

Lot Benjamins



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General Info

In my practice, as artist and educator, I try to research moments of togetherness. When and why do we feel connections to each other?

Whether it's with a caravan, around a table or in any other way, I strive to build connections through looking, doing and talking together.

By using textiles, a medium that is very touch-based, I hope to communicate a tactile history. I'm interested in tactility as a form of accessibility. I use the playfulness of touching something and learning a new thing as a way of inviting people into the world of my practice.

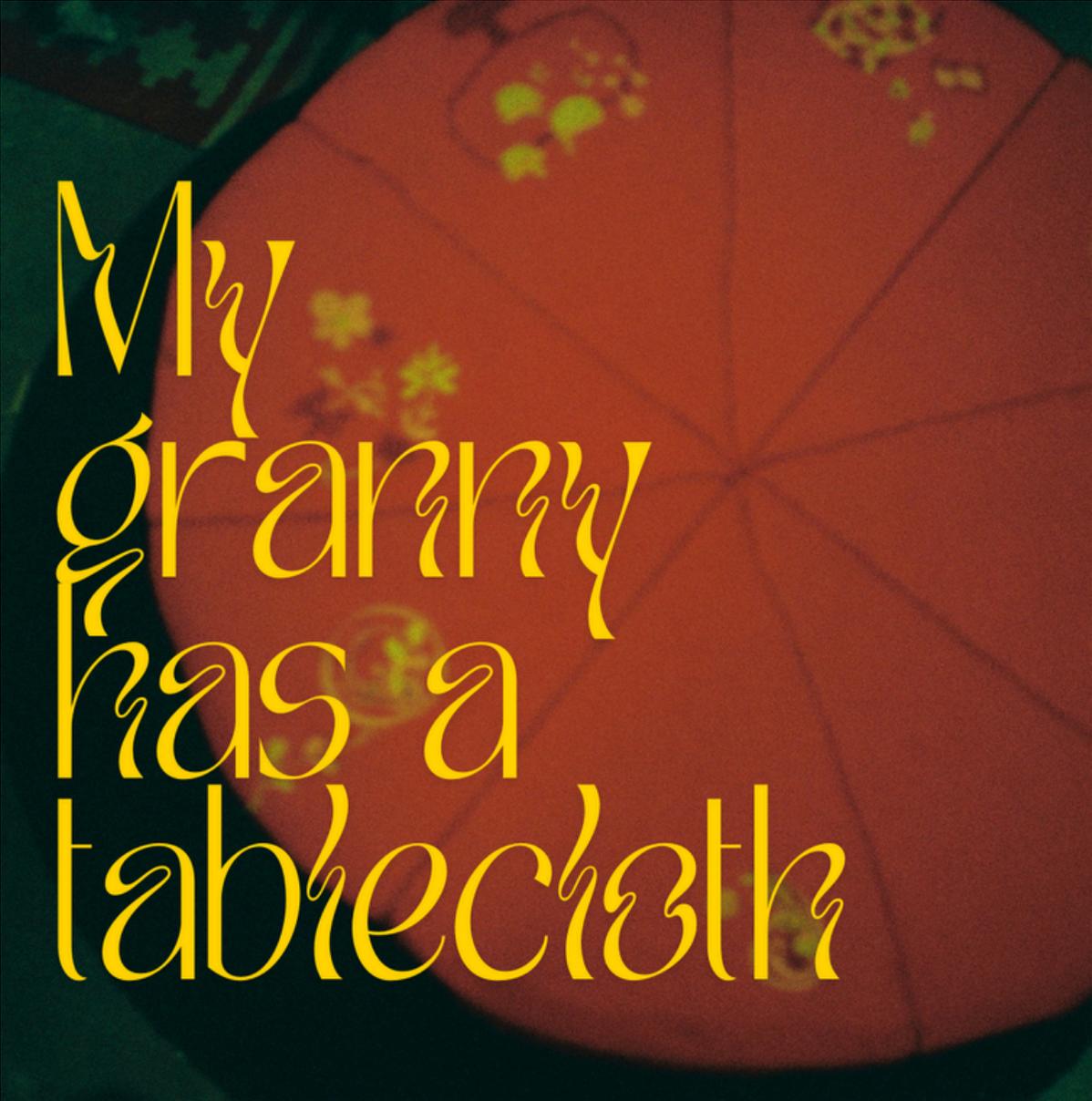
I combine textiles with a social phenomenon, like a market, buurthuis or table to build spaces and workshops where people are invited to experience a moment of togetherness, whether that is a second, minute or an hour. I believe that the meaning of life is other people.

Education:

Bear Fine Arts, Bachelor, Arnhem- 2019-2023

Breitner academie, Deeltijd, Amsterdam- 2023-2024

Coornhert Lyceum, Haarlem, VWO-gymnasium- 2013-2019



My granny has a tablecloth

MY GRANNY HAS A TABLECLOTH

My granny has a tablecloth, and with each meal she folds it out, dusts it off and takes care of it again. This is a ritual that makes her house a home.

My granny has a tablecloth, and even though standing and walking pains her, she feels like a bad host if she doesn't put up the tablecloth. This is a pressure she puts on herself to make a house a home.

In this workshop we learn how to needlefelt while talking about the pressures and joys that the title of home can bring. Where and why do we make ourselves at home?



DE SALON

**Wolf Books
Sonsbeeksingel
1 117, Arnhem,**

WORKSHOP 1

Audio tour of the results of this workshop:

https://drive.google.com/drive/folders/1Ncl7PjvXiTuxuuHodQQAXEPq2jmFnXOf?usp=drive_link



**Version for volunteers of
Vereniging de
Zonnebloem, Arnhem**





At Solar Weekend Festival, Roermond



The Caravan

I work towards a place where there's a shared responsibility to be good to each other, where people can feel a connection. At the same time, I want to be flexible and movable, to be able to move to different contexts

I work towards building a buurthuis. The caravan is the first step towards this "Buurthuis". What does it mean to build a welcoming space? Welcoming for who? And why would you build a round table?



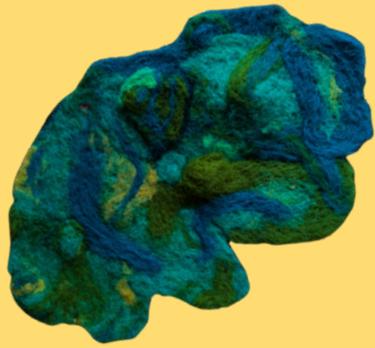


A Landscape Carpet



This carpet and its patches are made for the Valkhof museum in Nijmegen, to be used in lessons with kids aged 3-6. The base of the carpet is the area around the Waal and Rijn river and the patches are meant to simulate different natural terrains.

Through the playing and feeling the kids will try to build a landscape together, focused around the question “What is a border?”.



What do you see? What do you feel? And are there limits or borders in this world you're creating?

In this project, I'm looking at how playing and touching can function as a form of learning. Not only is this a way for kids to play with the idea that borders are flexible, but it is also a way to collaborate and make something together.

After each lesson, there will be a unique landscape made by the whole class



Draden Van Ons Slavernijverleden

Threads of our Dutch Slavery past

4 months of working, with hundreds of participants, having thousands beautiful conversations and making an under-discussed history tactile/textile.

I've spent the summer 2025 giving workshops filling in the tapestry design by Richard Kofi for the project "Draden Van Ons Nederlandse Slavernijverleden", a project that connects history to people through textile techniques and massive tapestries.

For the part of Nijmegen, I was the textile expert and workshop teacher. Nijmegen as a location produced 5 meter of the giant 35 meter tapestry made by Gelderland.





This was a beautiful experience, to see participants fall in love with the work and come back every week.

Volunteers felt autonomy over the process, some coming back every week for their part.

The tasks at hand made conversations easier to flow. Working together, on images that told a story.





In my temporary studio space at the Valkhof museum in the exhibition “Bittere Oogst” I guided participants through conversations about the local slavery past. This is a heavy subject, especially for the predominantly old white women who are attracted to textile workshops.



These conversations also had an impact on me. After four months of working, I met a lot of people that were so open to share and change their own perspectives, even older generations.

It inspired me to practice and encourage more sharing and listening.

