

ENG

Nesting Habits



Spring/summer 2026

Nest is a space for contemporary art in The Hague, the Netherlands. Since its founding in 2008, Nest has dedicated itself to exhibiting,

publishing and discussing the work of artists and thinkers.



OUT OF
OFFICE

[Still Here]

1 May – 16 August 2026, opening 1 May, 20:00



With Roger Anis, Josefin Arnell, Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelyte, Céline Condorelli, Priscila Fernandes,



Ilke Gers, Kexin Hao, Marina Planas, Pris Roos, Vita Soul Wilmering and Philip Akkerman



Table of Contents

3. **Out of Office (Still Here)**

Introduction by Eva Burgering

6. **Camping Blues, Chapter 1**

by Rasit Elibol

-
- | | | |
|------------------------------------------------------------------|-----------------------|-------------------------|
| 9. Philip Akkerman | 14. Céline Condorelli | 22. Priscila Fernandes |
| 10. Roger Anis | 15. Marina Planas | |
| 11. Josefin Arnell | 16. Ilke Gers | |
| 12. Rugilė Barzdžiukaitė,
Vaiva Grainytė and
Lina Lapelytė | 18. Kexin Hao | 19. Vita Soul Wilmering |
| | 21. Pris Roos | |

23. **Leisure Time; Socrates in Conversation with Phineas and Ferb**

by Quiller MacQuarrie

28. Agenda and colophon

Out of Office (Still Here)

by Eva Burgering

For many, the summer holidays signify a time of rest, freedom and relaxation. Work and school are set aside, and plans are made to depart: towards sun, sea and sand, or perhaps the mountains. Yet for others, the summer period takes on a different meaning: continuing to work, staying at home, passing the time in idleness, perhaps visiting family or caring for others. The way one spends the summer holidays therefore reflects not only the notion of leisure and how it is filled, but also one's access to it. What, then, does it mean to remain at home during the summer? How is leisure shaped by those who 'stay behind' in a period when many leave the country, schools are closed, and tourists flood into the city? In the exhibition *Out of Office (Still Here)*, we at Nest examine the notion of 'leisure' precisely by opening our doors during the long summer holidays to all those remaining in the city.

Although leisure may appear self-evident, the ways in which (and the moments when) we are free from work are socially, economically and culturally determined. The eight-hour working day is a relatively recent development in the Western world. Its introduction, alongside the curtailment of working hours, followed the advent of the Industrial Revolution and the struggles of labour movements. At the same time, it served the purpose of rendering labour as efficient and productive as possible. Likewise, the six-week summer holiday for children, which now sounds so idyllic, in fact arose from an optimisation of labour: during the harvest season, children's labour in the fields was indispensable. 'Leisure', then, seems to exist

primarily as the counterpart to 'unfree time', such as 'work' or 'labour'. Yet even this so-called free time may not be as free as we imagine, particularly within the neoliberal framework so pervasive in the Western world. Rest and recreation, too, are made productive: we are expected to derive something from our leisure, to learn from entertainment, to consume. From doomscrolling to binge-watching, from attending festivals to using birdwatching apps on our phones, many forms of relaxation are tied to revenue models. The leisure industry and tourist economies thrive on the promise of relaxation, even as they generate new forms of pressure and exclusion. Meanwhile, the boundaries between work and leisure increasingly blur: work emails live on our mobile phones; people work from home with laptops and internet connections; and so-called digital nomads travel to warmer climes in order to work from afar.

The artists in the exhibition explore this tension between work and leisure. In her video *Make It Bounce*, **Priscila Fernandes** adopts the style of a children's educational programme, in which animals (named after famous artists) muse on forms of leisure and pleasure beyond economic and capitalist systems. Fernandes herself longs for carefree 'bouncing' and relaxation. **Kexin Hao**, looks back to a pre-industrial era, when music and song were used to alleviate boredom during labour; she invites visitors to join in through her interactive dance video game. Leisure, however, is not equally accessible to all. **Céline Condorelli** addresses this in her installation *Limits to Play*, layering various sports fields atop one another. Each field bears the year in which women were first permitted to compete professionally in sports such as handball, pétanque, badminton,

volleyball and basketball. In doing so, Condorelli raises questions about access to sport and play, revealing how relaxation is shaped by cultural norms and values.

One's position within society also partly determines one's experience of leisure and holiday. The six-week summer break may be delightful for a family able to spend four weeks abroad in the sun, yet for a single-parent household in which the parent must continue working, it may become a logistical nightmare—or leave a child restless and bored. According to Statistics Netherlands (CBS), around one million Dutch people are unable to go on holiday due to financial constraints.¹ As a child, the writer **Rasit Elibol** never went on holiday; his reflections on this experience and its lasting impact can be found in the opening chapter of his essay *Camping Blues*, included later in this publication. **Roger Anis**, too, reveals the socio-economic dimensions of leisure in his photographic series *Shaabi Beaches* and the work *Deweika Pool*, portraying Egyptians from across society and capturing the universal desire for water and respite during the summer heat.

Those who remain in the city during summer inevitably turn to their immediate surroundings: the neighbourhood. With the warm weather, public squares come alive—spaces

where neighbours sit on benches reading newspapers and contemplating outdoor chessboards; where children draw with chalk on the pavement or play basketball on public courts; where families gather in parks to barbecue. This shared use of public space forms the foundation of the summer stay-at-home experience and is celebrated in the work of **Pris Roos**. She examines public spaces accessible to particular communities, and the extent to which local and national governments influence their use. For her installation *Kom kom kom, spelen dan/Viens viens viens joue alors*, she drew inspiration from Paris, where the municipality installed mobile containers filled with games. Her installation includes a real chess set, inviting visitors to play. In her film *Buurthuis 2*, **Josefin Arnell** depicts local residents rising up as vengeful zombies against a vampire and a wizard—property magnates seeking to transform their community centre into a luxury fish spa. With humour, she critiques gentrification and profit-driven development, while highlighting the strength of social cohesion. **Ilike Gers** created a new floor work for the exhibition that alludes both to children's chalk drawings in public space and to the building's former function as a canteen for workers from the neighbouring power station.



1. Rasit Elibol, *Onherroepelijk bij dit zwembad*, 7 August 2024, De Groene Amsterdammer.

Finally, the notion of 'staying at home' is always defined in relation to the idea of departure. Holidays and faraway destinations carry an imaginative quality: the promise of somewhere warmer, more exotic, better than home. The tourist industry reinforces this, having built an economic model upon selling such near-mythical images. Holiday becomes a promise—of relaxation, memories, photogenic snapshots and postcards sent back home. The Hague-based artist **Vita Soul Wilmering**, in her film *The Failed Holiday*, uses collected home videos to show how such holiday memories—both positive and negative—are at once deeply personal and widely recognisable. **Marina Planas** likewise dismantles the myth of the holiday through her presentation of a family archive: her grandfather was among the first to patent and disseminate the tropical imagery of the Balearic Islands on postcards—a commodification of an ideal that does not, in truth, exist. The artist trio **Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelytė** underscore the link between tourism and climate change in their opera *Sun & Sea*, in which beachgoers from different strata of society give voice to their concerns. The opera is presented in a beach cabin, its floor strewn with sand and seaside debris.

In *Out of Office (Still Here)*, the artists explore various facets of the summer holiday as a phenomenon: access to sport and play, holiday memories, tourism, and the relationship between work and leisure. The exhibition reveals how difficult it is, in our time, to be truly 'out of office', as **Quiller MacQuarrie** reflects in her essay, linking the philosophy of Socrates to the children's series *Phineas and Ferb*, included later in this publication.

Yet it also demonstrates the importance of community and solidarity within the neighbourhood for those who spend their summer in the city. For this reason, we are organising a full programme this summer for everyone who is 'still here', and throughout this publication you will find, alongside each artwork, an assignment or puzzle in the spirit of a summer activity book—ready to be completed at Nest or at home. For, as The Hague-based band Pronk! sings: *The holidays are on their way/ But why should I go at all?/I want a beach, a sea, a sun/And that is everything/No, I need not leave/This summer, I am staying in The Hague.*



ormer, 1995

My parents would never believe a fever, and a headache was no reason to stay at home—that much I knew from experience. A sore throat? Hardly convincing. As I lay in bed that Sunday evening, I weighed up which illness I might best feign the following morning. If necessary, I would remain in bed all day: so long as I did not have to go to school.

From previous years I knew exactly what awaited me on the first day of the new school year, and I wished to spare myself the ordeal. I would briefly encounter my classmates in the playground without engaging in any real conversation, and when the bell rang, we would go inside. Miss Mies would be waiting for us at the classroom door, greeting each child with a pat on the head or a handshake. The chairs would be arranged in a large circle, and everyone would find a seat beside a friend, while a cheerful drawing adorned the blackboard. Her introductory talk would end with the words: "Right then, who would like to tell us about their holiday first?"

I was not sure who would volunteer to go first, but I knew very well who would rather say nothing at all about the summer: me. Everyone knew I had stayed at home again.

Of course, I had considered spinning an exciting tale about all the adventures I had supposedly had. The trouble was that my classmates also knew that a summer holiday in Wormer guaranteed only one thing: a few excruciatingly dull weeks. So I decided that, if my turn came, I would simply tell the truth.

Stefan began—who else? He had gone to a campsite in France with his father, stepmother and brothers, and they had climbed the Eiffel Tower. He had never been so high up before.

Joey had also gone to a French campsite, where he had swum every day, in the pool and in a river. There had even been a children's disco, where he danced wildly to music by The Party Animals. Oh, and he had also spent a long weekend in Drenthe with his grandparents.

Evelien, too, had spent her holiday at a campsite. Exactly where, and what she had done there, remained unclear. Evelien was rather shy and often cried when she had to speak in class. Now, after uttering the word "campsite", she began to sob, and suddenly the teacher said, "Well, Rasit, what enjoyable things did you do during the holidays with your parents and your sister?"

"We didn't do anything enjoyable, Miss."

"You mean you didn't go on holiday, but surely you did something nice? Went to the seaside, perhaps, or to a theme park?"

"Oh, yes, we went to the beach a few times," I lied. "We also took part in a demonstration in Amsterdam, and I was with Okkie."



omewhere in France, present day

Okkie steers my burgundy-red 1997 Opel Corsa along the motorway, while I search on my phone for a suitable campsite. We spent the night in a small hotel just outside the centre of Lyon, because we still have no idea where we are headed.

“What should I be looking out for?” I ask, without taking my eyes off the small screen. Okkie says he doesn’t know. “Turk, I’m easy.”

As I have no real idea myself, I choose a campsite that is by the sea—and nearby. By the sea, because I associate the sea with holidays. Nearby, because time is beginning to press. Before we know it, we might have crossed the whole of France without even seeing a campsite up close.

On the website of Camping International I read the following text, and know at once that we have found our dream destination: “You will be welcomed in an ideal setting for a dream holiday! Discover the Var region and its wonders. Located in the municipality of Hyères, the peninsula promises an unforgettable holiday, with family or friends. The campsite’s location is ideal for numerous activities: windsurfing, hiking, diving, kayaking, stand-up paddle, etc...” Yes, I rather like the sound of being welcomed in an ideal setting for a dream holiday.

Okkie and I ran alongside the heavily packed estate car until it turned into Faunastraat. Then our last remaining friend had also left for several weeks of holiday.

Hassan was travelling with his parents and two younger sisters to Turkey in a van. They would avoid Yugoslavia, he had said. Achmed had gone to Morocco, though Achmed was only our friend when there was absolutely no one else to play with. The rest—Bas, Dylan, Michel, Vincent and John, Kim, and my friend Eva—had all, of course, gone to France. Even Bart, whom we called “the tramp” because he smelled and wore dirty clothes, had gone to a French campsite with his grandparents.

That left just the two of us, but we were used to that. We never went on holiday; there was no money for it. As there was no money for many things. Every summer, Okkie and I were the only ones in our group of friends who stayed behind in Wormer.

The first thing I see as we drive onto the campsite is a man wearing a hat. He walks arm in arm with a woman. For his age, I estimate him to be around fifty, it is a rather peculiar hat. Not only is it too small, but it is also adorned with a floral pattern. In truth, it would be an odd hat for anyone, regardless of age. Above his swimming trunks, he wears a white linen shirt, unbuttoned halfway down his chest. Welcome to the campsite.

At the reception, a stout woman assigns Okkie and me a pitch somewhere in the middle of the site. In the full heat of the afternoon sun, we begin to put up the tent. I would not say we are particularly experienced, but lately we do know rather a lot about tents. Two days ago, after all, we bought one in a camping shop on an industrial estate in Zaandam. We had thought we were asking a simple question when we entered half an hour before closing time: “We’re looking for a tent, which would you recommend?” But instead of answering, the bald shop assistant turned the tables and began asking us questions. Questions we had never considered before, yet which suddenly seemed of vital importance. Did we need a vestibule? Would we be camping on rocky ground? Should the tent be made of cotton or synthetic material? How often did we actually expect to go camping? The result was that we acquired so much knowledge that, although a tent like ours should normally be pitched in a quarter of an hour, it took us two hours to get it more or less upright.

Would I promise not to be angry? Okkie did not wait for my answer, and as he stared at the ground, he blurted it out: “I asked your father—and you’ve never been to a campsite.”

A week earlier, the summer holidays had begun. Together with Bas, we had climbed onto the roof of the Mariaschool. Bas would leave for France with his family three days later. Virtually everyone we knew went on holiday to a campsite in France.

“Are you going in a caravan or a tent?” I had asked, because that was the question always put to people who went camping. “And what will you do there?”

Without answering, Bas had asked, “Have you never been camping or something?”

I was startled, and perhaps that was why I quickly replied, “Of course I have, once, in Turkey.” Which was, of course, a lie.

And now I had to answer for it, because Okkie felt betrayed. Not so much by the lie itself. He looked up and must have seen that I had been caught out. “When we’re older, shall we go to a campsite in France together?”

I thought it was an excellent idea.



Rasit Elibol is a writer and editor at *De Groene Amsterdammer*. He has received several awards, including the VPRO Bagagedrager and the Hague Press Prize. With an essay about growing up in poverty, he was named Master Storyteller. For his book *Vuistslagen*, he was selected by *de Volkskrant* in 2026 as a literary talent.

On these pages: **Philip Akkerman, Roger Anis, Josefin Arnell,**

Between the images of the artworks, you will also find an activity or puzzle,

Rugilė Barzdziukaitė, Vaiva Grainytė and Lina Lapelytė,

like a true summer activity book—to be completed at Nest or at home.

Céline Condorelli, Marina Planas, Ilke Gers, Kexin Hao,

The answers to the crossword puzzle can be found at the back of this booklet.

Vita Soul Wilmering, Pris Roos, Priscila Fernandes

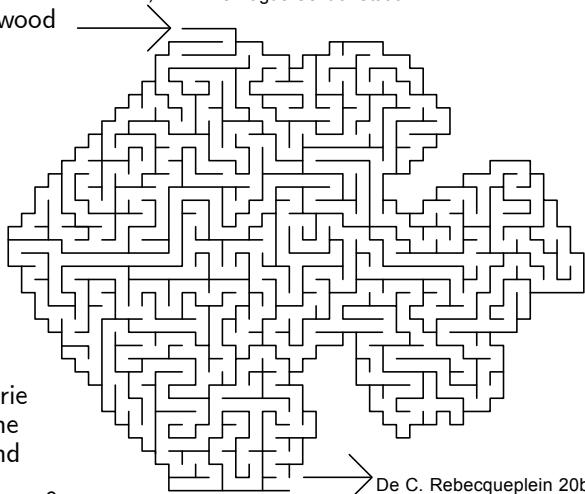


PHILIP AKKERMAN is The Hague's City Illustrator for 2026. This year he is making drawings of different districts across the city. In the 1980s he already produced drawings of The Hague, but in 2026, the city looks very different: some buildings have been demolished and many are newly built. In his drawings, Akkerman depicts the changing and emerging city. In doing so, he gives a voice to the city's transformation and its inhabitants. During *Out of Office (Still Here)*, the first of Akkerman's city drawings are on view at Nest, including the **Grote Marktstraat**, the **Groene Mient** and the **Escamp City Office**.

Everyone is invited to create their own cityscape at Nest, depicting the place where they spend their summer: from your own neighbourhood to a tourist destination.

Philip Akkerman, *Grote Marktstraat*, 2026, egg tempera on wood

The Hague Central Station



Our new director **L**aurie still regularly gets lost in The Hague. Can you help her find the way to Nest?



Philip Akkerman, *Stadsdeelkantoor Escamp*, 2026, egg tempera on wood



MAKE YOUR OWN REFRESHMENT TOOL

Materials

- Empty plastic water bottle
- Reused spray head (e.g. from a cleaning bottle)
- Water
- (Optional) tape for a better seal

Instructions

1. Rinse the empty water bottle thoroughly.
2. Check if the spray head fits the opening.
3. Screw or push the spray head firmly onto the bottle.
4. Use tape if needed to prevent leaks.
5. Fill the bottle with water and close it tightly.
6. Pump a few times with the spray head to build pressure.
7. Squeeze the trigger and you have a simple water blaster!

Water plays an important role in the work of photographer ROGER ANIS. He has photographed the drinking water supply in Egypt and organises the annual Nile Parade in Cairo, in which the river is honoured with a festive and spiritual procession on the water. Water is also central to leisure activities in the summer. When temperatures rise, people seek ways to cool down. However, this is not equally accessible to everyone: due to the growth of luxury seaside resorts and hotels, there are increasingly fewer public beaches in Egypt, the so-called Shaabi beaches. Although many Egyptians face financial difficulties, they still find a way to spend at least one summer day at the beach. In his photo series **Shaabi Beaches**, Anis photographed beachgoers from all layers of society. In doing so, he pays tribute to the Egyptian beach photographer, who, with a flash camera and striking mobile backdrops, photographs people in the surf for a small fee. One photograph shows a farmer from the delta visiting the beach for the first time with his family; another shows a man who travelled three hours by motorbike so he could spend a day at the beach with his family. **Deweika Pool** also reflects the universal desire for water in summer: inventive Egyptians set up an inflatable pool that began as a small play area for one family's children but gradually became a communal space for the entire neighborhood.



Roger Anis, *Gamasa beach*, 2017, photo



Roger Anis, *Gamasa beach*, 2017, photo

JOSEFIN ARNELL often uses humour, horror and fantasy to reflect on power, social differences and the ways in which people live together. She frequently collaborates with others, such as local residents, and sees storytelling as a way to explore social and political questions. A good example of this is her fantasy film **Buurthuis 2**, which she created together with visitors and staff from community centre De Witte Boei in Amsterdam. The story was developed in screenwriting workshops where local residents themselves perform the roles as actors. In the film, they rise up against a vampire and wizard who, as evil real estate investors, want to transform the community centre into a luxury spa resort with fish as employees. Through the film, Arnell highlights issues affecting the neighbourhood, such as gentrification, housing shortages and inequality between rich and poor. The work also refers to the history of community centres in the Netherlands, which were originally intended to support and educate people from the working class. Arnell asks: what does it mean to be a "good" citizen, now that these kinds of places are increasingly under pressure?



Josefin Arnell, *Buurthuis 2* (film poster), 2023, HD-film

This is not a fish! Finish the drawing—but don't turn it into a fish!



With words from the libretto of **SUN & SEA.**

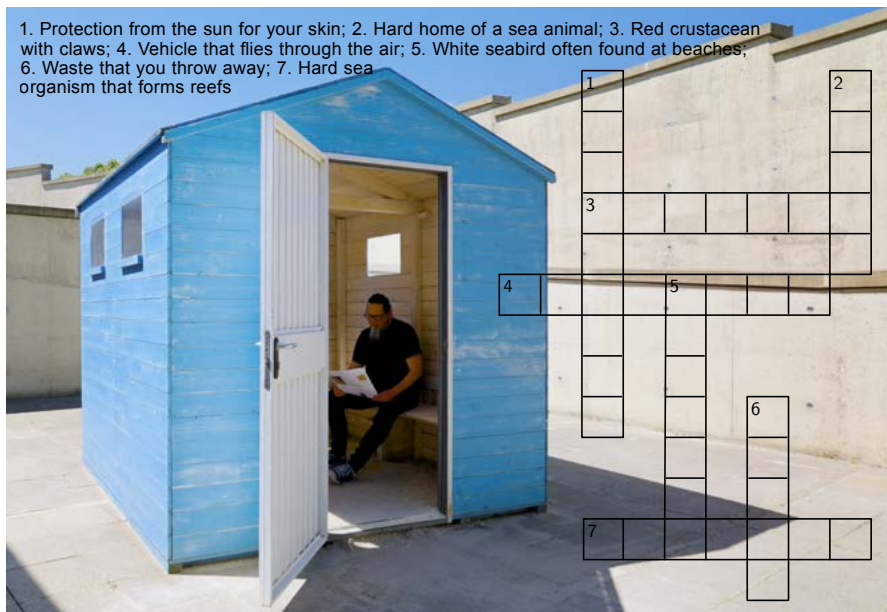


Photo: Studio Gerrit Schreurs. Courtesy Museum Beelden aan Zee and Hartwig Foundation

Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelytė, *Sun & Sea Listening House*, 2022. Collection of the Hartwig Art Foundation. Promised gift to the Cultural Heritage Agency of the Netherlands/National Collection

Sun & Sea Listening House is a collaborative work by opera director Rugilė Barzdžiukaitė, playwright Vaiva Grainytė and artist Lina Lapelytė. Together they explore the relationship between reality and fiction and use poetry and humour to address social issues. In 2019 they created the opera **Sun & Sea (Marina)** for the Venice Biennale, in which the audience looked down from above at people relaxing on an artificial beach. Calmly, the beachgoers sang about holidays and tourism, but also about climate change and environmental issues. **Sun & Sea Listening House** is an installation that emerged from this project. In this beach cabin, visitors can listen to the opera and get to know the different characters. For example, a wealthy mother who sings about her worldly travels to distant destinations, or a philosopher who muses on culture and consumption. Together they sing calmly about seemingly banal events during their holidays, all of which point to the relationship between tourism and climate breakdown.

Ilke Gers, XO, 2024, paint, Building Castles in the Sky, AZ Sint-Lucas hospital, Gent

ILKE GERS makes large-scale ground works in which various factors are important, such as the body, movement, language, and the environment. Gers lets the space and context of a location guide her work, and then pushes a traditional chalk machine or paint marking machine to create a composition of lines on the floor. She uses her own body and movements to make the drawings, after which visitors are invited to enter her work, move over it, and experience it from perspectives they can choose themselves. These drawings often change or fade over time, as people walk over them or the weather erodes it. Specifically for Nest, Gers made a new work that is a starting point, or generator, for you to make your own markings.

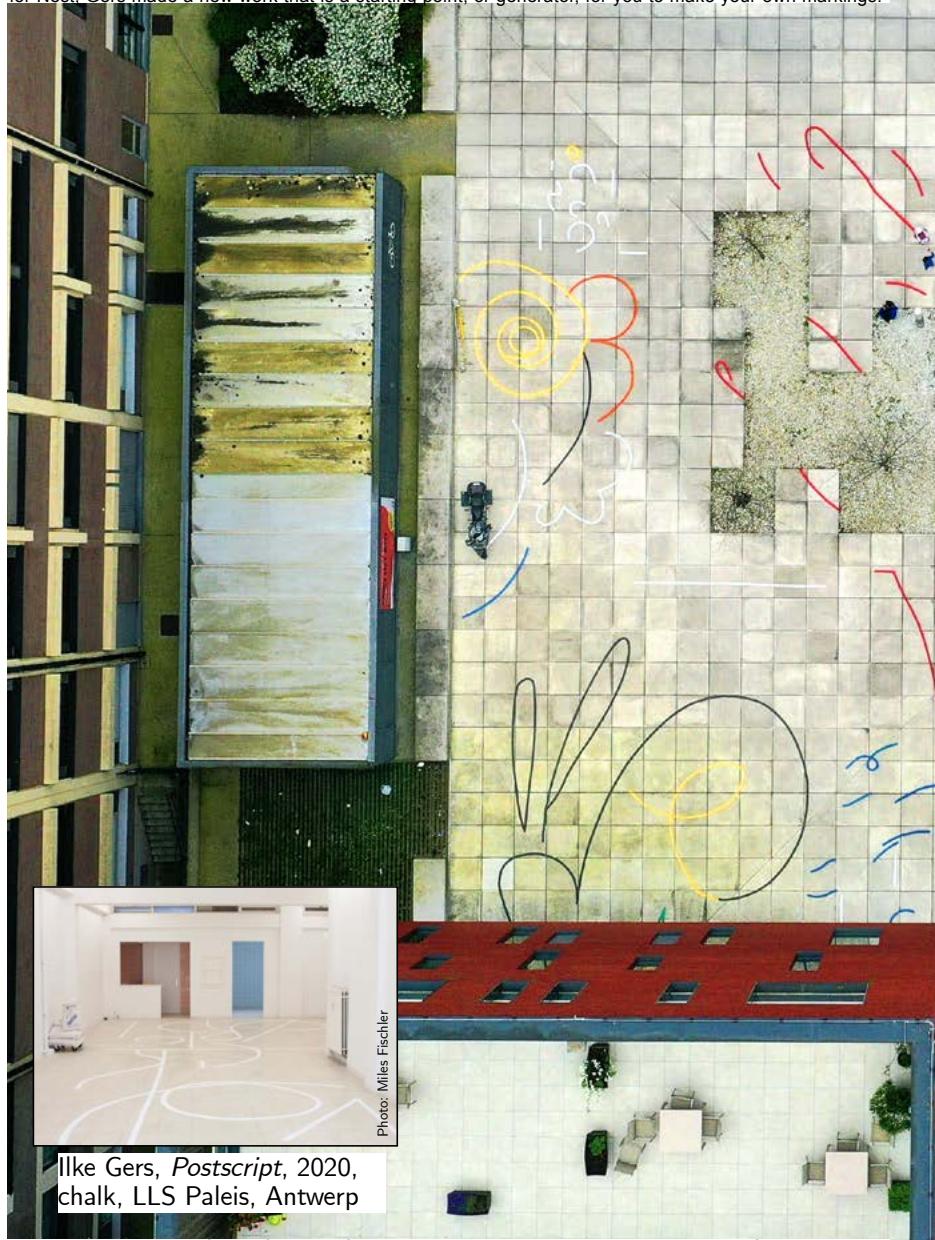


Photo: Miles Fischer

Ilke Gers, *Postscript*, 2020, chalk, LLS Paleis, Antwerp

This work relates to the former function of the Nest building, which was once the canteen of Den Haag power station (which is still next door, generating electricity for the city). In the tradition of street games, the exhibition space and the outdoor alley that leads to it becomes your playground. You are invited to use the chalk provided to freely connect, extend, interrupt, draw over or ignore the existing markings with your own.



Ilke Gers, *C-mine, 3600 Genk*, 2025, paint, Jester, C-mine in Genk

Photo: Joseph Khoury.



Ilke Gers, *Street Games, 2021*, vinyl, Hayward Gallery, London



Photo: Mina Albespy.



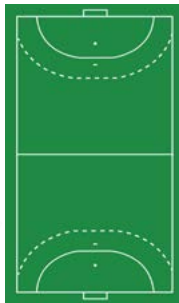
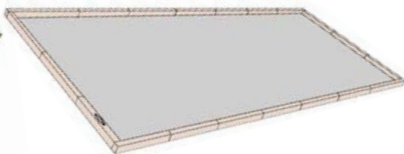
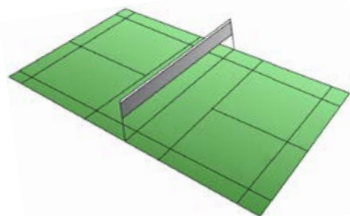
Ilke Gers, *C-mine, 3600 Genk*, 2025, paint, Jester, C-mine in Genk

LINE PLAY. Take a piece of chalk and...

1. Connect as many points as possible
2. Draw a pathway between the makings with a continuous line
3. Make a new drawing out of an existing marking
4. Play noughts and crosses with somebody in the space
5. Draw your favourite food
6. Connect your markings with somebody else's markings
7. Write a message to your friend
8. Write a message to somebody you don't know
9. Make a path for people to follow
10. Connect the outside space with the inside space
11. Draw over the existing markings

MATCH THE SPORTS FIELD TO THE SPORT!

BADMINTON



Play is often associated with inclusion, enjoyment, and fair participation. At the same time, almost everyone remembers a moment when they were excluded from a game or no longer allowed to join in, perhaps as a child. People always seem to find reasons to leave others out. CÉLINE CONDORELLI's work **Limits to Play** addresses this exclusion and the question of access to sport and play. Visitors are invited to enter different sports fields that overlap with one another: handball, pétanque, badminton, volleyball and basketball. The field markings are rendered in their official colours, and along the edges are a series of years: 1921, 1930, 1952, 1956 and 1977. These dates mark the years in which women were first allowed to participate in international tournaments in the respective sport—permission that was sometimes later revoked. Moreover, participation opportunities for transgender athletes remain unclear or publicly contested. Condorelli shows that sport and play are shaped by boundaries and culturally determined rules: boundaries that determine how we can move, boundaries that deny us access to certain spaces, and the boundaries we are allowed to cross.

Photo: Fred Dott; Courtesy of Frac Grand Large— Hauts-de-France. © Céline Condorelli

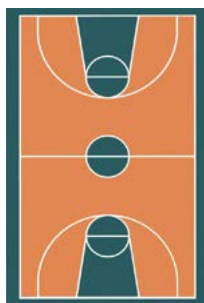
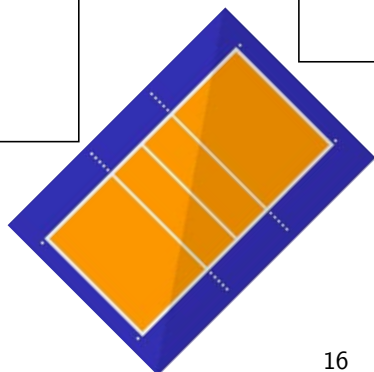


Céline Condorelli, *Limits to Play*, 2020 exhibition view, FRAC Lorraine

HANDBALL

VOLLEYBALL

PETANQUE



BASKETBALL



Vita Soul Wilmering, *De Mislukte Vakantie*, 2024, video. Courtesy of the artist and Parel, Lara, Giulia, Annemarie and Luuk

Utter boredom during the long weeks of school holidays, or irritation and arguments on the back seat of the car on the way to France. Holidays (or the lack of them) often evoke childhood memories that are both deeply personal and widely recognisable. In **The Failed Holiday**, filmmaker VITA SOUL WILMERING offers a nostalgic glimpse into her own memories. The film begins during the lockdown of the COVID pandemic, when time seemed to come to a standstill and neighbours and construction workers were the only people in WILMERING's immediate surroundings. Isolated in her apartment, Wilmering begins to sift through her family archive filled with home videos and short fictional films she made with her sister as a teenager. Film appears to be a common thread in their lives from an early age. It also turns out to be what held things together when the family fell apart after a divorce: storytelling became a way for the sisters to create their own world. **The Failed Holiday** thus becomes an intimate family portrait in which the camera-handled in turns by two daughters, mother and father—acts as an independent witness to the circumstances and changes within the family home.



CREATE YOUR OWN DRAMA SERIES IN 5 STEPS BY VITA SOUL WILMERING

Did you know you can create your own drama series in one day? And no, you don't need a Netflix budget! A good series resonates with you because you recognize yourself in it. And what's more relatable than a story set in your home, with actors who are your neighbors, friends, and family? In an afternoon, you can create your own sci-fi, rom-com, horror, or comedy series. All you need is a large pile of household items, friends or pets who always dreamed of acting, and a vibrant imagination.

1 Step 1 ♦ Choose a catchy title for your series (think: "Alien Sleepovers," "The Unknown Uncle," or "The Broken Time Machine").



2 Step 2 ♦ Come up with a set formula for each episode. For example: each episode features two people on vacation, and it always ends horribly. Or: each episode features a new, unknown family member visiting, bringing surprises. The more action, plot twists, and juicy emotion the better, but keep the story simple.

3 Step 3 ♦ Find actors and locations. Ask your friends, neighbors, or family and assign roles. The city is your film set, and any location is allowed. Transform your bathroom into a spaceship, use the park as an alien planet, your bedroom as a hotel, and film a horror scene in HEMA.



4 Step 4 ♦ Time to shoot! Film everything with your phone. Use household objects to replace expensive props and effects: make sci-fi costumes with aluminum foil, turn a vacuum cleaner into an alien, and build a city out of Lego blocks and film it as if it were a drone shot. You can even voice-over the soundtrack.

5 Step 5 ♦ Edit the episode on a computer or your phone. Use a simple editing program like Shotcut and keep it simple. The goal is to finish the episode in one day and not overthink it.



Is it finished? Then it's time to stream the episode on your TV and watch it with the cast and crew! Still a long way off? Then you can create a new episode every day. We bet your fans can't wait!

Images courtesy of Vita Soul Wilmering

CHESS SQUARE LOGIC. The artwork shows a chessboard where people meet. Can you find the right spot?

There are four players on the square: **A**mina, **J**ules, **S**am, and **N**oor. Amina sits to the left of the player with the black pieces. Jules sits opposite Noor. Sam plays the white piece. The player with the black piece sits to the right of Noor. Who plays the black piece?



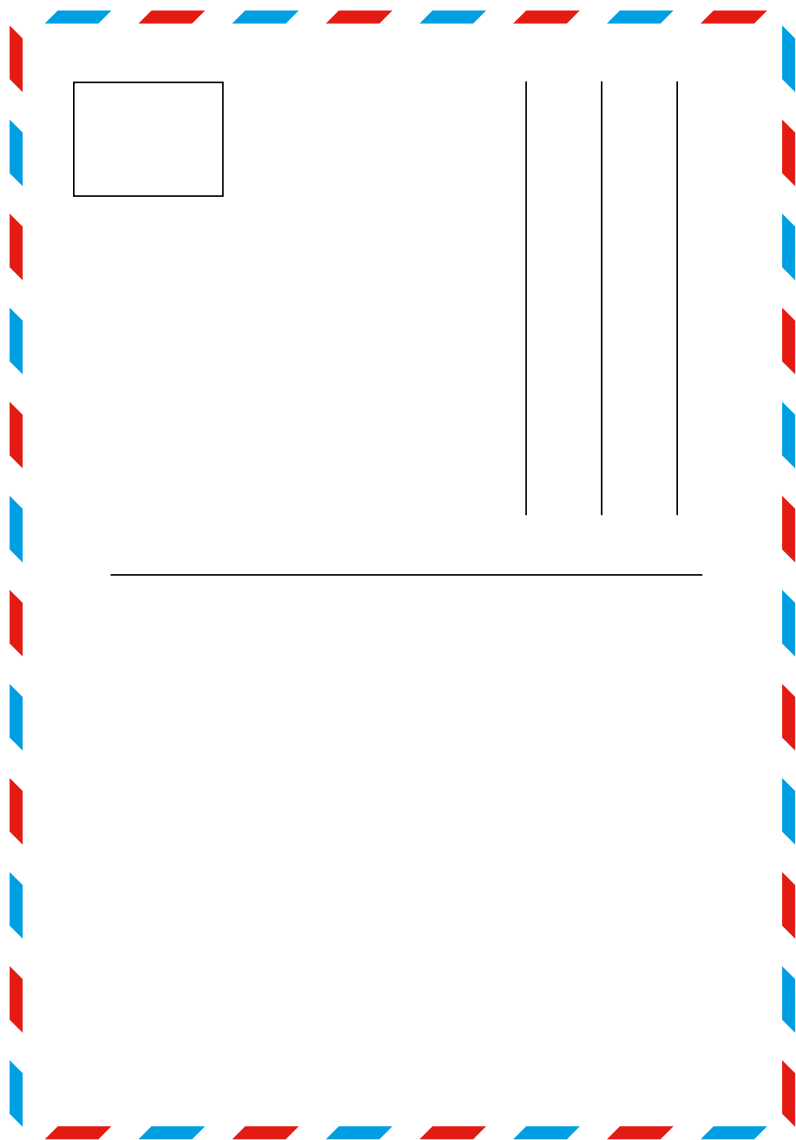
Pris Roos, *Kom kom kom, spelen dan / Viens viens viens joue alors*, 2024, installation with cardboard, metal fence, oil paintings, crate, chessboard.

Artist PRIS ROOS was inspired by the Place de la République in Paris, where she encountered a so-called Ludomouv container. Derived from the French word ludothèque, these red containers function as public libraries for sport and games. These mobile play spaces, funded by the municipality, appear throughout the city and are filled with games for all ages. The containers reminded Roos of her own urban environment in Rotterdam, where she lives and where public chessboards bring city residents together. In Rotterdam, there were also similar containers for lending toys to local residents, the so-called Duimdrop containers, which were removed in 2020 and 2021 due to budget cuts. For **Kom kom kom, spelen dan / Viens viens viens joue alors (Come on, come on, let's play then)**, Roos painted a gathering in front of a container with life-size figures on pieces of cardboard mounted on construction fences, referencing the outdoors. At the front of the installation, Roos places a chessboard that visitors are invited to use during the exhibition. The back of the installation remains empty: a symbol of the gradual disappearance of these kinds of public facilities for gathering and social interaction.



Marina Planas, *Happy Holidays*, composition of three color photographs

The series **Happy Holidays** by MARINA PLANAS presents a selection of holiday photographs taken from postcards in the Planas Archive. The archive was founded by her grandfather, a pioneer in the field of tourist photography. The collection contains more than three million photographs, postcards and images of hotels, collectively documenting the development of tourism in Spain. The photographic fragments in **Happy Holidays** refer to the familiar visual language of holiday snapshots. Although they could represent almost any tropical tourist destination, they were all taken in the Balearic Islands in the mid-twentieth century. This was a period in which Franco's dictatorship slowly opened Spain to the outside world and Northern Europe decided that the South would become the ideal recreational area for the wealthy, after which the region developed into a major tourist destination. Planas emphasises that a photograph is not an exact copy of reality; images like these construct tourist utopias and desires. Postcards are carefully composed pictures intended to attract visitors. They also serve as memories or souvenirs, referring to a past that has already gone and may never have been entirely real.



Draw your own postcard! What will it say? Where will you be sending your message from?

Dancing is a form of entertainment or leisure, but KEXIN HAO also sees a relationship between dance and labour. She asks how people once moved collectively during work before the Industrial Revolution, for example while working in mines or on the land, and therefore researched historical work songs and the moving body. Work songs often help synchronize movements, counter boredom in repetitive work, or express resistance. For **Future Dance of Nostalgia**, Hao developed her own choreography based on these movements, presented as a classic dance video game similar to Just Dance using motion-capture. The audience is invited to dance along to Hao's movements and compete with their opponent to club beats inspired by historical work song archives. In this way Hao brings past and present together, combining historical research on labour with contemporary game technology and music..



Kexin Hao, *Future Dance of Nostalgia*, 2022, video game installation. Courtesy of the artist

DANS!

Compete against your opponent and play **Future Dance of Nostalgia** in the exhibition!

--	--

© Priscila Fernandes 2022.
Made possible by Stichting Droom and Daad (NL),
Fundação Calouste Gulbenkian
and Sismógrafos (PT).

Priscila Fernandes, *Make It Bounce*, 2021, 4K-video

Priscila Fernandes, *The Water-slide of Abstract Art*, 2022

Marcel Duchamp is a frog that can no longer jump. Piet Mondrian is a snake who teaches yoga classes. John Cage is a mouse playing chess and becoming completely absorbed in searching for mushrooms. In the film **Make It Bounce**, staged like an episode from an educational children's programme, a television presenter and animal artists move in all directions. Mushrooms become musical instruments, stones in a wall turn into piano keys, and butterflies emerge from books. PRISCILA FERNANDES creates her own world in which entertainment can exist without limits and beyond capitalist structures that insist pleasure must always produce something: like a leap that pulls us out of our indifference. In a similarly humorous way, in **The Waterslide of Abstract Art** Fernandes draws a comparison between the leisure industry and abstract art. It is a completely fictional connection, yet visually many similarities appear. In this timeline, Fernandes visually maps how leisure activities developed during the twentieth century and compares this with the rise of abstract art.

On a warm autumn day, Priscila and Mousedriaan strolled through the countryside talking of idleness. Between the woods, along the grass fields, or in the ponds, they imagined Duchamp playing chess, Joan Miró flying kites, Agnes Martin milking a cow, Georgia O'Keeffe hunting snakes and John Cage foraging for mushrooms. Reminded of the great artists before them to whom idleness was the food for thought Mousedriaan recalled a great recipe after such an idle day.

A recipe by Mousedriaan
Priscila Fernandes



Leisure Time; Socrates in Conversation with Phineas and Ferb

by Quiller MacQuarrie



I used to complain to my friends about being bored. It was a summer ritual, right up there with ice cream cones, barbecues, and the scream of being thrown in the pool. We would complain about having nothing to do while sitting in the grass painting our toenails and drinking Hawaiian Punch. We didn't know we were practicing a kind of leisure that was already starting to disappear.

Back then, summer meant unstructured time—a stretch so long it felt like its own century, yet simultaneously a mere day. You

had to conquer boredom or be conquered by it. You built things, biked places, made up games, gossiped, pretended, read books, drew on the sidewalk, told stories, and played. You complained until the complaining itself became creative.

Now, I rarely complain about boredom because I'm rarely bored. My phone is always there, ready to fill any empty moment with something to scroll through. Satisfying imagery, sounds to scratch my brain, news to panic to, and skits to laugh at. Vacations have become content. And I find myself looking back at those bored, complaining kids in the grass and thinking: they had something I'm still trying to find my way back to.

Within our modern capitalist society, for most of us leisure is merely a dream. We fantasize about bathing in the extraordinary circumstances of our existence. The closest

we get to experiencing this is during summertime. When many institutions including children's schools and workplaces are allotted vacation. But for many, summer break, and free time don't scratch the same itch anymore. That kind of free time feels like something that—now, people are perpetually waiting on. In our modern society we are never bored. Smart technology is the ultimate boredom killer. It's hard to distinguish between when we are working and resting in this virtual world, when our very existence within it is commodified and ad targeted. Times have changed. Vacations are photoshoots for online terrains, and summers are often spent in rectangles instead of squares.

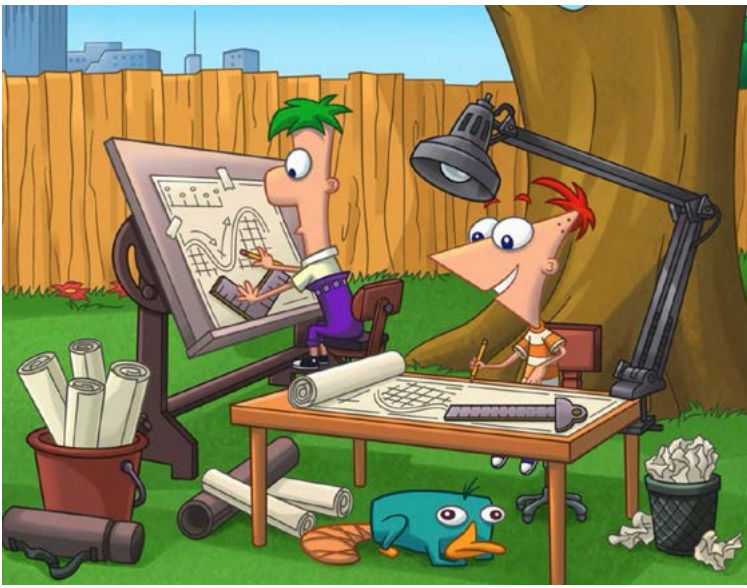
The definition of leisure is 'time when one is not working or occupied; free time.'¹ The famous Greek philosopher Socrates had a whole philosophy surrounding leisure that drastically differs from this modern definition and from how we use leisure time today. He saw leisure as the ultimate pursuit of knowledge and freedom.² The word he used to describe it was "scholé", which, ironically, is the root word for school. Leisure was not idleness and stagnation, but the freedom to rest and engage in philosophical inquiry and pursue personal

interests like art, science, and sports. Implying that those who are allotted rest time within their working lives are able to pursue these diverse inquiries; and ultimately be free.

Nowadays we work online, at work, and even children's play culture is rooted in capital and extraction, with games like Roblox teaching children how to invest in crypto currency.³ Training them young. This is not scholé, it is inherently pursuing business.

Was there a time when free time and summer were inherent practices of scholé, before internet culture and social media? The most obvious example I could think of regarding this nostalgic feeling is the children's cartoon series Phineas and Ferb, which first aired in 2007. In this tv series, Disney's longest running animated series, two stepbrothers embark on a grand, creative project every day of their 104-day summer vacation, building rollercoasters or time machines. They acquire skills in engineering, music, and physics, creating a space for learning and community, distinguished from work by its basis in free, creative inquiry.

Their title sequence reads: 'There's 104 days of summer vacation and school comes along just to end them, so the annual problem of our generation is finding a good way to spend them, like: building a rocket or fighting a mummy, or climbing up the eiffel tower, discovering something that doesn't exist [...]'



Following the intro, the brothers sit under a tree, bored and unsure what to do. I think it's precisely this boredom that distinguishes leisure and rest from work and initiates nostalgia. This boredom constitutes scholé. When Phineas and Ferb crave the feeling of riding a rollercoaster, they decide to build one themselves. Their mom leaves the house to do groceries giving them the potential to create something possibly dangerous without parental guidance. Their sister Candace, instead of joining in on the fun, tries to bust them and assert herself as an adult, troubling herself with business and inhabiting "ascholé", countering leisure.

Phineas and Ferb start building the rollercoaster, visiting different engineers' studios and borrowing their equipment. They fill out permits for machine equipment with crayon, and impress older engineers with their dedication. They invite all the kids from the neighborhood to come ride the roller coaster with them. All the while their pet: Perry the Platypus acts as a double agent and tries to bust their arch nemesis Dr Dufenshmirtz from tearing down the city. Perry succeeds but incidentally, using the magnet Dr Dufenshmirtz created to destroy, Perry takes the rollercoaster off its hinges, right as their Mom leaves the grocery store and Candace almost busts them. This results in the kids flying off the hinges of the rollercoaster and traveling from mount rushmore to Paris to space and when they finally fall from the sky at a rapid pace, they stay calm and land sitting under their tree where the episode started, right in time for their Mom to think they were chilling all day. And maybe they were?

By the end of every episode Phineas and Ferb can be found under the same tree they started at. It makes you wonder, did all of that stuff actually happen, or were they imagining this storyline engaging in philosophical inquiry together under the tree? Nonetheless, it doesn't matter, their inventions always get destroyed by doctor Dufshemirtz and their experiences were all kept secret from adults, and capitalist society at large. They accept the lack of recognition due to their passionate pursuit of knowledge and imagination. They achieve all of them through boredom and rest. This is why free time—separate from school, work, and screens is so important.

Both Socrates and Phineas and Ferb sat under trees, contemplating what to do with their time, their lives, and how to engage with the world around them. If we attribute the same level of importance of scholé to modern lifestyles as Socrates, Phineas, and

Ferb do, then freedom from the capitalist systems that confine us to work is more than necessary. Thinking back to me nagging my cousins on those long summer days when we complained of having 'nothing to do.' We didn't know we were practicing *scholé*. We didn't know that not only were our favorite TV show characters Phineas and Ferb philosophers, but so were we. This makes me wonder: is that kind of boredom even possible anymore? Can we find our way back under the tree? Or have we all fallen too deep inside the rectangle?



- 1 Robert A. Stebbins, "Leisure," *Encyclopedia Britannica*, last modified March 2, 2026, <https://www.britannica.com/topic/leisure>.
- 2 Kostas Kalimtzis, *An Inquiry into the Philosophical Concept of Scholé: Leisure as a Political End* (London: Bloomsbury Academic, 2017).
- 3 Len Maessen, 'Hoe veilig is het je kind achter te laten in Roblox?', 27 October 2025, NRC.



The INFINITE LIBRARY returns! This revolving art bookcase was made possible by the generous donation of hundreds of art books from the collection of Aveline de Bruin (Collection de Bruin-Heijn), Jap Sam Books, The Ekard Residency, Brigitte Wawoe and various individuals. The collection consists of artists' books, catalogues, monographs, essays and other art publications. We invite you to browse and find something beautiful for your own bookshelf. In return, you may leave an art book of your own for the next reader, pay it forward. This way the bookcase keeps filling up with new art books. So if you have a gem of an art book that's collecting dust at home, take it here and become part of this infinite library.



Agenda

Spring/summer

2026



This summer, Nest will be organising a weekly workshop for children aged 7 to 12, starting on 8 July. During the workshop, children will learn about different ways of playing, carry out field research in playgrounds, and ultimately design and build their own play equipment. The workshops can be attended individually or followed as a series.

8 July, 13:30 – 15:00
15 July, 13:30 – 15:00
22 July, 13:30 – 15:00
29 July, 13:30 – 15:00
5 Aug., 13:30 – 15:00
12 Aug., 13:30 – 15:00



For registration and more information, visit www.nestruimte.nl/education.



For the full public programme, including drawing workshops by Philip Akkerman and an afternoon with writer Rasit Elibol, see www.nestruimte.nl.



BLOCK PARTY

15 August



Colophon

This publication is initiated by Nest, space for contemporary art, on the occasion of the exhibition *Out of Office (Still Here)* from 1 May to 16 August 2026.

www.nestruimte.nl

ESSAYS

Eva Burgering, Rasit Elibol and Quiller MacQuarrie.

FINAL EDITING

Eva Burgering, Laurie Cluitmans and Quiller MacQuarrie.

GRAPHIC DESIGN

Bar de Baets

DESIGN ASSISTANCE

Yoohee Cha

LETTERTYPES

Offkey, Bureau Bernklau, St. Gallen CMU Sans Serif, Arial (Black)

PRINTING

Drukkerij Zoeterhage, Zoetermeer

This publication was made possible through the support of: Mondriaan Fund, the Municipality of The Hague and Stroom The Hague.

ARTISTS

Philip Akkerman, Roger Anis, Josefín Arnell, Rugilė Barzdžiukaitė, Vaiva Grainytė and Lina Lapelyte, Céline Condorelli, Priscila Fernandes, Ilke Gers, Kexin Hao, Marina Planas, Pris Roos and Vita Soul Wilmering.

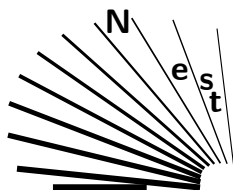
TEAM NEST

Amit Akbar (business manager), Eva Burgering (head of exhibitions), Odine Burghouwt (education), Josef Braumann (technician), Laurie Cluitmans (general director), Ana Francisca Costa (office management), Joren de Goede (head of marketing and communication), Carlo Hoekerd (host), Zoë Hollander (marketing and communication), Maarten Keus (technician), Jojo Knowles (host), Tobias Lengkeek (head technician), Quiller MacQuarrie (intern), Amy Mansveld (head of production), Paula Nijen Twilhaar (intern), Anika Wertwijn (intern).

WITH THANKS TO

Frac Grand Large – Hauts-de-France, Hartwig Foundation, Museum Beelden Aan Zee.

© 2026, Nest, Den Haag.



RUIMTE VOOR KUNST
De C. Rebecqueplein 20b
2518 RA The Hague
The Netherlands
+31 70 3653186
www.nestruimte.nl
[info\(at\)nestruimte.nl](mailto:info(at)nestruimte.nl)

OPENING HOURS DURING THE EXHIBITION

Thu – Fr 12:00 – 19:00
Sat 13:00 – 20:00
Sun 13:00 – 18:00

Regular €7,50
Students/CJP/ICOM/
Museumkaart/Ooievaarspas/
65+ / <18 / Nestor €0,-

Answers to the crossword puzzle on page 13.

1. Sunscreen
2. Shell
3. Seagull
4. Airplane
5. Lobster
6. Coral
7. Garbage

