

# MARIKA VANDEKRAATS

<http://marikav.com/>



Marika Vandekraats (she/her) is an artist from the Musqueam, Squamish and Tsleil-Waututh Nations, also known as Vancouver, Canada. Her research focuses on the human entanglements tied between nature and capital to frame extractivist processes that have irreversibly effected the climate. This interest stems from her settler identity and her Dutch ancestry, which has led her to relocate to Rotterdam, NL, to research her familial histories in migration and settler colonialism. Her work takes shape through video, sculpture, text, and performative installations that utilize archival research to challenge its context. Vandekraats has a MA in Art Praxis and Critical Theory from the Dutch Art Institute (2022, NL) and a BFA from Emily Carr University of Art and Design (2016, CA). She is currently based in Rotterdam, The Netherlands.



Experiment with negative space, 2021  
Aluminum casted in pavement cracks,  
22x6.5x5cm, sketch for ongoing series

# (UN)TURNED

2022



Performance presented at Centrale Fies, Dro (IT), for Aeroponics Acts, the graduating presentations of Dutch Art Institute.

Video documentation available upon request.

*(Un)turned* is a performative reflection of the essentiality of gas within the personal and nation context. The performance includes reversed footage of the first pipeline being installed in British Columbia, ultimately imagining the pipeline being torn back up from the earth. The text performed questions “**what are our essential relationships to extraction?**” Considering the entanglements caused by globalization, the performance utilizes the role of a surveyor, moving a cart around the space. Channeling through delay and looping pedals, a microphone is dragged on the ground and echoes the moments of contact, refraining to a moment of the text: **The turning of the soils is a line, east to west, north to south. The turning of the soils is a line that crossed lines. The turning of the soils is a line too far.**



PHOTOS BY DAKOTA GUO  
CENTRALE FIES, 2022

# BLUE WATERS

2022

A PERFORMANCE IN COLLABORATION  
W/ GLORIYA AVGUST

*Blue Waters* is a performance built around two characters: a tropical storm and a sunburned tourist. Our script, performed live and broadcasted as a radio program, followed the two characters until their moment of meeting, an interruption of great disaster. Throughout the script, we returned to a song from Sally Oldfeild titled “Blue Waters” which sings about a love that takes over like a river crashing into her. This form of interruption was a returning point in our research as a question “**What interruptions do we invite into our lives and which interruptions violently uproot us?**” We placed the moment of bliss and introspection while on vacation in juxtaposition with the effects of a tropical storm to consider the roles that tourist capitalism plays in climate change and how larger looming catastrophes can be made parallel to our own internal dilemmas.









PHOTOS BY STEVEN MAYBURY  
PIET ZWART INSTITUTE, 2022



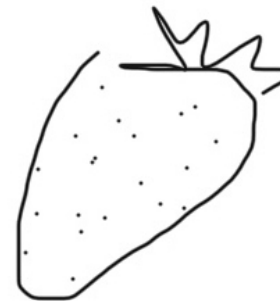
# NOVEMBER STRAWBERRY 2021



*November Strawberry* questions the consequences of producing fruit monocultures which make produce available year round. In Florida, strawberries are one of the leading causes for sinkholes, due to overwatering in winter months causing soil erosion. This fact prompted the question: “**what is the normal that we are trying to preserve?**” This question was explored through 3D scanning and mold-making, two other forms of replication. In both processes, cracks eventually emerge: the glitch in 3D scanning; the seams of a casted object. In creating our own forms of multiples in casting and scanning, we were reinterpreting the forms of replication made at strawberry farms, allowing the interruptions in form to be our own sinkholes, pushing us towards our question: “**How does replicating the causes of cracks help us to preserve a future?**”

Video Installation presented at Nida Art Colony, Nida (LT), for The Dutch Art Institute. Video was made in collaboration with Linas Gabrielaitis

Video Excerpt  
Full Length available upon request.





FILM STILL



PHOTO BY NADJA HENSS  
NIDA ART COLONY, 2021

# BIRLING DOWN WHITE WATERS

## 2021



*Birling Down White Waters* traces the early history of Canadian logging as a means to consider the formation of Canadian identity. Log rolling, or birling, was a skill that was brought over from Scandinavian settlers in Canada in which men would balance on logs to poke at any jams being formed by logs piling up in river bends. This act of balancing on logs became equated to being a good dancer, as you must be agile on your feet to stay afloat, and the log rollers became idyllic figures within the Canadian settler

narrative, having even a song made for them which tells of a woman in love with a log roller for his dancing skills. **How does a settler nation frame its history? What and who is excluded in this narration?** By collaging archived footage and positioning myself in the position of the log roller floating on the river, I question the romanticization placed on a figure that was created through industry and colonial methods of deforestation.



*The log driver's waltz pleases girls completely*

FILM STILL

# WASHING HANDS WITH SOAP IN THE SHAPE OF MY MOTHER'S HANDS



PHOTO BY JULIA LAMARE  
ROBSON SQUARE, 2018

“As the soap degraded with every hand wash, the shape of the soap also begins to degrade. So it can be said, that with each wash, each participant was witness to her mother’s hands degrading.... Regardless of one’s personal connection to the hand, an act of decay was being manifested and demonstrated for us as spectators throughout this performance, evoking a reflection on the stability and permanence of our own bodies over time. I ask myself: **what will my hand look like after bearing more years, more work, more stress?**”

Ella Adkins for *Peripheral Review*,  
January 2019, [Full Article](#)



PHOTO BY JULIE MILLS  
ROBSON SQUARE, 2018

In 5 separate performances, I situated myself in public space to wash passerbys' hands with soap that I had casted in the shape of my mother's hands. As the performances continued, time would gradually appear on the surface of the soap as the lines of the hand would dissolve and soap would beging to lose its hand-shaped form. The performance was made in the aftermath of a hand operation my mother underwent which made me question changes in the feelings of care and if these changes could be shared with strangers.

Performances:

Robson Square, Vancouver, CA

March 11 and April 28, 2018

10:00 AM to 4:00 PM

Performance is presented for Open Season,  
a part of Ten Different Things

Central Memorial Library, Calgary, CA

June 23, 2018

1:00 PM to 5:00 PM

Performance was repeated for Sled Island Festival

60-268 Keefer Street, Vancouver, CA

April 13 and April 20, 2019

11 AM- 3 PM

Performance was repeated for The Basement Show



PHOTO BY KATHERINE YI  
ROBSON SQUARE, 2018