



4.
Eline Benjaminsen & Dayna Casey
*Collapsed Mythologies:
A Geofinancial Atlas)*



5.
Maarten Bel
Hoi God



6.
Xandra van der Eijk
Momentum



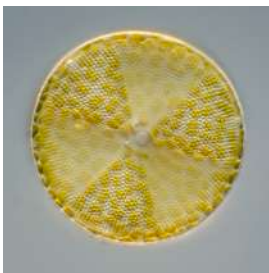
10.
Suzette Bousema
Future Relics



11.
Erik Peters
Possible Void



12.
Joppe Venema
Too Much World II



16.
Wim van Egmond
*Diatom Actinoptychus
Senarius*



17.
Wapke Feenstra
Gestreepte Witbol



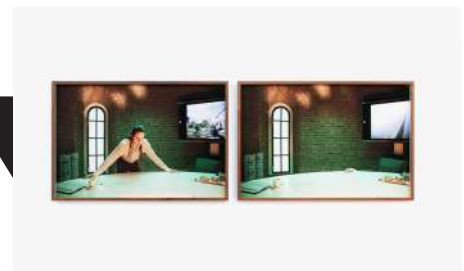
18.
Daan Couzijn
*As It Echoes The Waves That
Yearn To Return*



22.
Oscar Santillán
Older Than Darkness



23.
Miriam Sentler
Mining Myths



24.
Pilar Mata Dupont & Erika Roux
*Crisis Meeting
(Lowlands Melodies)*



28.
Joris van den Einden
Cipressen met brem



29.
Junghun Kim
*Rippling Angle, Transmuting
Dualities*



30.
Milah van Zuilen
Two Small Walks

BENEFIT AUCTION— FIVE YEARS OF RADIUS

DIANA AL-HALABI
MAARTEN BEL
ELINE BENJAMINSEN
CATELIJNE BOELE
SUZETTE BOUSEMA
DAYNA CASEY
DAAN COUZIJN
GABI DAO
ANASTASIA EGGERS
WIM VAN EGMOND
JORIS VAN DEN EINDEN
XANDRA VAN DER EIJK
WAPKE FEENSTRA
ALMA HEIKKILÄ
RO HEINRICH
JUNGHUN KIM
ESTHER KOKMEIJER
ALICE LADENBURG
PILAR MATA DUPONT
THE MULTISPECIES
COLLECTIVE
VERA MENNENS
ERIK PETERS
ERIKA ROUX
OSCAR SANTILLÁN
MIRIAM SENTLER
JONAS STAAL
RADHA D'SOUZA
ELISA STRINNA
SISSEL MARIE TONN
JOPPE VENEMA
MÜGE YILMAZ
JUN ZHANG
MILAH VAN ZUILEN

On the eve of our fifth anniversary in 2026, we would like to celebrate with you the past years in which RADIUS has come into being. For this reason, we have organised this benefit auction as the first in a series of events marking our five year jubilee. During this benefit auction, works by artists who have been part of the RADIUS programme in recent years, and have thus become part of the broader RADIUS ecosystem, will be auctioned.

In 2021, RADIUS was founded as a space to intersect art, science, and climate, in order to make the story of climate change tangible through the work of artists and other stakeholders. Since the opening in 2022, we have mounted twenty-two exhibitions, presenting the work of more than one hundred and fifty artists, in conjunction with numerous public events, publications, collaborations, and educational projects.

We are organising this benefit auction as the first in a series of special programmes that we will be developing during our anniversary year in 2026. The auction was born from the idea of reciprocity, with the proceeds benefiting the participating artists and giving an extra impulse to RADIUS' programmes in 2026.

We sincerely hope you will support our mandate, focused on climate justice, ecological restoration, and the importance of art in shaping new, polyphonic, and more earthly worlds, through this event!

Thank you wholeheartedly for your support!

The RADIUS Team

BIDDING

— Note on the catalogue: the left pages show the work to be auctioned; the right pages show documentation of the respective artist's work as presented as part of RADIUS' exhibition programme.

— Bids on works are binding.

— All prices exclude 9% VAT.

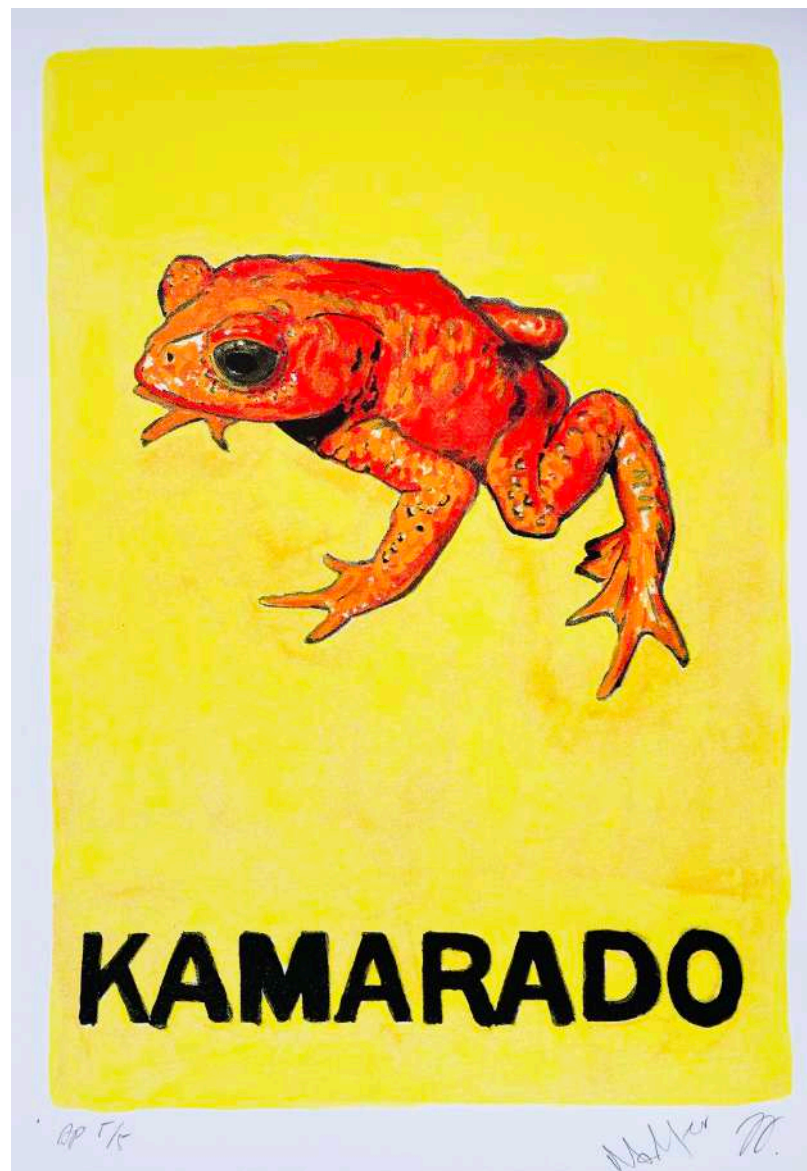
— In case a work is allotted (winning bid), the work has to be paid in full at the end of the auction.

— RADIUS provides invoices, corresponding with the final bid.

COLOPHON
BENEFIT AUCTION —
FIVE YEARS OF RADIUS
29.11.2025

RADIUS TEAM

Project Manager
Production
Sophie Huijbregts
Intern Assistant Curator
Yanna Kok
Project Manager
Education
Andrea Koll
Director & Curator
Niekolaas Johannes
Lekkerkerk
Curator
Sergi Pera Rusca
Project Manager
Communication &
Public Programme
Daan Veerman
Office Manager,
Administrator & Host
Coordinator
Suzanne Voltaire



JONAS STAAL & RADHA D'SOUZA

Comrades in Extinction (Alajuela Toad, Esperanto)
 2022
 Screenprint (5/5 AP)
 42 x 29 cm

Target price: €200 – €400

As a part of the project *Court for Intergenerational Climate Crimes (CICC)*, Staal and collaborators have established an ancestral ecology of species of animals and plants that have been made extinct due to intergenerational climate crimes. Staal and D'Souza view these extinct beings as plant and animal martyrs of racial-ecocidal capitalism and prosecute intergenerational climate crimes perpetrated by states and corporations in their name. This particular species, the Alajuela toad, was last seen by humans in 1989.



94 Million Years Of Collectivism in THE DESIRE FOR A DONUT(ECONOMY) (24.02—05.05.2024)

Jonas Staal is a visual artist whose work deals with the relation between art, propaganda, and democracy.

Radha D'Souza is a Professor of International Law, Development and Conflict Studies at the University of Westminster, London. Together with artist Jonas Staal she founded the *Court for Intergenerational Climate Crimes (CICC)*.



ALMA HEIKKILÄ

Nematode
2025
Ink and pigments on canvas, plaster, sand, resin
22,5 x 24,5 cm

Target price: €300 – €500

Working with paint, plaster, resin, space, and light, Alma Heikkilä creates spaces for imagining processes that occur on the forest floor, underneath the surface of the earth, and inside the dark, soft tunnels of our bodies. This painting focuses on nematodes, a specific type of roundworm that can be found in nearly every ecosystem. They play diverse ecological roles: many are beneficial decomposers and pest controllers. The painting is accompanied by a poem, written by Heikkilä:

*Energy (food / organic matter) going through my body, my colon.
Soil (food / organic matter) going through the worm's body.
A neat pile of poop after us.
Soft and flexible tunnels that are our bodies.
Slowly, twisting around each other, humidity,
and us reaching towards the rhizomes or them reaching to us.*



Exhibition overview of ALMA HEIKKILÄ: INDIVIDUALITY, IDENTITY, AND RELATED METAPHYSICAL IDEAS (31.05—24.08.2025)

Alma Heikkilä is fascinated by the collective activities of soil creatures; from nematodes to fungi, spores to mycelium. Heikkilä's artistic work evokes a deep sensorial knowledge of ecosystems and the interdependencies of myriad organisms in mutual co-existence. Finding form in sculpture and large-scale painting, she strives to create a space for humans to imagine an up-close encounter or experience with the invisible processes that occur in the soil, often at a microscopic level.



ANASTASIA EGGERS

Brexit Herring
 2024
 Silkscreen on satin
 130 x 188 cm

Target price: €400 – €600

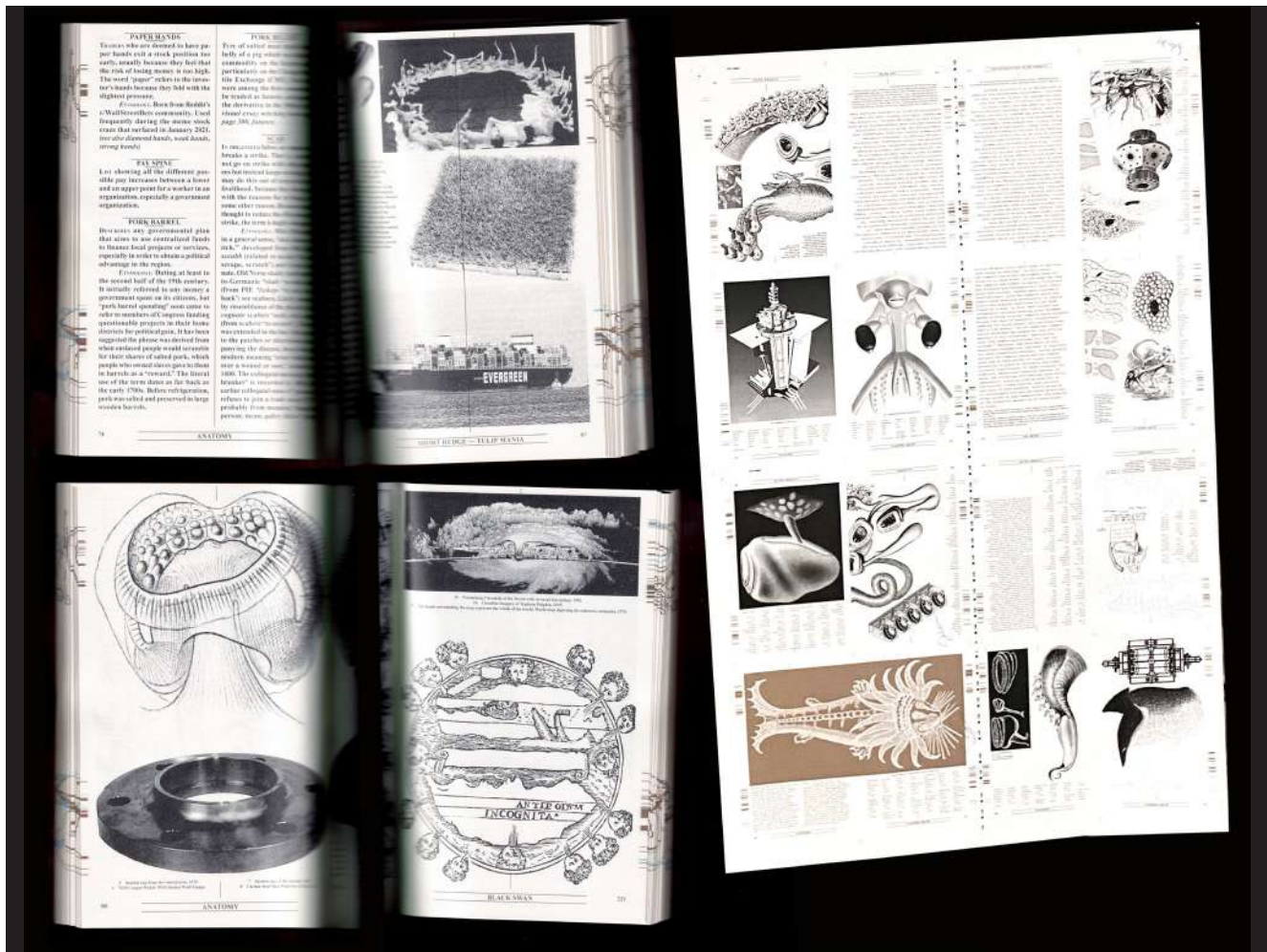
Brexit Herring traces shifting dynamics in herring fishing following the UK’s departure from the EU. By tracking herring, whose migration routes remain free of any notion of national frontiers or allegiances, Anastasia Eggers troubles the concept of borders in an intersecting, speculative dialogue between fishermen and fish.

Through studies on collaboration in herring schools—their behavioral patterns in conditions of scarcity and abundance and their unionising responses to predators—Brexit Herring questions the political and economic infrastructures and dynamics between the EU and the UK in relation to fisheries management in the North Sea as well as the potential for humans to exist collectively as herrings do.



Migrating Seasons in (THE GLASS CITY 27.05—20.08.2023)

Anastasia Eggers’ research-driven practice explores vulnerable ecologies alongside urgent social, cultural, and political conditions. It uses food as a medium to broach ideas of identity, origin, and geopolitics. Eggers investigates agricultural rhythms that arise when our dependence on seasonal cycles is severed or when new dynamics surface due to geopolitical shifts or changes in market conditions. Her recent works explore rituals in agriculture as a tool to bring hidden narratives to light and to envision new forms of collectivity, coping, and awareness.



ELINE BENJAMINSEN & DAYNA CASEY

Collapsed Mythologies: A Geofinancial Atlas
2025

Book and large print

Book: 14 x 26 cm

Large print: 65 x 99,5 cm

Target price: €400 – €500

The realm of finance has its own eco-logics. Hectocorns offer behemoths poison pills, whales take fledglings to the moon, disappear into dark pools, and form fraudulent daisy chains with one another. The book *Collapsed Mythologies: A Geofinancial Atlas* examines slang terms used by traders and other financial professionals, transporting us to a landscape both real and supernatural. Between what these terms mean and the ecological world they refer to, Benjaminsen and Casey detect a rich mythological history. Unpacking this seductive language reveals the absurd (super)natural 'fictions' that materially and violently shape our worldly ecology. Paired with the book a large format print will also be included in this lot.



Collapsed Mythologies: A Geofinancial Atlas, The Flora—Hedging in THE DESIRE FOR A DONUT(ECONOMY) (24.02—05.05.2024)

Eline Benjaminsen's works are attempts at observing the always weird, often violent and mostly invisible spaces where market fundamentalism and ecological crisis meet. A camera-based 'follow-the-money' approach fuses techniques associated with a documentary photography tradition and experimental representations.

Dayna Casey is an artist working across artistic research, writing, editing and graphic design. Often presented as publications, readings, or multi-media installations, her projects explore ecology and finance, bodily and earthly extraction, and reproduction and property.



MAARTEN BEL

Hoi God
2021
Photographic print on dibond
25 x 16 cm

Target price: €450 – €650

Hoi God is an elevated attempt at communication near a highway in the Bible Belt area, where God is supposedly closest to humankind. Maarten Bel is still waiting for a response.



Wenswerken in PARADOXES OF PLENTY (08.12.2024—23.02.2025)

Maarten Bel is a multidisciplinary artist with a socially and educationally-oriented practice. From Het Belhuis—his workplace in the heart of Rotterdam-West—he develops projects at the intersection of art and education.



XANDRA VAN DER EIJK

Momentum

2011

Ink and pigments on paper
400 x 50 cm

Target price: €750 – €1.000

Momentum shows the process of transience and the human incapability to overcome it. In a four-meter wide container an algae enriched base is the stage for pigments to perform. Slowly, drops fall from glass pipes, onto the surface, pushing one another away as they touch. The result is an ever-changing drawing, striking much resemblance with growth rings or sedimentation. By placing the glass pipes in a subsequent position, the once beautiful drawing is gently forced aside for a new one, thus creating an ever-changing timeline. After fourteen hours the surface is filled with drawings. It is rendered clean by printing the entire surface onto paper.



Retreat in EMOTIONS ARE OCEANS (08.05—26.06.2022)

Xandra van der Eijk is a Dutch artist, researcher, and educator focused on methods of attunement. Their interest particularly goes out to evolutionary processes and the situated and networked lives of the living.



ESTHER KOKMEIJER

Terra Nullius S005

2025

Original map with correction tape in walnut frame with museum art glass
59 x 168 cm

Target price: €2.000 – €2.500

Esther Kokmeijer began collecting historical and contemporary maps of Antarctica ten years ago. Different countries commissioned the production of these maps for various purposes. Consequently, each map presents different information. From historical expeditions to topographic research, magnetic anomalies to scientific research stations, the maps display the manifold interests that people have had in Antarctica.

Antarctica is governed by about thirty countries, all of which are parties of the 1959 Antarctic Treaty System. This treaty prohibits military activity, mining, nuclear explosions, and nuclear waste disposal on the continent. Although Antarctica is not officially claimed by any country, the countries that signed the treaty have established their presence on the continent by building scientific stations to conduct research.

Kokmeijer's cartographical collection illustrates the tension between preserving the untouched landscape of Antarctica and the potential exploitation of its fossil fuel reserves. As global temperatures rise, how long can Antarctica remain an environmental haven while also being considered as a solution to the world's energy crisis?



Terra Nullius — Ownership And Pioneering On Ice in THE MEASURE OF THE WORLD (25.02—14.05.2023)

Esther Kokmeijer is an artist and explorer, currently residing in Rotterdam and working around the globe.



VERA MENNENS

Zur Geologie Des Gerolsteiner Landes
 2020
 Tapestry
 230 x 165 cm

Target price: €6.000 – €8.000

Zur Geologie Des Gerolsteiner Landes is a part of a cultural-historical and visual (field)research titled *The Three Stages*.

Within this larger project, Mennens studies the notes and collections of Eli Heimans, one of the frontrunners of the nature preservation movement in the Netherlands. The tapestry depicts a drawing made by Heimans of the surroundings of Gerolstein in Germany, a place Mennens also visited as a part of the *The Three Stages* project.



Zur Geologie Des Gerolsteiner Landes in FROM RASTER TO VECTOR: THE NETHERLANDS AS PROFIT LANDSCAPE (18.05—25.08.2024)

Visual artist, archivist and researcher Vera Mennens lives and works in Eindhoven. Through a wide range of media including video, text, photography, audio, installation and textile, she explores how one can conduct historical and archival research as an artistic practice. While lingering on the border between fact and fiction, unravelling the past, present, and (potential) future, she reflects on how archives can assist us to preserve our collective and individual histories, and construct future knowledges.



SISSEL MARIE TONN

Bog Foot
2023
Ceramics
30 x 30 cm

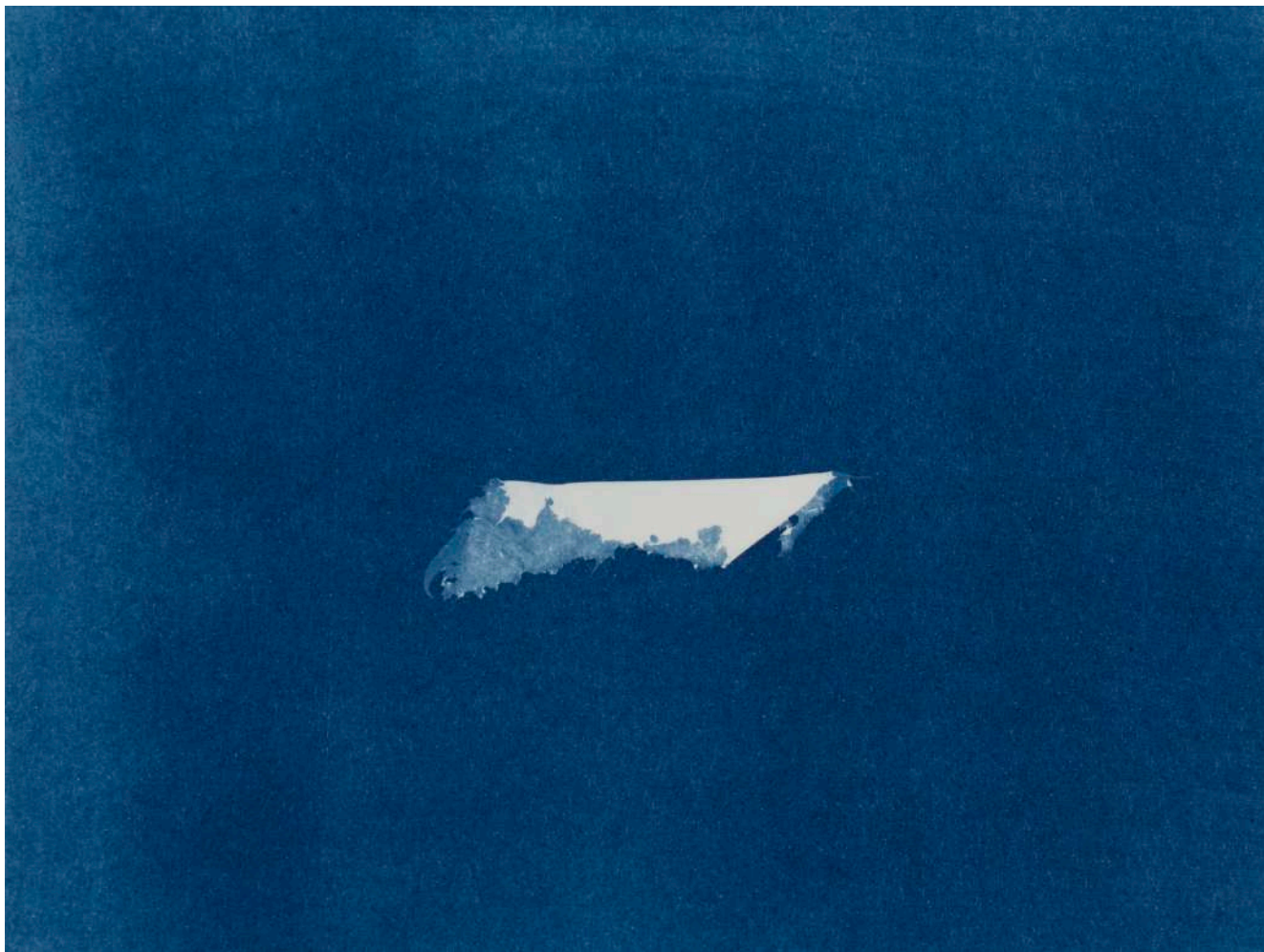
Target price: €1.500 – €2.000

Inspired by contemporary efforts to develop non-invasive bog archaeology, Sissel Marie Tonn envisioned an anti-extractive glimpse into the bog using remote sensing technology. Using her extensive archive of CT and photogrammetry scans of bog bodies, Tonn developed a method of casting and molding ceramic sculptures, using these files. The results are 'glitchy' bog bodies, where the boundaries between what might be considered bog, plants, roots, body parts, and technological glitches are playfully blurred.



Exhibition overview of SISSEL MARIE TONN: THE PORTAL
(02.09—19.11.2023)

Sissel Marie Tonn is a Danish artist based in The Hague. Her practice focuses on the shifts in perception that occur when humans are entangled with their environment, blurring the boundaries between bodies and surroundings.



SUZETTE BOUSEMA

Future Relics
2018
Cyanotype print
15 x 15 cm

Target price: €400 – €600

Suzette Bousema considers plastic objects found at sea as relics of the future. Inspired by an archaeological approach, Bousema collected plastic from a beach along the coast of the Netherlands and documented the plastic waste washed up from the ocean. In just eight hours, she collected 1193 items (149 items per hour), amounting to 13 kg of plastic. Items collected included 136 pieces of food packaging, 58 straws, 5 surfboards, a football, a doll and items dating back as far as the 1950s.

She took everything back to the studio and, using a cyanotype photography technique (originally developed to make to scale contact prints of plants), she documented 500 of the objects she found. The images portray the huge amount of plastic found at sea and also highlight the organic shapes that plastic can take after spending years drifting in water. Although the forms of the objects change, they do not disappear. As Bousema says, 'Plastic fades in colour and breaks up into tiny pieces, but it will remain forever.'



Super Organism in ENTANGLED LIFE (24.09—27.11.2022)

Suzette Bousema visualises 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.



ERIK PETERS

Possible Void
2024
Tapestry
120 x 200 cm

Target price: €3.000 – €4.000

Possible Void emerges where the land is both read and imagined. This jacquard tapestry merges speculative scenes of underground discovery with non-extractive visualisations of the subsurface of Luzon, the Philippines, uncovering a fragile ecology merged with toxic residue. The botanical fiction depicts the infiltration of microplastics deep within the earth's layers. This imagined species, inspired by the corpse flower *Rafflesia Arnoldii*, becomes a symbol of queer defiance and radical adaptation.



How To Wake Up The Ghosts in THE MEASURE OF THE WORLD
(25.02—14.05.2023)

Erik Peters is an interdisciplinary artist and artistic researcher engaging with the worldbuilding potentialities seeded in the act of storytelling, uncovering how speculative fiction can germinate new universes of being through collaborative formats of making, researching and staging.



JOPPE VENEMA

Too Much World II
 2023
 Waterjet cut blown glass, photogram
 30 x 40 cm

Target price: €300 – €500

Composed of a photogram encased in a metal box with glass watercut with a pattern mimicking that of a magnetic field, *Too Much World II* is part of a larger series of works by Joppe Venema that explore the invisibility of energy and radiation.



As Above So Below in FROM RASTER TO VECTOR:
 THE NETHERLANDS AS PROFIT LANDSCAPE (18.05—25.08.2024)

Joppe Venema sees his practice as an antenna network attuned to the invisibility of energy and radiation, and how this connects to various forms of knowledge in which spiritual and religious thought, conspiracy theories, and (pseudo)scientific frameworks converge.



ELISA STRINNA

The Garden Of Banes; Belladonna
 2023
 Porcelain sculpture painted with majolica technique
 37 x 25 x 16 cm

Target price: €3.000—3.500

The Garden of Banes explores phytotherapeutic practices and the historical persecution of women for witchcraft in Europe. The project delves into the compositions of mind-altering ointments listed in witch trial records.

The plants in witch-ointments have historically been associated with connecting individuals to the unknown, serving as gateways to the magical and sacred. Despite their poisonous nature, they were also commonly used as remedies for various pathologies.

Drawing from ethnobotanical literature, phytotherapy, and contemporary scientific research, the project aims to create an environmental installation—a symbolic garden exploring historically significant magic plants from pre-modern Europe.



My Body Is A Plant in WE ARE ALL HOLOBIONTS! (31.05—24.08.2025)

Elisa Strinna is an Italian multimedia artist based in the Netherlands who works with sculpture, film, and sound. In her practice, she explores the relationships between different forms of life and their physical, geographical, and biological entanglements. Her installations are imagined as spaces where unexpected connections between beings can emerge, revealing processes of syncretism, symbiosis, and hybridization. These works invite ways of understanding the world that take into account other-than-human perspectives, moving beyond dominant anthropocentric paradigms.



GABI DAO

Uncharismatics

2023-2024

Marionette: second hand textiles, liquid clay, teddy bear shoes, accessories, wooden controller
75 cm tall

Target price: €3.000 – €4.000

In their work, Gabi Dao shows similarities between the human exploitation of more-than-human species and the racist inequalities that lie at the heart of capitalism. Central to this is the figure of the bat, a species which according to Dao is situated “at a unique set of intersections between ecology and economy, pestilence and good fortune, sight and sound, as well as alienation and belonging.”

Long thought of being carriers of pestilence and bad omens, bats are paradoxically bringers of prosperity for contemporary agro-businesses, which use them as free labour that preys on crop-eating insects. This duality echoes what scholar Iyko Day calls ‘alien capital,’ a concept coined to describe how the historical alignment of Asian bodies and their labour with capital’s abstract and negative dimensions became one of settler colonialism’s foundational and defining feature. Despite the benefits they bring to capitalism, ‘aliens’— either human or nonhuman—are often subjugated to precarity and are turned into scapegoats under xenophobic rhetoric.



Lucifer Falls From Heaven At Dawn and Uncharismatics in A PARLIAMENT OF OWLS (08.03—18.05.2025)

Gabi Dao is an artist interested in sensory entanglements and affirmations—the ways these can insist on counter-memory, multiple truths, other ways of knowing and blurred temporalities, against the capitalist linearity of cause-and-effect. Often these manifest through long gestating, fragmentary periods of research, eventually becoming sculpture, installation, collage, moving image, sound, miscellaneous forms of writing and community events.

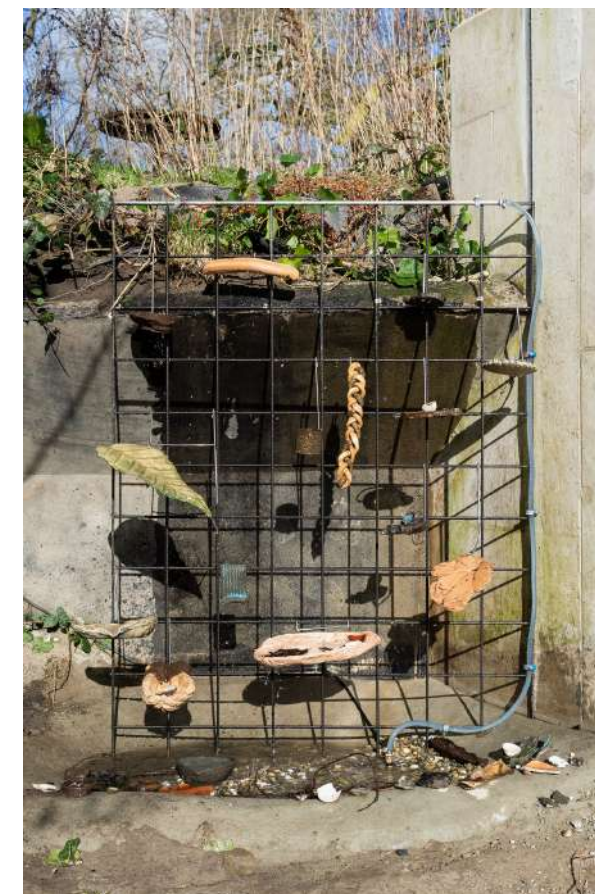


THE MULTISPECIES COLLECTIVE

The Day To Worship The Dogs
2025
Watercolour on paper
15 x 21 cm

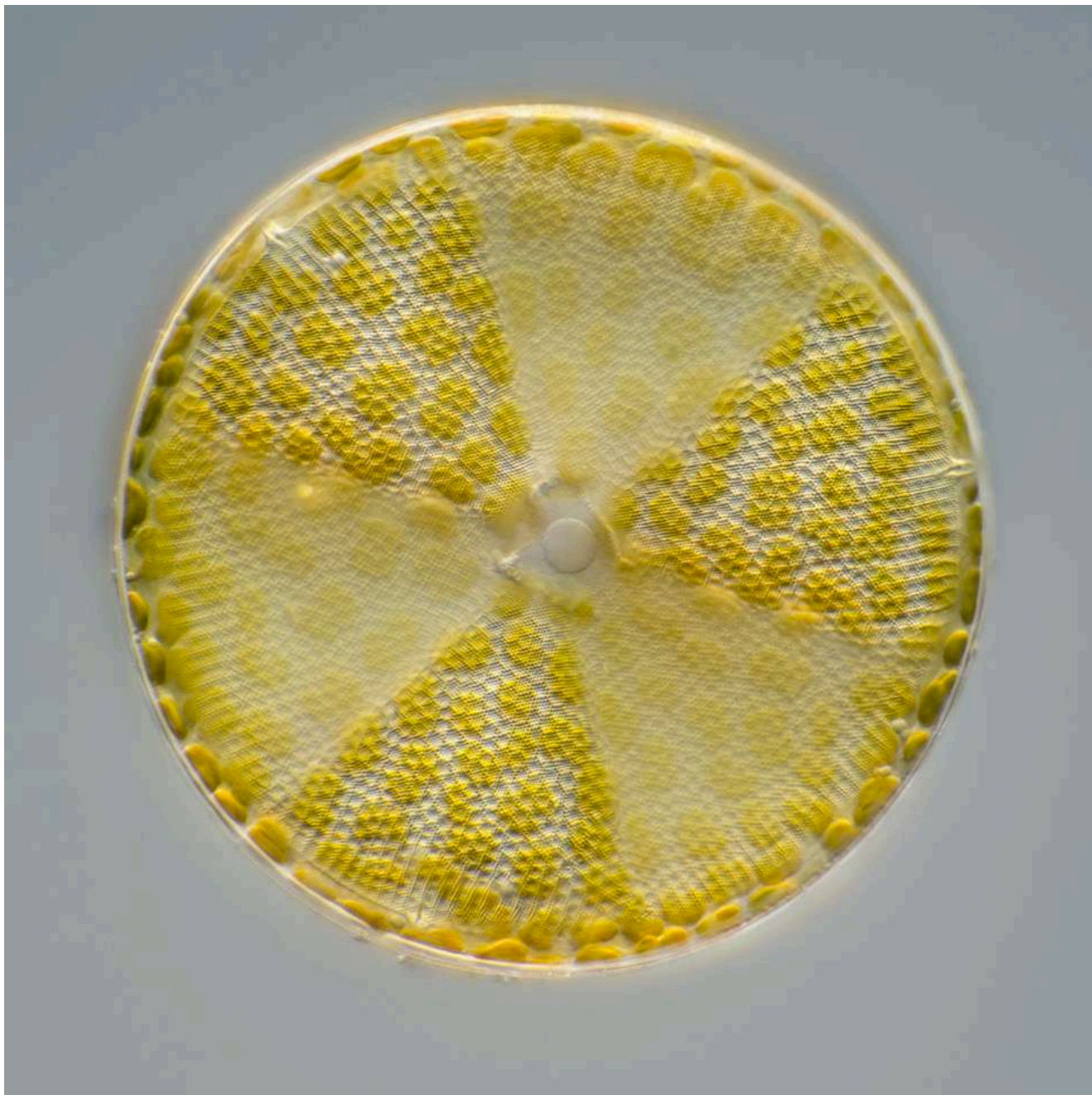
Target price: €300 – €500

The Day To Worship The Dogs is part of a larger project initiated by The Multispecies Collective which is set to culminate in a multispecies calendar celebrating various forms of more-than-human life throughout the year. This specific painting depicts a day that is dedicated to celebrating and worshipping dogs.



Nourishing Without Trying To in A PARLIAMENT OF OWLS
(08.03—18.05.2025)

The Multispecies Collective is an art collective in which dogs, humans, and other creatures collaborate and learn from each other. Permanent members of the collective include the dogs and humans Olli Meijer, Doris Meijer, Eva Meijer, Wiske Heemskerk, Miemel Heemskerk, and G.C. Heemskerk.



WIM VAN EGMOND

Diatom Actinoptychus Senarius
 2024
 Photographic print on dibond
 50 x 50 cm

Target price: €300 – €500

A diatom is any member of a large group comprising several genera of algae, specifically microalgae, found in the oceans, waterways and soils of the world. Living diatoms make up a significant portion of Earth's biomass. They generate about twenty to fifty percent of the oxygen produced on the planet each year, take in over 6.7 billion tonnes of silicon each year from the waters in which they live, and constitute nearly half of the organic material found in the oceans.

This particular photograph shows a specific type of diatom, being the Actinoptychus Senarius, viewed from up close.



Origin Of Photosynthesis in WE ARE ALL HOLOBIONTS!
 (31.05—24.08.2025)

Wim van Egmond works as a microphotographer, with close affiliation to scientific research. Interested in how scientific imaging can reduce nature to something abstract or artificial, he bridges his artistic background with microscopic photography. Within this discipline, the medium of photography is expanded with various techniques to enable us to perceive what the human eye cannot see and register.



WAPKE FEENSTRA

Gestreepte Witbol

2024

Inkjet print on Hahnemühle acidfree paper
25 x 35 cm

Target price: €400 – €600

This print is part of the long-running project *Koe en Landschap*, within which Wapke Feenstra collaborates with farms and farmers to discover how they deal with current ecological dilemmas. As a part of this project, Feenstra has started making illustrations of the favorite plants of the farmers she collaborated with. These were later combined to form a wallpaper that was exhibited in the Van Abbemuseum in Eindhoven and Rijksmuseum Twenthe which has now been acquired for the Rijkscollectie.



Rural School Of Economics in THE GLASS CITY (27.05—20.08.2023)

Wapke Feenstra develops collective projects and pushes them in and out of the art bubble by tapping into local knowledge in the immediate physical and mental environment.



DAAN COUZIYN

As It Echoes The Waves That Yearn To Return

2023

Generative Adversarial Network; oil and embroidery on canvas
45 x 35 cm

Target price: €3.500 – €4.000

Daan Couzijn's series of paintings *Thinking of Holland* (which includes *As It Echoes The Waves That Yearn To Return*) investigates the notion of authenticity in the representations of the Dutch landscapes and seascapes in art history from the 17th and 18th centuries. Bucolic depictions of the local scenery fed into the Netherlands' national pride, while seascapes populated by Dutch fleets and vistas of its colonies rejoiced the extent of its mighty overseas commerce and domination.

Couzijn, who grew up in a polder close to the coast, doubles down on the invention of authenticity and cultural identity through painting by further artificialising and romanticising the Dutch landscape. He does so by training artificial intelligence to generate interpretations of landscapes based on a database of thousands of 17th- and 18th-century paintings, and afterwards the interpretations are transposed onto oil paintings. The result is a series of pictures depicting extremely artificial landscapes that never existed through oil painting—the preferred artistic means to represent and signify nature throughout art history.



Thinking Of Holland in FROM RASTER TO VECTOR: THE NETHERLANDS AS PROFIT LANDSCAPE (18.05—25.08.2024)

Central to Daan Couzijn's artistic practice is a persistent desire for—and simultaneous questioning of—authenticity. His work oscillates between the romantic notion that artists should pursue authenticity and the postmodern understanding that all ideas are inherently derivative, echoing pre-existing simulacra. Rather than regarding the artwork as an end point, Couzijn approaches it as a temporary node within an ever-expanding network of contributions.



MÜGE YILMAZ

Ariadne Threading
2024
Carved birch plywood
57 x 57 cm

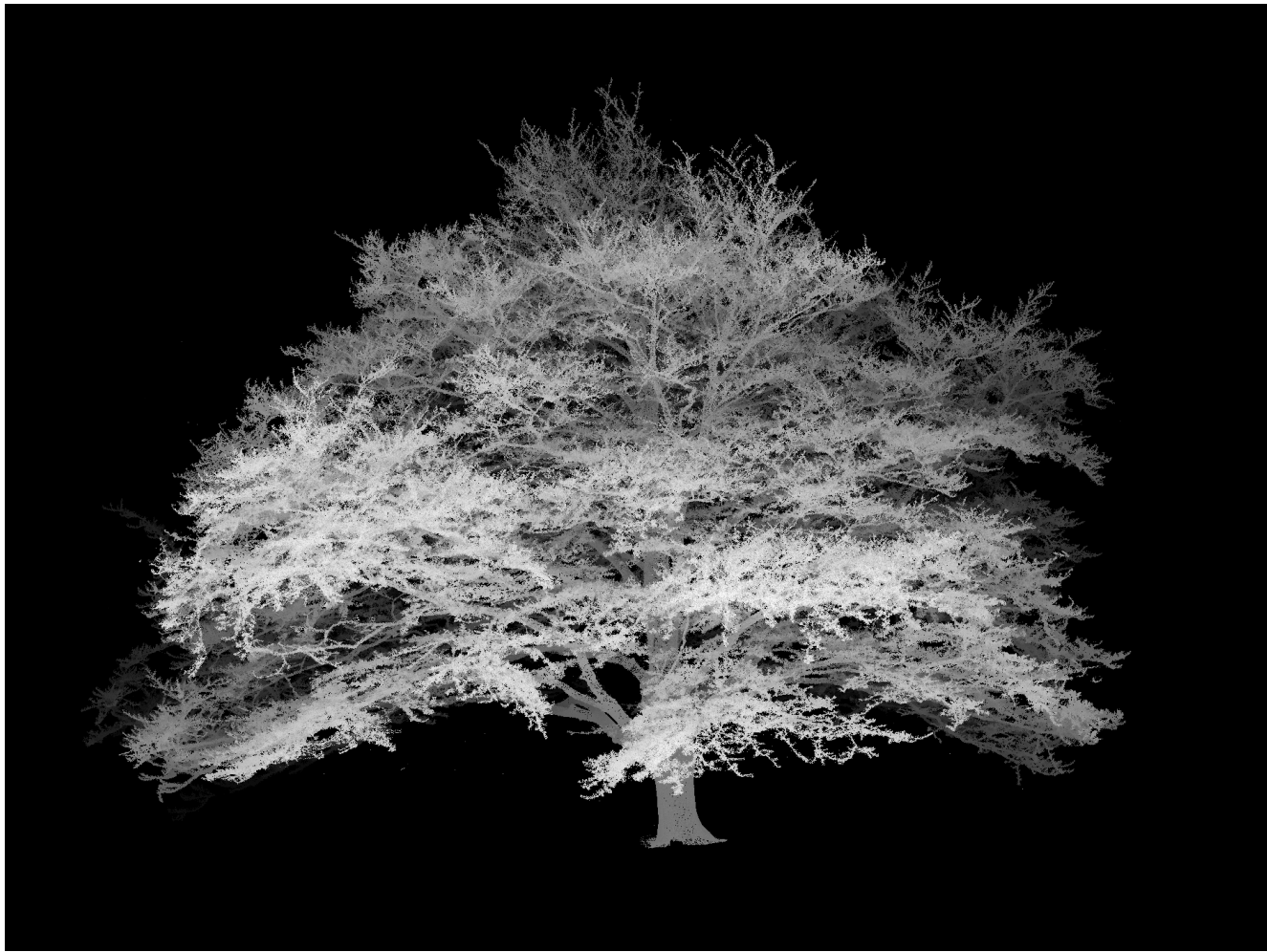
Target price: €2.000 – €3.000

Ariadne Threading was a part of the solo-exhibition *Anatolian Goddesses* at Gomulan Gallery in Amsterdam. The exhibition explored prehistoric goddess worship and the traces it left in our contemporary culture and was largely inspired by the book *The Goddess from Anatolia* as written by James Mellart, Udo Hirsch and Belkis Balpinar. This book speculates, through images and text, on a continuous line between neolithic goddess cults and contemporary patterns on designs for kilims. These are flat tapestry-woven carpet or rug traditionally produced in countries of the former Persian Empire, including Iran and Turkey, but also in the Balkans and the Turkic countries.



Circles Of Necessities (Halay) in EMOTIONS ARE OCEANS
(08.05—26.06.2022)

Müge Yilmaz examines the paradoxes surrounding the concept of protection, with a focus on community, survival, and belief/faith. Through performances, photographs, and installations she creates immersive environments inspired by feminist science-fiction.

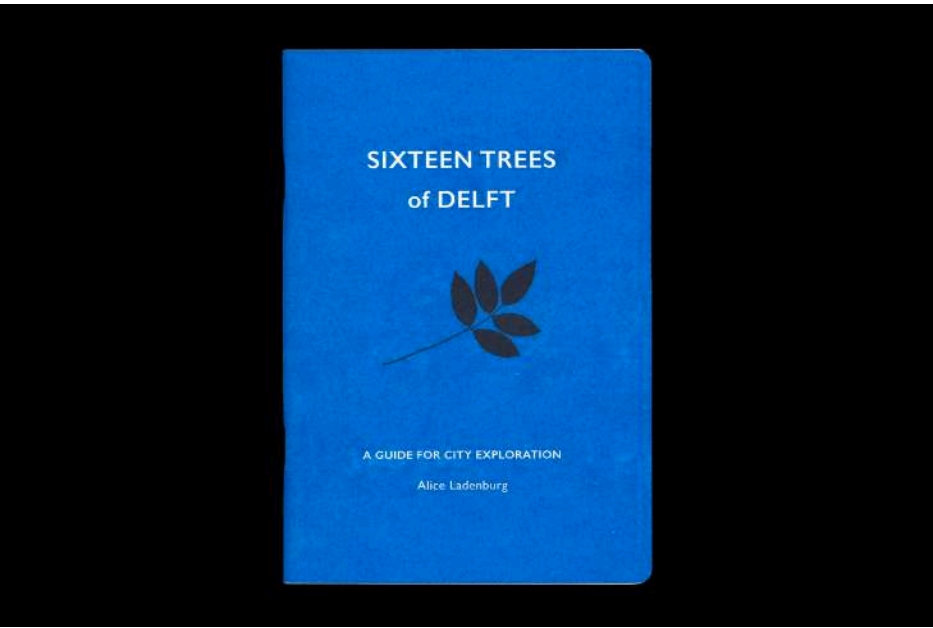


ALICE LADENBURG

Copper Beech (6), Nieuwe Kerk [52.012513, 4.361798]
2025
LiDAR pointclouds on aluminium dibond
60 x 40 cm

Target price: €300 – €500

Copper Beech (6), Nieuwe Kerk [52.012513, 4.361798] is a laser point drawing made for the publication *Sixteen Trees Of Delft*. Focusing on sixteen trees in Delft, this publication weaves together geographical and botanical histories, personal observations, scientific data, drawings and archival images, encouraging the reader to discover the variety of trees in Delft and consider their important role in the city.



Sixteen Trees of Delft (2023) by Alice Ladenburg

Alice Ladenburg is an artist and researcher based in Rotterdam. Posing questions concerning the nature of individual observation and knowledge, she combines auto-ethnographic research with scientific methods to foster a deeper and more nuanced understanding of the world we live in.



DIANA AL-HALABI

Undivided Gaze
 2025
 Oil on panel
 140 x 42 cm

Target price: €3.000 – €4.000

Undivided Gaze is part of the series *The Vertical Gaze*, which is a research-based project revolving around the politicisation of the gaze, posture, and the somatic. As such it aims to capture how the gaze is constantly lifted upwards beneath vertical power and militarized airspaces while also asking what tools do we have to keep our opacity under vertical surveillance?

The project borrows closed captions from cinema to describe sounds from above. These fragments become visual anchors that make top-down violence not only visible but also mutely audible.



Exhibition overview of DIANA AL-HALABI & HILDA MOUCHARRAFIEH: THE POLITICS OF THE ARMED LIFEBOAT (02.12.2023—11.02.2024)

Diana Al-Halabi is a Rotterdam–Beirut–based interdisciplinary artist working primarily with film and painting. Through an intersectional feminist lense, her practice navigates the entanglement of the personal and the political, challenging top-down structures of power—from the patriarchal gaze and institutional violence to bureaucracy, settler colonialism, migration, and visa regimes.



OSCAR SANTILLÁN

Older Than Darkness

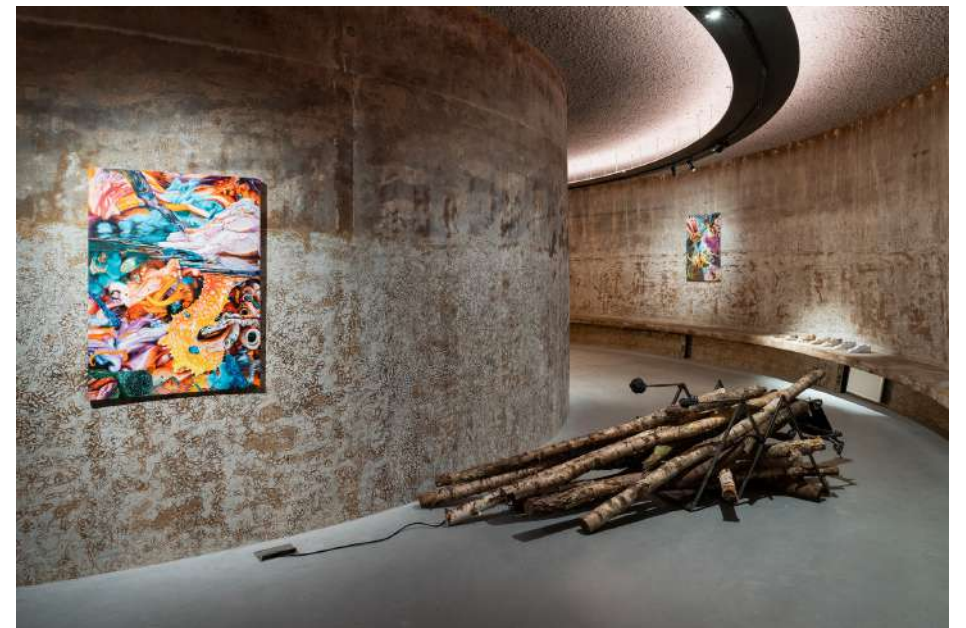
2024

SLA resin, acrylic paint, graphite on paper
38 x 30 cm

Target price: €5.000 – €7.000

Oscar Santillán is represented by Copperfield Gallery

Older Than Darkness is part of the multidisciplinary project 'Antimundo' by Oscar Santillán. This is an ongoing series of paintings, drawings and sculptures which envision connections between Andean forms of indigenous knowledge and emerging technologies such as Artificial Intelligence, Virtual Reality and 3D modelling, to explore what lies beyond the known and prescriptive Western worldview.



Exhibition overview of OSCAR SANTILLÁN: A HEAVY HALO
(27.05—20.08.2024)

Oscar Santillán is a visual artist, cybernetician, and writer who lives between The Netherlands and Ecuador. His practice emerges from the notion of 'Antimundo' which he understands as "a way of identifying and generating realities that do not fit in the world". For this purpose he has resorted to forms of knowledge production and imaginaries overlooked by mainstream Western thinking such as cybernetics, science-fiction, Andean and Amazonian cosmologies, a more inclusive history of science, and plant intelligence. This 'Antimundo' toolbox is complemented by emerging fields, currently disrupting modern paradigms, such as AI and synthetic biology.



MIRIAM SENTLER

Mining Myths
2023
Tapestry
350 x 175 cm

Target price: €12.000 – €15.000

Mining Myths interweaves coal and myth in the mined underworld of Limburg, a geographical area stretching over the borders of Germany, Belgium and the Netherlands. The research for this second tapestry took place during a residency with Jester (formerly CIAP/FLACC) and the Emile van Doren museum in Genk, one of the largest former mining towns of Belgium. This region also represents the birth place of Miriam and her ancestors who were themselves miners.

The tapestry displays how mythology is being used in the present day to rebrand the former mining buildings and towns, as well as how it has been reshaped and distributed in the past by the state mines, making the descent into the depths morally just. Exemplary, the locations of purgatory and hell were “relocated” deeper within earth’s layers, relieving fear about a possible encounter with the devil. In the present day, a viewing platform over the Hambacher mine is inspired by the Colossus of Rhodes and a former mining building in Genk has been named after Thor, god of thunder and lightning.



Fossil Fuel Mnemosyne in CLIMATE OF CONCERN (09.07—11.09.2022)

Miriam Sentler is a contemporary artist and researcher living in Norway. Her projects deal with mining histories and the realities of the left-behind extractive landscapes, and often result in long research trajectories, taking shape in different mediums like installations, performance, audio, textile, video, artist publications, and essays. Inspired by her family history in the coal-mining region of Limburg, she deals with complex questions of belonging, myth-making, transformation, and sacrifice in different landscapes.



PILAR MATA DUPONT & ERIKA ROUX

Crisis Meeting (Lowlands Melodies)
 2024
 Photographic print on art paper
 59 x 168 cm

Target price: €1.500 – €2.500

Crisis Meeting (Lowland Melodies) by Pilar Mata Dupont and Erika Roux is a diptych featuring photographs linked to their video installation, *Lowland Melodies, a Polder Western* (2024), portraying how the Netherlands faces rising seas. The diptych depicts the fallout of a fictional boardroom pitch by the marketing department of the Rijkswaterstaat.

The scene is lit with the buttery golden glow of Hollands licht or “Dutch light.” The work questions national myths of the Netherlands as a country that has steadily expanded by reclaiming land from the North Sea over centuries. By highlighting complex infrastructures and power dynamics behind water (mis)management, *Crisis Meeting (Lowland Melodies)* examines the challenges of escaping an old system in the face of climate change.



Scenes from the Polder Western in PILAR MATA DUPONT & ERIKA ROUX:
 SCENES FROM THE POLDER WESTERN (18.05—25.08.2025)

Pilar Mata Dupont is a visual artist and filmmaker living and working in Rotterdam.

Erika Roux is a visual artist and filmmaker based in Amsterdam.



ro heinrich

we always need heroes ¶
 2020
 Medium format photograph
 34 x 42.5 x 9 cm

Target price: €1.500 – €2.000

ro heinrich's *we always need heroes* ¶ investigates the failure of an economic system that had been fueled by a mythical tale of the Icelandic national identity through different narrators who recount their emotional journey, from glory to downfall. The film presents the psychological aftermath of the crash as much as it exposes the smoke and mirrors of an economic system based on overabundance and infinite growth.



we always need heroes ¶ in THE DESIRE FOR A (DONUT) ECONOMY
 (24.02—05.05.2024)

ro heinrich is an artist-researcher working with grammars of relationality through spoken and unspoken languages. Through (recorded) conversations and collaborations, their practice is multidisciplinary, with an emphasis on film and book making.



JUN ZHANG

Blubber Town study
 2025
 Tapestry
 150 x 100 cm

Target price: €400 – €600

Blubber Town delves into the centuries-long Dutch and Western whaling history, the legendary Arctic metropolis of “Blubber Town” that emerged from whaling colonisation, and whale-related folklore both within the Netherlands and globally.

Before whales became commodities in a global economy, they were revered as mystical beings, inspiring folklore, beliefs, and myths across various cultures. However, since the 17th century, these pluralistic knowledge systems have been increasingly marginalized amidst the global expansion of colonialism and the rise of capitalist modernity, subsequently excluded from the Western-centric frameworks of dominant epistemologies.

Drawing inspiration from these marginalized narratives and knowledge, the project seeks to reimagine the narrative of Blubber Town from the perspectives of decolonizing nature and envisioning ecological futures.

The lot on sale is a study made for a larger tapestry depicting Blubber Town.



Respiration in CALM BEFORE THE STORM (10.12.2022—12.02.2023)

Jun’s artistic practice, which he describe as *Imaginal Ethno-Cosmology*, lies at the intersection of comparative anthropology, speculative ethnography, and cosmological reimagination. Heavily influenced by the philosophy of Federico Campagna and his theory of *Magic Cosmogony*, Jun critically explore alternative worldviews that challenge the *Technic Cosmogony*. Jun’s work exists in the liminal space between reality and imagination, where speculative worlds and fictional cosmologies can emerge.



CATELIJNE BOELE

Something Slowly Passes By
2022
Acrylic on wood
18 x 46 cm

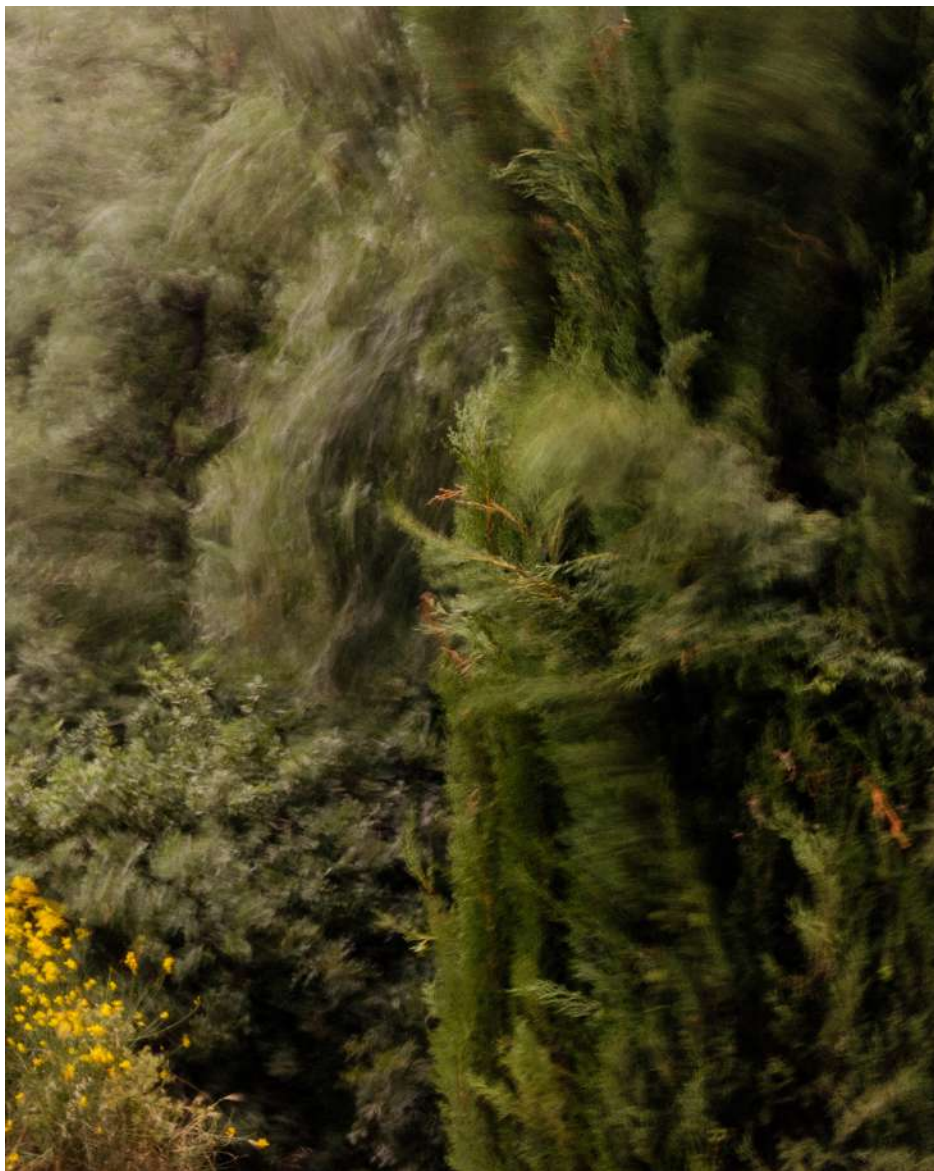
Target price: €800 – €1.000

Catelijne Boele's works emerge through soft color palettes and subtle contrasts, employing a symbolic visual language inspired by functional objects and natural elements. This approach has resulted in paintings such as *Something Slowly Passes By*, where mundane objects such as chairs and tables become vessels for complex emotions like longing and loss. Within the atmosphere of the work, a sense of slowness arises; it is as if the physical space gradually dissolves, leaving only a misty glow.



Studio view of Catelijne Boele's studio at SEELAB

Dreams, memories and imagination flow intuitively throughout the artistry of Catelijne Boele. Through the act of painting, she navigates feelings such as nostalgia and melancholia and allows these to take an alternative, visible form. The inspiration of her work usually derives from personal and sensory experiences but is interwoven with imaginative narratives which develop in their own, dreamlike landscapes. Ever since the opening of RADIUS, Boele has been working as a host at RADIUS.



JORIS VAN DEN EINDEN

Cipressen met Brem
 2024
 Giclée print on Hahnemühle FineArt Pearl, 285 grams
 30 x 40 cm

Target price: €200 – €400

One summer, I woke up morning after morning with the sound of cypress leaves rustling in the wind. A family trip in Tuscany was accompanied by this soundtrack, providing a sonic context that reminded me of the crashing of waves by the seaside back home. Its beginnings and its endings coalescing to form something that is always there, eternally subtle but irrevocably present. I wanted to photograph that feeling; this image is the culmination of that observation. And so, its visual abstraction simultaneously works to render its sonic tangibility. Sometimes, I still hear those cypress leaves.



Glass Land in THE GLASS CITY (27.05—20.08.2023)

Joris van den Einden is a Dutch photographer, filmmaker, and researcher, based in The Hague. His work focuses on an intuitive, yet reflective and critical practice of making-visible; what does it really mean to 'capture' an image? What does a photograph reveal, and what does it conceal?



JUNGHUN KIM

Rippling Angle, Transmuting Dualities
2025

Watercolor on paper, black pigment, recycled wood
46 x 25 x 6 cm

Target price: €700 – €900

Junghun Kim's works reflect on the systematic ruination of capitalist development, whereby interspecies relationships are continuously being wounded by exhausting and nonreciprocal interventions on the biosphere. Through an acute sensitivity and imagination, Kim seeks ways to spirit through these wounds to foster more sustainable and spiritual adjustments to the world, towards the apprehension of ecological wisdoms of care. Reckoning with the Earth's critical drift, he raises awareness of the planet's vital interdependencies so as to interrupt harmful anthropocentric patterns and recalibrate humanity's ecological compass.



Exhibition overview of JUNGHUN KIM: BREATHE A MENDING SONG INTO THESE EARTHLY WOUNDS (02.12.2023—11.02.2024)

The work of Junghun Kim addresses the scope of man-made ecological wounds on the planet's interspecies relationships. As a response, Kim aspires to overstep the physical and spiritual thresholds towards more embodied and regenerative ways of living on Earth.



MILAH VAN ZUILEN

Two Small Walks
2023
Dried leaves on cardboard
16 x 16 cm

Target price: €800 – €1000

Fieldwork is central to Milah van Zuilen's practice, with a deep focus on the landscape and the ways humans seek to understand, categorise, and divide the land.

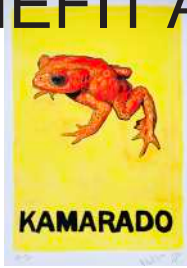
A recurring motif in her work is the square, a shape that reflects this human perspective, often seen in mapping, taxonomy, and monocultural land management. In her recent projects van Zuilen rearranges plant material into squares and grids, referencing structured classification systems while allowing organic matter to subtly resist imposed order.



Forest Floor, Veluwe in ENTANGLED LIFE (24.09—27.11.2022)

Both as a visual artist and a forest ecologist in training, Milah van Zuilen aims to bend the disciplines of art and ecology closer together. With fieldwork as a fundamental method, she questions the human urge to understand, categorise and dissect landscapes.

BENEFIT AUCTION



1.
Jonas Staal & Radha D'Souza
Comrades in Extinction
(Alajuela Toad)



2.
Alma Heikkilä
Nematode



3.
Anastasia Eggers
Brexit Herring



7.
Esther Kokmeijer
Terra Nullius S005



8.
Vera Mennens
Zur Geologie Des
Gerolsteiner Landes



9.
Sissel Marie Tonn
Bog Foot



13.
Elisa Strinna
The Garden Of Banes



14.
Gabi Dao
Uncharismatics



15.
The Multispecies Collective
The Day To Worship The Dogs



19.
Müge Yilmaz
Ariadne Threading



20.
Alice Ladenburg
Copper Beech (6), Nieuwe Kerk
[52.012513, 4.361798]



21.
Diana Al-Halabi
Undivided Gaze



25.
ro heinrich
we always need heroes¶¶



26.
Jun Zhang
Blubber Town



27.
Cateljne Boele
Something Slowly Passes By