror. In the exhibition halls are other mirrors as well as artworks that respond to the fairy-tale environment and the many ways one can look at the gardens, halls and artworks.

Frame

Frame, plastic tube

Jump

plastic flowerpot, frame from chair

Trillebøre

two wheelbarrels, bicycle trailer

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Ronald de Ceuster



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Ronald de Ceuster

Living and working in the Netherlands

Ronald de Ceuster is interested in how spaces and materials can be experienced in relation to each other, as an image, independent of their functionality and anecdotal context. He focuses on the interface where the real —the appearance of matter itself— intersects with the imaginary. He is intrigued by the dividing line between what constitutes an image and what does not, questioning whether it represents something or nothing. By beginning with the formal qualities of spaces, objects, and materials, he seeks to keep language —always carrying a reference— at a distance. When an image can speak for itself, the potential meanings to be experienced begin to emerge.

Lady Ladybird

Atop the fragile-looking stack of *Lady Ladybird* lies a small dead ladybird that Ronald de Ceuster found in the windowsill of the museum space. The critter rests on a gold-coloured cap, found nearby as all materials are found nearby.

With the same colour scheme as the room and detailing in keeping with the museum's decorations, is the whole sculpture rigged to honour the dead ladybird?

Yep, and at the same time, the sculpture is an ode to materiality itself. The wobbly three-legged table, the half-turned white plinth, the wood chips.

They are all there at the service of each other so as to become visible and coincide with the world around them. An altar it is, in honour of the neglected.

www.ronalddeceuster.nl

@ronalddeceuster

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Marie J.Engelsvold



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Marie J.Engelsvold

Living and working in Denmark

Marie J.Engelsvold works across a range of media, including sculpture, installation, drawing, photography, video, and performance. Her focus is on the creative process itself, experimenting with materials and embracing the unpredictable nature of creation. Engelsvold often reuses elements from past works, rearranging them in new ways to explore the history and imperfections of materials.

She is drawn to the contrasts between materials, often pairing those that might not seem to belong together. This creates a sense of variety and celebrates the beauty of imperfection.

Through patterns or symmetry, she unites these diverse materials into a harmonious whole, where the value comes not from the materials themselves but from the energy and meaning they form together.

Whether suspended from the ceiling, placed on a wall, arranged in trees, or set on a shelf, Engelsvold's work is an invitation to engage with how materials, forms, and energies intersect and come to life in unique, thought-provoking ways.

While working on Augustiana, the artist drew inspiration from the architecture of the buildings, particularly the classical columns and their symmetry.

Pillars & Pillows

Metals, textiles, tubes, knitwork, plastic, rope

www.mariejengelsvold.me

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Faller und Budasz



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Faller und Budasz

Duo, living and working in Germany

In their artistic work, which they have been pursuing together since 2003, Ariane Faller and Mateusz Budasz are particularly interested in the moments in which one has to reorient and reposition oneself. They are drawn to moments where definitions and boundaries are questioned, where things once thought to be "set in stone" are upended, and where drawers are abandoned before being finally shut.

Places are influenced by atmosphere, mood, and time, and so are memories. Their work is a mix of moments from the past and the present. It shows how they see places and moments, their ideas and questions. It also shows their own memories and impressions of other people.

Using everyday materials like trestles, roof battens, and pallets in their work reflects different levels of time and experience. Photographs show the world, not just themselves. The visual arts are not sustainable or universal if they exclude the everyday. They must reflect changing events and substantial changes in our lives and thoughts. Their works are visual and tactile investigations of the reality they represent. They are multidimensional images of a multidimensional world.

Setting (Calamar) combines clothes hangers from two clothing stores in the Black Forest, Germany with blue Styrofoam tubing. The hanger is a tool used to store and display clothes. Like clothes, coat hangers represent people. By changing the familiar everyday form and removing it from its usual context, the coat hanger's potential is being questioned.

Mycelium (Ichthyosaura Alpestris) clothes hangers and orange tape. A disposable product becomes unique when made into something else. Sometimes the structure is attached to the hedge. The black and orange contrast is also found in nature. Black alpine newts with orange bellies live in the Black Forest.

Überbleibsel (by Ariane Faller) clamp clothes hangers attached vertically to a hedge. They carry photos from several decades, printed with inkjet on tracing paper. The flag and Augustiana sign nearby make the leftovers seem different. The ink will wash away, and the photo fragments will be gone in a short time. Sometimes there is nothing left even of a leftover.

<https://faller-budasz.de>

@arifaller

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Iris Elfa Fridriksdottir



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Iris Elfa Fridriksdottir

Living and working in Denmark

Iris Elfa Fridriksdottir was born on the coast of Iceland, where she developed an early fascination with collecting washed-up objects and various other found items. During her studies at the art academy in Reykjavik, she began using weaving techniques to incorporate these materials into her work. Later, at the Jan van Eyck Academy in Maastricht, she expanded her practice to include installations and performances using the same kind of found objects. Even today, she continues to source her materials—branches, leaves, wood, stones, and paper—directly from nature, whether in the forest or on the street.

For Fridriksdottir, objects only come to life when touched by nature, covered in earth and leaves. This process transforms her work into site-specific installations, bringing her back to her starting point: "My radius, my center, my zero point. I start with nothing—every time."

Fragmented white

grid shapes made of white styrofoam

Transformation

work in the park around the tree, plastic flowerpots, dirt and pebbles

Fragmented circle

hair samples arranged outside the Red Palace

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@fridriksdottiririselfa

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Jens Chr. Jensen



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Jens Chr. Jensen

Living and working in Denmark

Basic geometric shapes like the circle, square, and triangle inspire Jens Chr. Jensen to explore rhythmic compositions of materials, which evolve into assemblages in both large and small formats.

For Jensen, discarded objects from human culture and industry become the raw materials for new aesthetic forms. His sculptures and assemblages incorporate found items—such as old roof tiles or metal rods once used for practical purposes—that are stripped of their original function. With a deep understanding of materials, Jensen carefully selects elements to create works that merge the geometric order of nature with industrial forms. These pieces embody both the beauty of decay and the precision of construction.

Jensen's work reflects a commitment to both the natural and cultural worlds, with each piece serving as a dialogue between repetition, transformation, and the passage of time.

No title

concrete, slate

In the park:

Nr. 7825

Landart, roof tiles

Nr. 7840

Installation, metal rods

Nr. 7849

Landart, wood, metal

Nr. 7853

Sculpture, metal

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Pannas and Tulip



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Pannas and Tulip

Duo, living and working in Germany

A mutual admiration for each other's work made the artists Yvette van den Boogaard en Philipp D. Göbel meet for real in 2021. After working separately on their art, they decided to challenge one another, testing and teasing their creative abilities. The process started off as a challenge soon evolved into a cherished habit of act and response. Embracing each other's creativity and disciplines in order to create art with its own character.

The two artists have their own unique approaches in art. Yvette combines playfulness with sometimes a crude twist to escape the established form of making art. Lack of resources taught her how to use found materials, concentrating on the story given by the found object. Putting the objects into a different context her art is an emotional explosion.

Philipp's approach is to tear, fold, bend, crumple, cut, constrain, disassemble, dismember and reunite.

To open the space and reveal the next space, to face, confront resistance, the passivity of materials and ideas, without neglecting the history of art and painting, in a physical and mental commitment without restrictions of any kind. The goal is not to break, but to twist the convention.

Workshops

Pannas and Tulip conducted workshops for children, young people, and adults. Each session began with a brief introduction to Duchamp and the concept of the Readymade. One by one, the participants were invited to choose an object from a stack and, through collaboration, transform it into an abstract sculpture by combining various objects.

Form

inox, wood, plastic

Space

wood, plastic, canvas

Border

yellow painted wood

Forgotten

wood, carton, plastic, tape

@yvettevandenboogaard @philippdonald @pannasandtulip

POUBELLE 2024 AUGUSTIANA DK

Lisbeth Parisius



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Lisbeth Parisius

Living and working in the Netherlands

Lisbeth Parisius was born in Denmark and moved to Amsterdam after being admitted to the painting and graphics department at the Amsterdam Academy of Fine Arts. She has lived in the city ever since.

Since 2020, Lisbeth has focused exclusively on working with recycled materials, driven by her aversion to a throwaway culture. She finds inspiration in repurposing items that have already served a function, transforming them into new works of art. For her, it is the process of experimentation and playfulness that fuels her creative practice.

In her view, there is an indescribable beauty in found materials, which she brings to life through abstract, minimalist artworks that highlight their aesthetic potential.

With Mirjam Berloth, Lisbeth Parisius is co-founder and one of the curators of POUBELLE.

Princes-Blue

The artwork is created using waste materials donated by the citizens of Augustenborg. While preparing to wrap a round glass plate for protection, Lisbeth was captivated by the interplay of material, form, and color. Unconsciously, she was also influenced by the atmosphere of Augustiana and the tale of the princess who once lived there. The piece carries a sense of sensitivity and curiosity, themes that ultimately became central to the work.

Without Title

wood, copper, plastic

No Title

Artwork created from donated waste materials contributed by local artists from Augustenborg.

Throughout the year, Lisbeth has consistently worked with circular forms, often suspended from the ceiling to allow movement. She was drawn to this particular object due to its shape and its contrasting color to the blue she frequently uses in her work. After creating several delicate, almost princess-like pieces, she felt the need to take a bolder approach. This piece is the result.

www.lisbethparisius.nl

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H.F. van Steensel



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H.F. van Steensel

Living and working in the Netherlands

H.F. van Steensel constructs, composes and deconstructs using any material that catches the eye and ear. Used clothing and rags, pieces of abandoned wood, discarded papers, metal, plastic or foam.

Colors, shapes, words, phrases in different languages. As long as the result is fragile and at the same time solid. Seemingly negligible and not obvious. And imperfect. Imperfect is perfect. Constructing is a necessity. To get there.

I thought about Alice

A lady came up to me and asked me in perfect English, "What were you thinking about when you were working on this?" My answer basically was: When I start a new project, I usually don't think too much about it, especially if I'm already working on something else. I collect the materials that catch my eye, use my senses to select them, and then start combining them without really thinking about it. I believe that all the stories I've heard, all the images I've seen, all the sensations I've felt, all the smells I've smelled come together in an installation and create a new atmosphere in which I can interact with the audience.

In the case of *I Thought About Alice* a soft wall of clothes came into being, without any boundaries, in fact, with lots of possibilities. That's why the canvases are mostly painted in white.

A piece of abstract work is telling a story that hasn't been told yet. It's our story, mine and yours.

W.t. (through)

pieces of metal situated in the park

Tooi

short movie made in the Red Mansion with discarded clothes.

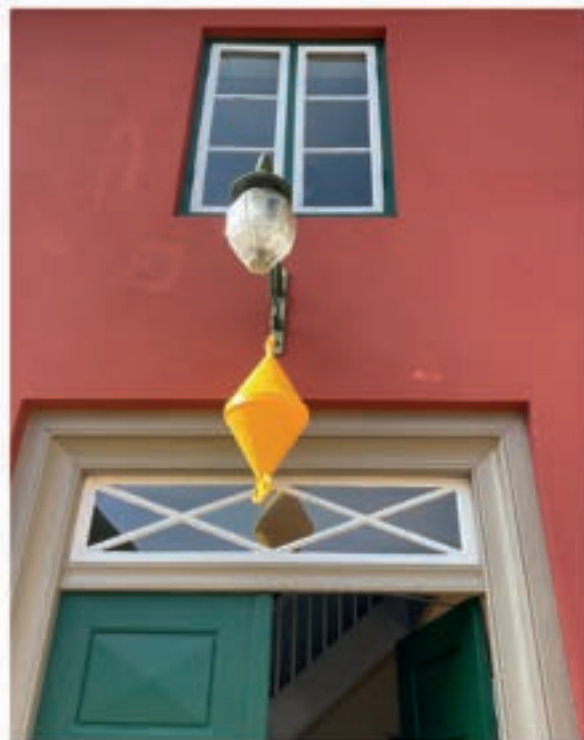
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Absent but present



POUBELLE 2024 - AUGUSTIANA DK

Absent but present

Three artists living and working in the Netherlands couldn't be present

Marjolein Knottenbelt wonders if we have become distanced from the meaning of objects that, full of sentiment and nostalgic value, spontaneously evoke a sense of longing?

She feels an increasing resistance to making even more new work, with even more new material. As an alternative, she wants to reuse what is already there. Neglected objects on the verge of destruction demand a new, perhaps last chance. In her work, the processes of reusing, modifying, retrieving, transforming, converting, adjusting and/or adapting are always important.

'I work with collections. But I love it when this term is stretched and at first glance the connection is not visible. What is a collection: there has to be a certain characteristic that connects one object to another. I always like to stretch that concept, can you guys make a **collection** that does not immediately resonate as one?'

@marjoleinknottenbelt

Visual artist **Joanneke Meester**, also known as #Trash_Healer, uses her artwork to reflect deeply on human consciousness and our relationship with the environment. A central theme in her work is the transformative power of the human being. In Amsterdam she carries out her ongoing project "Your Trash is My Treasure". Here she creates temporary assemblages from discarded objects and materials she finds on the streets, scattered throughout the city. Each trash assemblage has a unique story to tell and together they form a growing response to our consumer society. Her assignment was to spell out the words **Help Helps** using white waste materials.

@joannekemeester

Jean-Philippe Paumier The iconic yellow buoy was part of an earlier installation by Paumier. In Augustiana it was our mascot.

In his assemblages Paumier often uses objects that are commonly used in sports like obsolete surfing sails and bowlingballs.

@jp_paumier

Petra van Aken



POUBELLE 2024 - AUGUSTIANA DK

Petra van Aken

Living and working in the Netherlands

Petra van Aken is driven by movement, imagination, and connection, exploring how these elements are constantly shaped and challenged by both ourselves and the world around us. As a dancer and performer, she engages with her surroundings through all her senses, with a deep desire to reconnect with public space. Her performances are rooted in a long tradition of work that emphasizes mastery of the body.

As part of the residency program, Petra presented two lectures on the history of performance art and lead two afternoons of workshops where participants could experience the 'Eruption Method.' This approach to responding to objects in public spaces is easy to learn and ideal for moving with a small group in public settings like art shows.

On both Saturdays, Petra performed solo, reacting to the artworks in the museum and the park.

Lecture on the history of Performance Art

Workshop Eruption Method

Solo Performance

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POUBELLE 2024 AUGUSTIANA DK

Last day performance



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About POUBELLE

In a world struggling with overconsumption and climate challenges, the artists of POUBELLE aim to find beauty in the discarded. They avoid using new materials, they transform waste—cardboard, tarps, or broken furniture—into meaningful artworks through thoughtful presentation and patience.

By embracing materials deemed worthless, POUBELLE artists highlight their intrinsic aesthetic and historical value. Marks of use become visual elements, and construction materials are recontextualized into art. Their minimalist, abstract style links them to 20th-century utopian art movements like Zero and Arte Povera, emphasizing universality and simplicity.

Origins of POUBELLE

Founded in 2022 by Lisbeth Parisius and Mirjam Berloth, POUBELLE began with a group exhibition in Amsterdam. Both artists share a fascination with discarded materials for their abundance, creative freedom, and sustainability. Following the success of their first show, they formed an ongoing platform to foster collaboration among like-minded artists and connect them with galleries and organizations.

Exhibitions curated by Lisbeth Parisius and Mirjam Berloth

2022 POUBELLE, WG KUNST, Amsterdam

Rob Vollewens, Jean-Philippe Paumier, Harm Hajonides, Joanneke Meester, Just Yvette, Philipp Donald Göbel, Lisbeth Parisius, Mirjam Berloth

2023 Sreen, Kunstkapel, Amsterdam

Katrin Korfmann, Marjolein Knottenbelt, HF van Steensel, Mark Kramer, Ton Zwerver, Kees van de Wal, Rob Vollewens, Vivian Rozenbeek, Jean-Philippe Paumier, Just Yvette, Philipp Donald Göbel, Harm Hajonides, Joanneke Meester, Lisbeth Parisius, Mirjam Berloth

2023 OPEN, Vrij Paleis, Amsterdam

Porter Ellerman, Maria Gruppelaar, Ottokaji Iroke, Anne-Will Lufting, Marjolein Knottenbelt, HF van Steensel, Jean-Philippe Paumier, Joanneke Meester, Lisbeth Parisius, Mirjam Berloth

2024 Boring..but exciting, De Vishal Haarlem

AKMAR, Tild Greene, Ronald de Ceuster, Pannas&Tulip, Porter Ellerman, Anne-Will Lufting, Joanneke Meester, Jean-Philippe Paumier, Ton Zwerver, Joanneke Meester, H.F.van Steensel, Petra van Aken, Lisbeth Parisius, Mirjam Berloth.

2024 Bouw, de BouwPut, Amsterdam

Gertrud Dentjens, Johannes Steendam, Harm Hajonides, HF van Steensel, Jean-Philippe Paumier, Mirjam Berloth, Lisbeth Parisius.

2024 The Beauty of Waste Material, Kunstpark & Kunsthall Augustiana, Denmark

Simon Gorm Andersen, Marie J. Engelsvold, Iris Elfa Fridriksdottir, Jens Chr. Jensen, Faller und Budasz (duo), Pannas and Tulip (duo), Ronald de Ceuster, Marjolein Knottenbelt, Joanneke Meester, HF van Steensel, Petra van Aken, Mirjam Berloth, Lisbeth Parisius.

Expected in 2025

Tetterode, Amsterdam, Kunstlokaal, Amsterdam, ArToll Kunstlabor, Kleve, Germany

POUBELLE 2024 AUGUSTIANA DK

Artist residency



POUBELLE 2024 - AUGUSTIANA DK



COLOPHON

POUBELLE at AUGUSTIANA
The Beauty of Waste Material

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