

BUISNESS
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COWERKING

March 28, 29, 30 '25

Each artist invited another artist to be part of this group show. By extending the invitation BUISNESS wants to think through ideas of friendship, conversation and shared interests as a means to support one another's practices.

Artists: Ghislain Amar, Jake Caleb, Mark Henning, Sarah Lehnerer, Manon Malan, Lisa Meijer

Ghislain Amar

1. Might as well enjoy the ride (Yamaha BW's Original, 2004 model)

2025

Originally I was looking into 90's scooter culture and vintage advertising targeted towards countryside teenagers in Western europe. I ended up getting a scooter. I thought of it as a tool to wander around - and to make photographs. I ended up learning mechanics for the past 6 months, learning how to paint fairings, and how to tune up a scooter. I just finished it two weeks ago.

2. Pictures of women - perhaps too many pictures - here's one I loved but didn't dare to show until today. Taken without permission with my phone in a bar in 2019 in Dordrecht

Inkjet print, spray paint, 51x71cm (framed), 2019/2025

ghislainamar.com

Jake Caleb

Atelier van Zuid (2022) with Neva Erik, Hila Kot, Kunley Silvania & Noa Sitton

With *Atelier van Zuid*, Jake Caleb presents a series of photographs and clothing made alongside Neva Erik, Hila Kot, Kunley Silvania & Noa Sitton. The group answered an ad postered by Caleb on public transport and transit stops in Charlois, Rotterdam. The ad looked for young people from the area who were interested in making their own clothing line. Envied but often unheard, the work came from a curiosity towards the attitudes of a younger generation and how these manifest within their mode of dress. The artist wondered what sort of style – and the sense of community that comes with it – they would cultivate if given the chance. How would it conform to trend or differ from a prior generation's ideals?

Following this interest and the subsequent callout, the group met to create a clothing line under the name *Atelier van Zuid* for Spring Summer 2022. Made out of secondhand clothing collected from family and friends, this became an immediate way to experiment with garment design and technique. It was also a test bed for how the group could run their own label. The finished clothes were then documented through a series of photoshoots both modelled and photographed by the group and their friends.

jakecaleb.com

Mark Henning

Local Cocktail Bar (2025)

Artist Mark Henning combines performance, objects and communication to design and unpack social and spatial interactions. The work *Local Cocktail Bar* is a playful exploration of alternative ways in establishing value and exchange. The cocktail - often a symbol of elitism and wealth - becomes a contrasting context for the work.

markhenning.nl

Sarah Lehnerer

09.05.23, Print/frottage, ink on tissue paper, 205×260 cm
19.07.23, Print/frottage, ink on plaster, 20×30 cm

Sarah Lehnerer's large-format works on paper and small-format works on plaster are created according to a diaristic principle and do not bear titles in that sense, but only the date of their creation.

The motifs come from her constantly growing archive, which she has built up over the last fifteen years adding new materials daily. This archive includes imprints of Lehnerer's body, traces of her surroundings, fragments of everyday materials, excerpts from books and photos of her friends' hands. These images are translated into dimensionally enlarged but materially light prints. She developed her own technique of print frottage, in which images are transferred onto new materials and the process - through pressure marks, fingerprints or other traces - becomes an integral part of the work. With this method of translating and transferring sensory states, the physicality and temporality of the body becomes indexical sign and trace.

The staged, somatic re-experience of the archived images becomes a process that interweaves personal narratives with feminist references and practices of coding, weaving and writing.

sarahlehnerer.de

Manon Malan

Ich Sehe Rot (2025)

Second edition of "**Ich Sehe Rot**", Installation by Manon Malan

First time shown at Kunsthall Rotterdam- Museum Nacht 2025 this time accessible at BUISNESS!

Although the idea of beauty is becoming more diverse and inclusive, throughout time there seems to persist a standard that is casting its shadow on our contemporary and digital society. This installation displays the controversy by staying away from glamour and ideals. It is not here to be nice and shine; it's here to be loud and red.

Similar to the magic of a carousel that spins on its own, it is highly embellished to look magical and never changes from its purpose of always rotating in the expected direction.

As a child, it had something magical. Now, I find it disturbing—the idea of the perfect and never changing, turning in on itself in a delusional fantasy.

Just like the plastic flower that never changes. It doesn't age or grow taller. It's supposed to represent something natural and innocent yet in essence, it perpetuates a deeply unnatural idea of everlasting beauty. We trash the pretty flowers this weekend—another product of overconsumption in the capitalist system. As Laurie Penny puts it in *Meat market* : "Patriarchy does not simply expect women to be decorative; it expects them to be consumable." (*Meat Market: Female Flesh Under Capitalism*, 2011)

I don't want to be nice and decorative. That's why my decor is trash—displaying a landscape of waste and imperfection.

Materials: Recycled PVC, Recycled Paper & Foam

manonmalan.com

Lisa Meijer

The Snake and the Afterbirth (2022–2024)

Lisa Meijer is a multidisciplinary artist, cultural mediator, and photographer focusing on exploring interpersonal relationships within the arts. She is the founder of IAMAIR, an artistic research and agency through which she curates and produces participatory performances in collaboration with artists, inviting them to rethink traditional roles and narratives within cultural spaces.

For the first time at BUISNESS, she shows the more intimate side of her practice with a piece from her visual studio work, *The Snake and the Afterbirth* (2022–2024), approximately 60 kg of mixed media layers, carefully enveloped in a papier-mâché finish. The piece continues her personal dialogue with the unseen, suggesting a visceral and sensual exploration of transformation and abandon.