



THE STARLIGHT DIMS  
ITS BLISSFUL GAZE,  
THE SPRINGS ARE STEAMING—  
WE DESCEND IN HAZE

12.9.-16.11.2025  
VERSUMPFUNG  
**ELISE EERAERTS &  
ROBERTO APARICIO RONDA**

KUNSTVEREIN  
ARNSBERG

Königstraße 24, 59821 Arnsberg

[www.kunstverein-arnsberg.de](http://www.kunstverein-arnsberg.de)

Öffnungszeiten Di-Fr. 17.30h-19h So 11h-15h

Film stills from *Moors and Mires/Kirkpatrick Marsh* by Elise Eeraerts and Roberto Aparicio Ronda





# ELISE EERAERTS & ROBERTO APARICIO RONDA

## THE STARLIGHT DIMS ITS BLISSFUL GAZE, THE SPRINGS ARE STEAMING— WE DESCEND IN HAZE

Opening: 12 September 2025, 7 PM

Press Preview: 11 September 2025, 11 AM

Exhibition: 12 September – 16 November 2025

Exhibition venue: Kunstverein Arnsberg

Opening hours: Tuesday-Friday 5:30 - 7 PM, Sunday 11 AM - 3 PM

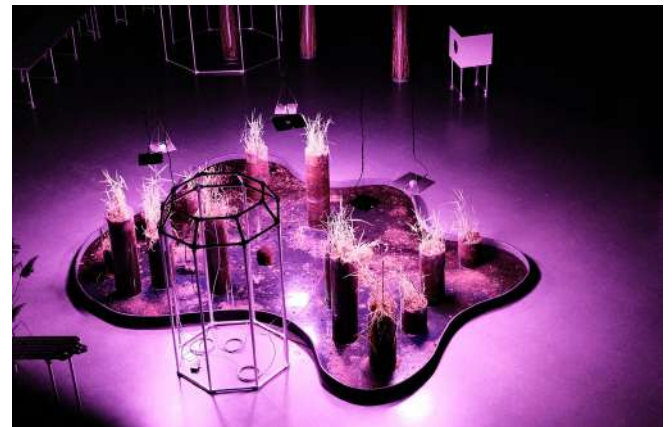
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Elise Eeraerts & Roberto Aparicio Ronda are an interdisciplinary artist duo with a background in art and architecture. In their work, they explore the many factors that influence landscapes and ecosystems and determine how ecological transformations and social infrastructures leave their traces. Their exhibition at Kunstverein Arnsberg is the final part of the year-long exhibition and event programme Versumpfung (Swamping), following three successive exhibitions, performances and a symposium. They will be transforming the rooms of the Kunstverein into a literal swamp. Film, architecture, light and plants merge into a spatial installation.

This is not the first time that Eeraerts and Ronda have explored the swamp as a motif and breeding ground for their work. In 2021, they addressed energy and carbon cycles in particular in a site-specific installation titled C (Bargerveen). The 'Bargerveen swamp' is a large marshland area near Zwartemeer, not far from the German-Dutch border. The installation elements were exhibited directly in the Bourtanger Moor-Bargerveen International Nature Park.

For their current exhibition at the Kunstverein Arnsberg, they are now focusing on Kirkpatrick Marsh in Maryland, USA. Following their stay there, they are presenting a spatial and visual translation of their research. In this moorland landscape, they met scientists from the Smithsonian Environmental Research Centre (SERC), who are investigating how plant and animal species react to fluctuations in CO<sub>2</sub>, temperature, nitrogen, methane and sea level rise.

Here, global climate change is manipulated in specific architectural and computer-controlled infrastructures to simulate conditions in the next century. Impressive aerial shots combined with close-ups of the multi-diverse flora and fauna form the visual basis of the film 'Moors and Mires/ Kirkpatrick Marsh'. In interview excerpts, the scientists working at Kirkpatrick Marsh talk about their work and their findings.



The documentary character of their film increasingly becomes a dark, computer-generated narrative. The spatial elements of the exhibition are visual echoes of the swamp scenery, transforming the scientific narratives and their aesthetics into a poetic vision of the future with the sensation of one being in the landscape. *Phragmites australis*, an 'invasive' grass species, is one of the main characters in the artistic-ecological narrative. The plants have existed for several hundred years, but it is only in the last thirty to fifty years that they have become a problem in the Kirkpatrick Marsh in Maryland. As an invasive species, they spread and dominate the landscape.

In their video work, they immerse themselves in the magical-realistic dimension invoked by the swamp and its appearance, using the same coloured growing light as the lamps that enable the young *Phragmites australis* to grow in the dark. We also recognise the architectural interventions used in the Kirkpatrick Marsh in the form of octagonal structures and cube-shaped elements to ensure accurate measurements. In the exhibition's reconstructed rectangular structures, Eeraerts and Aparicio Ronda use SERC devices to measure the CO<sub>2</sub> concentration and temperature of the earth around the plants positioned in the room. They also serve as the structure for the audio installation and provide the soundscape for the space.

In their exhibition, the gloomy scientific predictions fit seamlessly into an atmosphere that blends legends, myths and stories into an overall installation designed to get under the viewer's skin. The symbiosis between the technical and scientific equipment and the aura of the vast marshland is alarming. How can we learn from the swamp about future strategies for survival in times of climate change? One scientist's conclusion is as disillusioning as it is reassuring: 'It may not necessarily be good for humans, but the Earth itself will continue to exist.'

## Elise Eeraerts and Roberto Aparicio Ronda

Since 2012, Elise Eeraerts and Roberto Aparicio Ronda have been developing a multidisciplinary practice that focuses primarily on the relationship between art and architecture. Their projects find expression in natural environments or public spaces in cities, where site specificity, history and material transformations are the subject of their research. As the most primitive material, earth plays a central role in their practice: from soil research and excavations to the appropriation of different types of soil and their further processing into objects and spatial installations. In their most recent works, Eeraerts and Aparicio Ronda examine the role of soil and landscape from a climate science perspective. In a stimulating, often physical and sensual way, they confront the current conventions of the Anthropocene with ideas and traditions in which humans have appropriated nature and continue to do so. Elise Eeraerts studied fine arts at the LUCA School of Arts (Brussels), at the Institute for Spatial Experiments, Olafur Eliasson's class, UdK (Berlin) and completed an internship at Studio Carsten Nicolai. Her artistic work has been awarded several scholarships and prizes and has been exhibited internationally. Roberto Aparicio Ronda studied architecture at E.T.S. Arquitectura (Valladolid) and fine arts at the Universidad del País Vasco/ Euskal Herriko Unibertsitatea (Bilbao). He worked as an architect for various international companies, including OMA - Office for Metropolitan Architecture, Rotterdam (NL) and Kengo Kuma and Associates, Tokyo (JP).

They recently participated in the IJsselbiënnale (NL) and exhibited their work at the Middelheim Museum, Antwerp (BE), STUK, Leuven (BE), La Casa Encendida, Madrid (ES), Le MAT centre d'art contemporain du Pays d'Ancenis (FR), ENE, Quebec, Canada, Cityleaks Festival (DE), Akademie Schloss Solitude, Stuttgart (DE) and Lunds Konsthall, Lund, Sweden.



Elise Eeraerts & Roberto Aparicio Ronda, *Moors and Mires/Kirkpatrick Marsh* (videostill), 2025.





Elise Eeraerts & Roberto Aparicio Ronda, *Mires/Kirkpatrick Marsh* (videostill), 2025.

SWAMPING (2024 - 2025) explores how changing ecologies manifest themselves in artistic practice. In addition to a selection of new and existing works by established and emerging international visual artists, artists from various disciplines as well as ecologists and activists are invited to create an artistic sensibility and imagination for an ecological past, present and future. In this project, the Kunstverein has set itself the task of developing public awareness of the principle of moorland and swamping as an ecological strategy.

**Program:**

09.06.-30.06.2024:

LUNDAHL & SEITL - River Biographies

13.04.-08.06.2025:

ADRIANO AMARAL - Vitals Vapors

27.06.-23.08.2025:

PATRICIA DOMÍNGUEZ - Liquid Mantras

28.06.-29.06.2025:

SUMPFGEBIETE FÜR DIE ZUKUNFT

(Panel/Symposium/Activations)

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# KUNSTVEREIN ARNSBERG

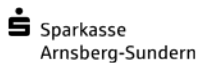
Ministry of Culture and Science  
of the State of  
North Rhine-Westphalia



STIFTUNG KUNSTFONDS



Die Beauftragte der Bundesregierung  
für Kultur und Medien



For further information and press material, please contact:  
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