This publication contains interviews with the organisation and collaborators of the artists. All of the interviews were taken by anna-rosja haveman and vanessa van 't hoogt.
For the third season of Het Resort you have occupied/squatted the former gay sauna: 't Pakhuisje. The sauna closed its doors on June 12th 2016. It had existed for 36 years and was cherished by many in the gay community in the North of the Netherlands. From the outside it was not easily recognizable as a sauna. Instead, it looked rather like an empty warehouse with its boarded-up windows, a rainbow flag being the only sign of a gay community for the outside world. What were the challenges and surprises of this location?

After two years of stalking the people that were developing the space — It will become part of the new museum on the “A” canal — we were able to do a project at the former gay sauna 't Pakhuisje for about nine months.
Alicja Nowicka (b. 1998) is a visual artist and performer. Exploring attitudes, behaviors, as well as cultural productions which are considered by the mainstream culture as normative, parasitical, and embarrassing. She uses camp aesthetics to come across and installations in order to create situations blurring everyday, embodied, and virtual boundaries. Her work is situated in the grey area of art and reality, reflecting the role of an artist. She incorporates painting, drawing, ceramics, and collages in her work.

ALICJA NOWICZ
interview with marc,
a regular visitor of the sauna and former designer of the
website of ’t Pakhuisje.

about alicja nowicz

How was meeting Beati (alter-ego Alicja
Nowicz) and what is your impression of her
artistic practice?

Getting to know Beati was very interesting. She and Tom
came over for tea at my house, enjoying the woodstove.
We chatted about the gay sauna, and the gay world in
general, including the online community and dating sites.
I told her some intimate stories and experiences, which
she visualised in her drawings and tiles. It was very
special to recognize my most private experiences in her
artworks. I especially recognize myself in the drawings. For example, I had an experience with mushrooms and a heavenly massage in the jacuzzi. It was really nice to share my stories with Beati. Although, I did not realize that I would become part of the artwork. If I had, I would have worn a nicer sweater, cleaned my house and styled my hair for the video interview.

**Did the project change your perspective on the sauna?**

Because of the project, I now realize how important this sauna was for many people. After the unexpected closure of the sauna, I lost a whole group of people. It was not only about the sex, but it was a place to talk, a place where many friendships emerged. That suddenly disappeared. I also miss the free STD tests that were offered 4 times a year in collaboration with GGZ (Dutch health care).

**How do you experience the building now?**

For me it was a very sad sight. It used to always be nice, warm and cozy. In the steam bath to relax and sweat, and......... Lots of good memories, I had that nice massage there. It was a place of warmth and cleanliness (most gays are very clean). Not only for me but also for
the other people. Especially in the winter period. I miss it a lot. I imagine the place is now very suitable and special as a studio and exhibition space for artists.
Kitty Maria's (1982) work consisted of live performances and installations, as an ongoing investigation into the automated production, use, and the raw nature of objects. In the work, the often arbitrary connections or objects are reinterpreted, in places of labour or to submit to the production process itself. Classical subjects from the tradition of performance art—physical labour, and the direct relationship to an audience—are recontextualized in a horizontal plane, while a vertical plane of more ambiguous relationships is explored. The relationship between a natural person and a material person.
Could you describe yourself?

First of all, I have to make clear that I am not to be confused with the type of wind machines used for music performances, the type that ensures that Beyoncé's hair always looks fabulous. I belong to a group of meteorological equipment, and my primary task is to calibrate the equipment as to match up with the highest standards. The calibration center I work for is accredited by ACCREDIA (formerly SIT) Centre No.124. With my abilities they are able to create certificates, which are subject to the international standards for traceability.
On request, I can perform calibrations on equipment from other brands. Delta OHM (the company that owns me) has merged with an Italian calibration center. Those Italians have a better machine. I am not called upon often. Sometimes they calibrate methodological equipment such as an industrial class anemometer. I am admired, but at the same time quite outshined by my Italian sibling. My mother, who resides at the KNMI (Royal Dutch Meteorological Institute) and from whom I have inherited my looks, is also way more popular. I am the inbetween machine.

How was meeting Kitty Maria and what is your impression of her artistic practice?
As previously described I am not that busy or admired in my daily life. The mechanics touch me only briefly when necessary, and only on the dedicated spots. Hardly ever does someone gently tickle me with affection, or even hurt me. My internal system is too valuable, that’s why they treat me with distance. With Kitty it was different. The first time I met her I recognized a lot of myself in her and in the materials she brought with her. I dream of the weather that I help to predict, yet I never feel the rain or hear thunderstorms. She showed me a bit of the world through sounds.
How was the participation in the art project for you?
The second time we met was very intimate. Nobody ever
dresses up for me, or touches me longer than necessary. I felt

full of warmth afterwards. I love being the subject of an art
project, although I question whether it is really my function as
windtunnel or my aesthetics that interest her.

Special relationship,
I hope
we will
meet again.

kitty maria  interview with  windtunnel
The films and installations of Tom Kemp (1968) address the conventional models of archeology and economics, systems of intimate and grandiose relationships. Replaying some archetypal gestures, the collaboration and the process against the capitalist jungles would be a new kind of mapping.

TOM KEMP
interview with anna sieben,
medical artist and scientific illustrator

about tom kemp

How was meeting Tom Kemp and what is your impression of his artistic practice?
Meeting Tom was great! I really enjoyed collaborating with him. He has an amazingly energetic and enthusiastic vibe. We had great, crazy fun, and slightly weird conversations, and I love that these conversations are at the centre of his work. Collaborating with him is really inspiring; he encourages me to look at the subjects I am very familiar with from a different perspective, which was an enriching experience.

Could you describe your role in the project and your collaboration?
At the center of the entire project was the comparison between the building of the sauna and the human anatomy. The conversations between Tom and myself played a huge role in it. We talked a bit about my profession as a medical artist and scientific illustrator, and about my usual working process, and then moved on to map out the building as if it were a human body (using amongst others, a dice game). What organs or structures would the elements in the building represent? Why? And how would they relate to each other? In this analogy, what role would the people in the building play? Tom used film footage he shot during these conversations to make
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a montage and also created some incredibly beautiful graphite renderings based on some of the footage. These renderings have cartographic qualities and also relate back to our conversations and scenes at my studio. I built two 3D models as part of the collaboration, based on 3D models or parts of models that were already available online. This is a common part of my working process. These models were also included in the montage Tom made.

Did his project change your perspective on your profession as an anatomical illustrator?
Yes it did. I will never look at kidneys the same way again after having modeled a small army of coffee filters to represent the filtering function of the kidney. It is quite refreshing to take knowledge of a particular field or topic and then try to apply it to something which is completely different, yet surprisingly similar! It makes me curious to see what other analogies could be made within different areas of expertise.

How did you experience the building?
I had never been inside the building before, but during our collaboration Tom had shown me the architectural plans of the building and also some photographs of the
different floors, so in a way I kind of knew the building I was entering. I loved the atmosphere inside, it felt like it oozed creativity and I loved seeing how the different artists had all taken the building as a starting point but then arrived at such different interpretations. I am not very familiar with art shows — my world revolves around hospitals, patient communications and research visualisations — so it was very inspiring!