

AVANT D H /// MAGAZINE

THE HAGUE, DUTCH CAPITAL
OF INITIATIVES

TRAVELLING, NETWORKING,
CASHING IN KNOWLEDGE

TALENT UNDER 35

FIVE INTERNATIONAL VIEWS ON
THE HAGUE'S CULTURAL SCENE

ARTIST'S STUDIOS, SKETCHES AND
SOURCES OF INSPIRATION

magazine

MAGAZINE ABOUT ART
IN THE HAGUE

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MAGAZINE OVER
KUNST IN DEN HAAG



WELCOMME IN THE HAGUE



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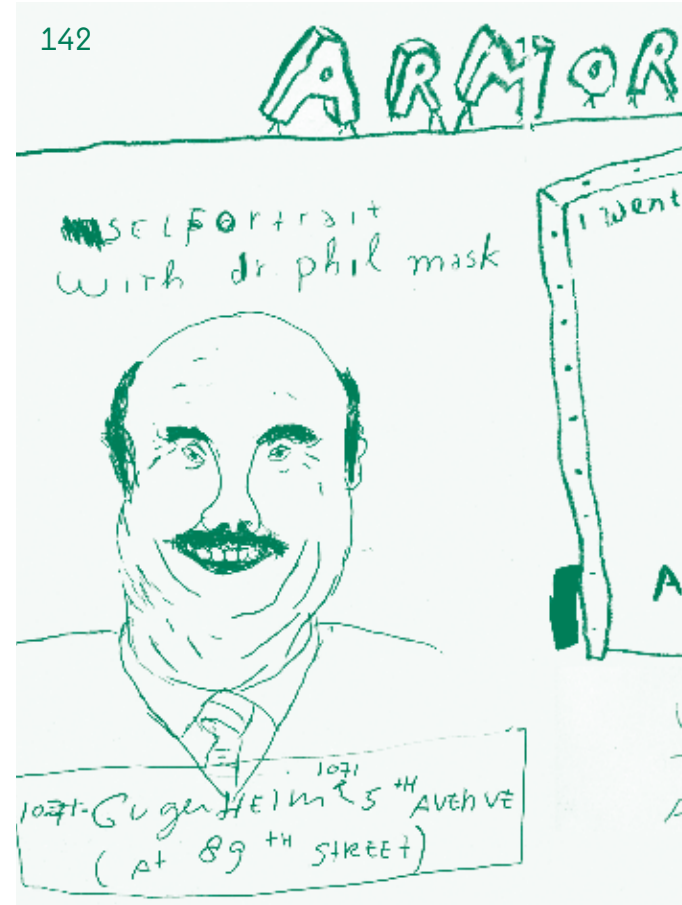
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Een generieuze stad in de luwte

De Franse kunstenaar Cyprien Gaillard, in Nederland vooral bekend vanwege het indrukwekkende project 'Dunepark', de 'uitgegraven bunker' die hij in 2009 samen met Stroom Den Haag realiseerde, omschreef zichzelf in een interview onlangs als een drifter.¹ De vraag luidde: "We are here at your apartment. Is it true that you don't have a studio?". Gaillard: "I don't want to start anything from scratch in a studio, because I think the world is so beautiful, there's so much out there, that I'd rather start from something that already exists outside."

Gaillard vertegenwoordigt een kunstenaarspraktijk waarin twee hedendaagse verschijnselen samenvallen, namelijk globalisering en hybridisering. Niet elke kunstenaar zal even sterk onderhevig zijn aan de golven van de tijd, maar om mij heen – hier in Den Haag – zie ik beslist effecten van deze verschijnselen. De vraag is welke invloed ze hebben op het kunstklimaat van de stad, op het denken over 'de Haagse kunstenaar', op de betekenis van 'plek', op de identiteit van Den Haag als beeldende kunststad.

Een recente studie beschreef hoe de hybride kunstenaarspraktijk in de afgelopen decennia, onder invloed van de conceptuele kunst, prominenter is geworden.² Kunstenaars zijn nog zelden hun leven lang schilder of beeldhouwer, verbonden aan een discipline of medium. Zij werken al lang niet meer uitsluitend in hun atelier maar zijn een soort duizendpoten geworden die lesgeven, bijkussen, delegeren, outsourcen, in opdracht werken, en op diverse manieren hun werkpraktijk verruimen.

Onder invloed van technische, technologische en economische ontwikkelingen komt een steeds groter deel van de wereld binnen handbereik. We lezen net zo gemakkelijk de Shanghai Daily als de Den Haag Centraal, artforum.com als metropolism.com, of we kiezen een budget flight om de Liverpool Biennial te bezoeken. Verscheidene

Haagse kunstenaars gingen recent voor enkele maanden naar Beijing, twee jaar studeren aan Parsons in New York, een tijdje naar Warschau voor een project, naar Oslo vanwege een relatie, of wonen parttime in Hongarije. Ze werken met materiaal uit Roemenië, aan stedelijke problemen in Tbilisi, voor een galerie in Dubai, enzovoort.

De kunstenaarspraktijk is in diverse opzichten meer fluïde geworden. Wat is dan de betekenis van een stad? Voor velen zal Den Haag nog steeds een thuis zijn, maar voor een groeiend aantal professionals in de culturele sector is het een tijdelijke vestigingsplaats. Wat biedt een dergelijke plek de kunstenaar? Sfeer, klimaat, ondersteuning, inspiratie, een veilige sociale omgeving, uitdaging? En wat krijgt de stad er voor terug?

DH///, deze derde editie van het magazine over Den Haag als dynamische en inspirerende beeldende kunststad, besteedt aandacht aan plekken – ateliers, presentatie- en ontmoetingsplekken – maar ook aan internationale carrières, residencies en uitwisselingen.

Het klinkt misschien raar, maar kunstenaars lijken in dit verband erg veel op expats en op internationale vluchtelingen. Den Haag is, als tweede VN-stad en door de aanwezigheid van talrijke internationale organisaties en bedrijven, een stad met een extreem hoog percentage expats. Den Haag heeft zich als eerste 'Shelter City' in Europa opgeworpen om bedreigde mensenrechtenactivisten zonder verblijfsvergunning tijdelijke noodopvang te bieden.

De stad is een plek voor mensen die 'niet van hier zijn', maar er wel horen, die wij iets bieden en van wie wij leren.

Met de historisch verantwoorde slogan 'Stad zonder muren, vrijplaats voor grenzeloos denken' profileert Den Haag zich cultureel op Europees niveau. Tijdelijke vestiging, zonder muren, vrije in- en uitloop, buiten het centrum van de aandacht, dat is waar experiment, onderzoek en verdieping een kans krijgen. Een generieuze stad in de luwte, dat is waar we mee verder kunnen.

A generous city in the lee of the international art world

In a recent interview, the French artist Cyprien Gaillard, who is probably best known in the Netherlands for his impressive project Dunepark, the 'bunker excavation' realised in 2009 in collaboration with Stroom Den Haag, described himself as a drifter.¹ The question was: "We are here at your apartment. Is it true that you don't have a studio?". Gaillard's answer: "I don't want to start anything from scratch in a studio, because I think the world is so beautiful, there's so much out there, that I'd rather start from something that already exists outside."

In Gaillard's artistic practice, one sees the convergence of two distinct contemporary phenomena: the processes of globalisation and hybridisation. While I wouldn't call every artist equally susceptible to the waves of time, I can definitely observe the impact of these phenomena around me – right here, in The Hague. The question is which effects these developments have on the city's artistic climate, on people's conceptions of the 'Hague artist', on the significance of 'location', and on the identity of The Hague as a centre of the arts.

Thanks to developments within conceptual art, the hybrid arts' transdisciplinary approach has become more prominent over the past few decades, according to a recently published study.² Only rarely do artists limit themselves to a lifetime of painting or sculpture – restrict themselves to a particular discipline or medium. It has been years since they remained cloistered in their studios – they have become veritable jack-of-all-trades: teaching, moonlighting, delegating, outsourcing, making commissioned work and expanding their practice in all kinds of ways.

New developments in engineering, technology and the global economy are constantly expanding the world that is within our reach. It doesn't matter whether we want to read the latest edition of Shanghai Daily or of Den Haag Centraal, visit artforum.com or metropolism.com, or take a budget flight to the UK to visit

the Liverpool Biennial. In recent years, various Hague artists made the move abroad: to work in Beijing for a few months, attend a two-year programme at Parsons in New York City, realise a project in Warsaw, live together with someone in Oslo, or live in Hungary for part of the year. Using materials produced in Romania, they focus on urban issues in Tbilisi, for a gallery in Dubai, etc.

In a number of ways, current artistic practice has become more fluid than ever. Which significance does a specific city have in this context? While many artists will still see The Hague as their home base, for a growing number of professionals in the cultural sector, the city is merely a temporary address. What can such a place offer the artist? A specific atmosphere, climate, support, inspiration, a safe social environment, a new challenge? And what does the city receive in return?

This third edition of DH///, the magazine that aims to highlight The Hague's role as a dynamic and inspiring centre of the arts, focuses both on physical locations in the city – studios, presentation spaces and meeting areas – and on the international careers, residencies and exchanges of some of its artists.

It may sound strange, but in this respect, artists are quite similar to expats and refugees. As the second UN city and the home base of a wide range of international organisations and corporations, a large share of The Hague's population is made up of expats. And as the first 'Shelter City' in Europe, The Hague has set it upon itself to offer temporary refuge to human rights activists whose lives are in danger. The city offers room for people who 'are not from around here', but belong here nonetheless: we offer them something, and we can learn from them in return.

At the European level, The Hague presents its cultural credentials under the historically correct motto 'City without walls, haven for free thought'. A temporary home, without walls, where people can freely move in and out, away from the spotlights – that's where experimentation, exploration and in-depth reflection can truly flourish. A generous town in the lee of the international art world: not a bad position by any means.

1. Cyprien Gaillard, interviewed by Sven Schumann in Purple Fashion, Issue 18, Fall/Winter 2012/2013
2. Pascal Gielen, Camiel van Winkel, Koos Zwaan,

'De hybride kunstenaar. De organisatie van de artistieke praktijk in het postindustriële tijdperk', Expertisecentrum Kunst en Vormgeving, AKV|St. Joost (Avans University of Applied Sciences), 2012

HERINNERDE STOEL



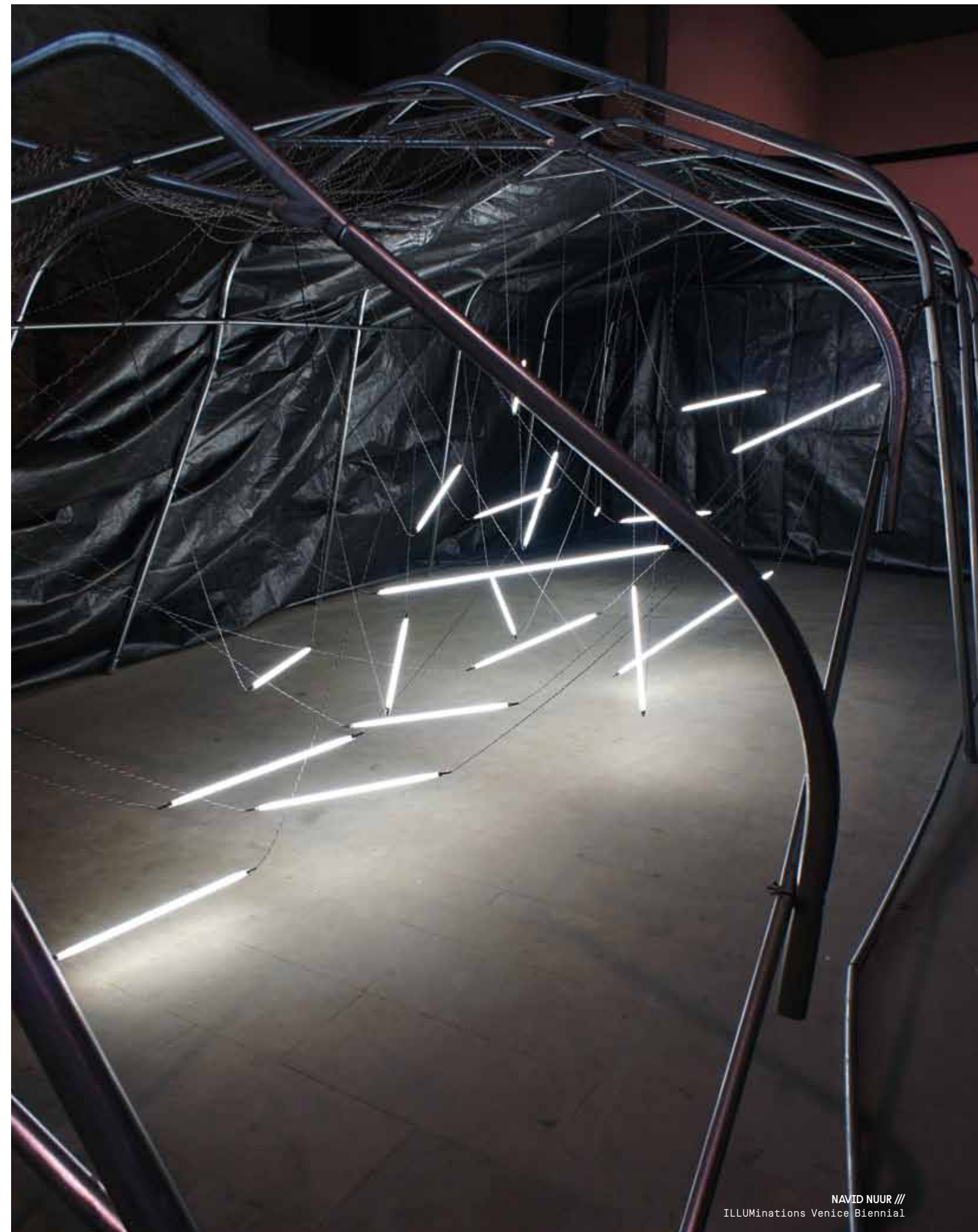
Reizen, netwerken, kennis cashes

Travelling, networking, cashing in knowledge



HEDEN ///
Exterior of the Yogyakarta studio.

Haagse kunstenaars verspreiden zich over heel Europa, Rusland, de Verenigde Staten, Indonesië, China, Japan en verder. Ook enkele Haagse galeries, initiatieven en andere instellingen opereren internationaal. Samen zorgen ze voor een levendige uitwisseling met kunstenaars en instellingen over de hele wereld, zetten ze Den Haag op de kaart en brengen ze het buitenland naar hier. Wat zijn hun motieven en ervaringen? Wat is volgens hen zelf het belang van de internationalisering van de hedendaagse kunstwereld?



NAVID NUUR ///
ILLUMInations Venice Biennial



PHILIP AKKERMAN ///
Paintings that have been spread out to dry after the gallery district Chelsea in NYC was hit by the Hurricane Sandy storm surge.

“Everyone’s following the same information flows, and you automatically become a part of this process.”

ZEGER REYERS ///
Top image: *Heaven is still far away*, 2012, porcelain plates, 700 x 200 x 80 cm.

RACHEL BACON ///
Bottom image: The artist’s studio at Governors Island [with a view of *Flotsam*, 2010, paper].



Van alle Haagse kunstenaars maakt Navid Nuur waarschijnlijk de meeste vliegreuen. In 2011 was hij met twee werken vertegenwoordigd op de ILLUMinations-tentoonstelling van de biënnale van Venetië, aan het einde van dat jaar opende zijn solotentoonstelling ‘HOCUS/ FOCUS’ in Matadero Madrid, en afgelopen juni presenteerde zijn Roemeense galerie Plan B hem in de Art Feature-sectie van Art Basel. Zijn werk is momenteel op talloze plekken te zien, in verschillende landen tegelijk. Het belang van exposeren in het buitenland is volgens hem dat je je kan meten met een neutrale publiek. Nuur: “In het buitenland zien ze alleen dat ene werk dat je laat zien. De rest interesseert ze daar niet, je geschiedenis doet er minder toe. Ze beoordelen je op dat ene werk. Bovendien: als je door het buitenland wordt uitgenodigd, betekent dat dat ze je werk hebben afgemeten tegen dat van anderen in hun eigen land. Stel je bent een abstracte schilder. Daarvan heb je er in Duitsland nog veel meer goede dan in Nederland. Dus als je dan in Duitsland gewaardeerd wordt, zegt dat veel meer dan als dat alleen in Nederland gebeurt. Dat is een enorme meerwaarde, want als ik iets maak, wil ik iets toevoegen. Als ik een neonwerk maak, wil ik dat dat iets toevoegt aan alle andere neonwerken die er al zijn gemaakt.”

Werkperiodes

Residencies zijn weliswaar de sociale en internationale knooppunten bij uitstek, maar Nuur heeft geen behoefte aan een langere werkperiode buiten zijn eigen, vertrouwde studio: “Ik reis zó veel, dat ik blij ben als ik weer terug ben in Den Haag. Een plek waar ik me thuis voel, dichtbij het strand, het bos. Ik hoef ook niet naar Amsterdam te verhuizen, of Berlijn, of bijvoorbeeld een jaar naar New York. Daartoe heb ik heus de mogelijkheden gehad, maar het interesseert me niet. Hier in Den Haag kan ik me afzonderen om te werken, mijn onderzoek te doen – daar gaat het om.”

Artists from The Hague are spreading out across Europe, Russia, the US, Indonesia, China, Japan and beyond. A number of Hague-based galleries, artists’ initiatives and other institutions are also active at the international level. Together, they ensure that The Hague enjoys a vibrant exchange with artists and initiatives from around the world, put the city on the map across the globe and introduce foreign art and artists to the local scene. What motivates them, and what are their experiences? Which importance do they attach to the internationalisation of the contemporary art world?

Of all contemporary Hague artists, Navid Nuur is probably putting in the most flight hours right now. In 2011, he was represented with two works in the ILLUMinations exhibition at the Venice Biennale, the end of that year saw the opening of his solo exhibition ‘HOCUS/ FOCUS’ in Matadero Madrid, and last June, his Romanian gallery Plan B presented his work in the Art Feature sector at Art Basel. At the moment, one can find Nuur’s work at a wide range of venues, in a number of different countries.

According to Nuur, the key value of exhibiting abroad is that you are sized up by a more neutral audience. Nuur: ‘People abroad only see the actual work you are showing. They’re not interested in the rest – your backstory is of less importance to them. They judge you on the basis of that specific work. Furthermore: if a foreign institution invites you, this means they’ve compared your work to that of other artists in their own country. Imagine you’re an abstract painter. You’ve got a lot more good abstract painters in Germany than in the Netherlands. So if they appreciate you in Germany, this means far more than when you’re only appreciated in the Netherlands. It has tremendous added value to me, because when I make something, I want to add something. When I make a neon work, I want this to add something to the full range of neon works that have already been made.’

Work period

While residencies may be a prime occasion for establishing new social and international ties, Nuur is not interested in working for a longer term outside the familiar setting of his own studio: “I do so much travelling that I’m happy to be back in The Hague. It’s a place where I feel at home – close to the beach, the forest. I consequently don’t feel the need to move to Amsterdam or Berlin or spend a year in New York, for example. Sure, I’ve been offered such opportunities, but I’m not interested. Here in The Hague, I can withdraw from the world to work, do my research – that’s what it’s about.”

Nuur is een van de weinigen, want veel kunstenaars in Den Haag zoeken juist veelvuldig een andere werkomgeving op, met name ook in het buitenland. Om geïnspireerd te worden door de andere omstandigheden, de interactie met andere kunstenaars, een ander publiek, om contacten te leggen of, zoals in het geval van Rachel Bacon, om bestaande contacten uit te breiden. Omdat haar werk altijd een relatie aangaat met de omgeving waarin het wordt gepresenteerd, is het voor haar sowieso erg belangrijk om op verschillende locaties te werken.

Bacon, die in New York werd geboren en opgroeide, besloot in 2010 een werkperiode aan te gaan in de stad waar ze al twintig jaar weg is. In New York verbleef ze in een residency van de Lower Manhattan Cultural Council op Governors Island, samen met zo'n twintig andere kunstenaars in een voormalige legeropslagplaats. Bacon: "Ik wilde voortborduren op de contacten die ik al had, en ik was nieuwsgierig naar de verschillen tussen de kunstwereld in New York en Europa. Je hoort altijd dat het er daar nogal commercieel en zakelijk aan toe gaat. Maar in tegenstelling tot wat ik verwachtte, was iedereen ongelooflijk collegiaal en behulpzaam. Ik heb er ook verschillende exposities gehad, dat ging allemaal heel snel. In Nederland kijkt iedereen veel meer de kat uit de boom."

De scene in New York is hyperinternationaal en iedereen is enorm gefocust. Er is nauwelijks tijd om te experimenteren, want als je faalt, lig je eruit, aldus Bacon. "Voor mij was de residency op Governors Island een sleutelperiode. Ik ben er autonoom door gaan werken. De open atelier-situatie, andere residencykunstenaars konden zien wat je aan het doen was, was best bedreigend. Maar daardoor is me wel duidelijk geworden dat experimenteren en twijfelen gewoon hoort bij wat ik doe. De confrontatie met de New Yorkse mentaliteit heeft me wel scherper gemaakt. Ik werk veel in opdracht, maar ben sinds mijn verblijf in New York steeds meer mijn eigen opdrachtgever geworden."

Dat residencies ook uitstekende netwerkplekken zijn, blijkt bijvoorbeeld uit het feit dat Bacon via iemand die ze in New York had ontmoet, weer werd uitgenodigd voor een andere residency, heel afgelegen dit keer, in een stenen huisje op het Bretonse eiland Belle-Île-en-Mer.

In de marge

Het is zelfs zo dat een aantal van de residencies waar Haagse kunstenaars verblijven, worden gerund door Nederlanders in het buitenland. Zoals de Pioneer Bluffs Foundation in Matfield Green, een klein dorpje in het Amerikaanse Kansas, waar Risk Hazekamp in 2011 enkele maanden verbleef. Tijdens een eerdere residency in New Mexico leerde ze Ton Haak en Ans Zoutenbier kennen, een echtpaar dat in 2009 naar de prairie vertrok om daar de Pioneer Bluffs residency op te zetten. Hazekamp: "Toen ze me vroegen naar Kansas te komen, stond ik meteen paraat. Ik ben altijd op zoek naar plekken in de marge. Matfield Green is een echte oase in een zeer conservatief gedeelte van Amerika. In het begin was ik wat schuchter over mijn transgender-zijn,

"The stakes are higher in the international art scene."

However, Nuur is one of the few who feel this way, as many artists in The Hague regularly seek out a different work environment – and particularly abroad. To draw inspiration from the changed conditions or the interaction with other artists and different audiences, to gain new contacts or – as in the case of Rachel Bacon – expand their existing network. Since Bacon's work always relates to the environment in which it is presented, it is very important for her to work in a variety of locations as it is.

Born and raised in New York City, in 2010, Bacon decided to return to the city that she had left nearly 20 years ago to work there as an artist-in-residence. In New York, Bacon worked with some twenty other artists in a former munitions dump on Governors Island that the Lower Manhattan Cultural Council had converted into a shared studio. Bacon: "I wanted to continue developing the contacts I already had there, and I was curious about the differences between the art world in New York and the one in Europe. You're always hearing how commercial and business-like the New York scene is. But contrary to what I expected, everyone was incredibly supportive and helpful. Indeed, I had a number of exhibitions there – things went very quickly. In the Netherlands, people tend to take a 'wait-and-see' attitude.

The New York scene is hyper-international, and everyone is extremely focussed. There's hardly any time to experiment, because if you fail, you're out, according to Bacon: "My residency term on Governors Island actually forms a key period in my development. It has resulted in me adopting a more autonomous approach in my work. The open studio set-up, in which your fellow residency artists could always see what you were doing, could feel quite threatening. But it did make it clear to me that experimentation and uncertainty are simply part of what I do. The confrontation with that typical New York attitude did make me step up my game, though. I do a lot of commissioned work, but since my stay in New York I've been increasingly working on my own assignments besides."

maar ik was enorm verrast door de openheid van de mensen en het gemak waarmee ze op me reageerden. Natuurlijk heb je er ook veel (wedergeboren) christenen, maar overal vind je mensen die je minder liggen." Hazekamp verblijft niet in residencies omdat je er zo goed kunt netwerken, zij is vooral geïnteresseerd in het leggen van sociale contacten. "Ik ontmoet mensen door gewoon mee te doen met de lokale gemeenschap. Ik verricht vaak hele simpele werkzaamheden, ik verzorg katten of help mee op de ranch. Ik ben niet op zoek naar belangrijke mensen, die komen op je pad of niet. In het dorp Taos in New Mexico leerde ik bijvoorbeeld Dennis Hopper kennen. Die had ik in een stad als Los Angeles nooit ontmoet."

Nederlandse link

Niet iedereen vindt het overigens ideaal dat je in het buitenland, waar dan ook, geregeld kunstenaars, residency-eigenaars en andere kunstprofessionals tegenkomt die een link hebben met Nederland. Topp & Dubio kwamen in Jakarta aan de weet dat het belangrijkste kunstenaarsinitiatief aldaar, ruangrupa, gerund wordt door iemand die in Amsterdam op de Rijksakademie van beeldende kunsten heeft gezeten: "We hadden geen idee. Er ontstaat een internationale kunstwereld die vaak niets meer te maken heeft met het uitwisselen van culturen, maar haar eigen standaard ontwikkelt. Iedereen volgt dezelfde informatiestromen en je maakt er als vanzelf deel van uit. Je moet jezelf hierin manifesteren en profileren, anders besta je niet."

Ook Philip Akkerman heeft zijn reserves als het gaat om de zich steeds nauwer vertakkende internationale kunstscene. Hij besloot al vroeg zich verre te houden van wat hij de 'snelle internationale kunstjongens' noemt. Begin jaren negentig opende zijn solotentoonstelling in Witte de With de deuren naar het buitenland.



RISK HAZEKAMP ///
The Great Depression [diptych], 2012, two analogue black-and-white photographs, 120 cm x 80 cm [individual print dimensions].

That residencies also offer excellent opportunities to network is illustrated by the fact that through someone she had met in New York, Bacon was invited to participate in yet another artist-in-residence programme. This new residency is rather more secluded, however. The artist will stay in a small dry-stone house on the island of Belle-Île-en-Mer off the coast of Brittany.

On the fringe

Indeed, a number of the residency programmes that Hague artists participate in are even run by Dutch citizens living abroad. The Pioneer Bluffs Foundation in Matfield Green, for example, a small village in Kansas, the US, where Risk Hazekamp stayed for several months in 2011. During a previous residency in New Mexico, Hazekamp had met Ton Haak and Ans Zoutenbier, a couple who had moved to the Midwestern prairies in 2009 to set up the Pioneer Bluffs artist-in-residence programme. Hazekamp: "When they invited me to come to Kansas, I jumped on the opportunity. I'm always looking for 'places on the fringe'. Matfield Green is a real oasis in a very conservative part of the US. In the beginning, I was a bit shy about being transgender, but I was amazed how open the people were and how relaxed their response was. Of course, you have a lot of Christians there too – many of them Born-again – but you'll find people who you don't really get along with wherever you go." However, Hazekamp doesn't stay in residencies because they're so good for networking – she's primarily interested in social contacts. "I usually meet people by getting involved in the local community. I often do very simple work, like taking care of people's cats or helping out at the ranch. I'm not looking to meet important people: they either cross ways with you or not. In the village of Taos in New Mexico, for example, I got to know Dennis Hopper. I would never have met him in a city like Los Angeles."

Dutch connection

Incidentally, not everyone is charmed by the idea that wherever you go, you have a good chance of running into an artist, residency owner or other art professional who can be linked to the Netherlands in some way. In Jakarta, Topp & Dubio found out that the leading artist's initiative in the city, ruangrupa, is run by an alumnus of the Rijksakademie van beeldende kunsten in Amsterdam: "We had no idea. Right now, we can see the development of an international art scene that in

“Het overkwam me”, zegt Akkerman. “Maar al tijdens mijn opleiding wist ik dat ik me niet thuis voelde in de kunstscene met haar kunstglossy’s, witte galeries en musea, biënnales, jury’s en commissies. Ik besloot me terug te trekken in mezelf en ging alleen nog maar doen wat mijn hart me ingaf. Wederzijdse beïnvloeding is iets geweldigs en erg belangrijk, maar als het ertoe leidt dat iedereen over de hele wereld hetzelfde maakt, moet ik er niets van hebben.”

Beurzen

Toch is internationaal tegenwoordig de regel, ook voor galeries, initiatieven en festivals. Galerie Maurits van de Laar staat met name sinds 2008 regelmatig op een aantal buitenlandse kunstbeurzen. Dat begon met de tweede editie van de Salon du Dessin in Parijs, waar hij tekeningen van Paul van der Eerden liet zien. Mede dankzij die deelname werd hij ook toegelaten tot Contemporary Istanbul. Afgelopen juni won Van de Laar op SCOPE Basel de SCOPE Art Foundation Award met zijn presentatie van Zeger Reyers, wat hem gratis standruimte opleverde op de SCOPE Miami in december. Van de Laar: “Mijn eerste stap in Amerika, heel spannend!” De galeriehouder beaamt dat beurzen steeds belangrijker worden voor galeries: “Galeriebezoek neemt de laatste jaren duidelijk af, het publiek heeft steeds minder tijd en wil het liefst zoveel mogelijk in een keer bij elkaar zien.” De beurzen in het buitenland leveren veel nieuwe contacten op. “De kunstmarkt in Nederland is erg beperkt, dat merk je vooral wanneer je in het buitenland bent. In Frankrijk, Duitsland of Zwitserland heb je niet alleen veel meer verzamelaars dan hier, ze hebben ook veel meer geld te besteden. Ook in Turkije is een aantal hele rijke families sinds een jaar of acht de kunstmarkt aan het verkennen. Je mist gewoon een hele hoop als je alleen in Nederland blijft. Standruimte kost veel geld en het onderhouden van alle internationale contacten kost veel tijd. Je moet naar ze toe, want naar Den Haag komen ze niet. Maar het is een goede investering: als je je kunstenaars verder wil helpen, moet je hier echt aan meedoen.”

Té internationaal

Soms kan een internationale oriëntatie echter ook tegen je werken, als we het Haagse Meerjarenbeleidsplan Kunst en Cultuur 2013-2016 mogen geloven. Hierin adviseert de gemeente het ambitieuze internationale festival Today'sArt zich sterker te richten op zijn positie in Den Haag en minder op zijn (te) grote internationale ambities. Olof van Winden, directeur van Today'sArt: “Een internationaal festival als Today'sArt is belangrijk voor Den Haag omdat het een venster biedt op een stad die veelal onzichtbaar is. Maar een internationale focus wekt blijkbaar ook wantrouwen. Mensen vragen zich af of we ons geld niet te veel uitgeven buiten Nederland. Maar Today'sArt ondersteunt juist ook Haagse kunstenaars in het buitenland en stimuleert internationale samenwerking. We helpen niet alleen kunstenaars met internationale ambities, ook cultuurwerkers geven we de kans in het buitenland te werken. Binnenkort komt er iemand uit Chili naar ons kantoor in Den Haag en momenteel werkt iemand van hier in Japan.” Naast de uitwisseling van kennis en kunstenaars biedt internationale samenwerking ook andere voordelen

many cases, no longer has anything to do with cultural exchange but rather is developing its own standard. Everyone's following the same information flows, and you automatically become a part of this process. You're forced to present yourself and develop your profile within this context; otherwise you won't even exist in other people's eyes.”



RYOICHI KUROKAWA ///
Syn, Today'sArt. Photo by Marc Solaris

Philip Akkerman also has his reservations when it comes to the increasingly tightly-knit international art scene. He decided early on to keep some distance between himself and what he calls the 'slick international art crowd'. In the early 1990s, Akkerman's solo exhibition in Witte de With opened the doors of the international circuit to the artist. “It simply happened to me, more or less,” he says. “But even as a student, I knew I didn't feel at home in the art scene with its special glossies, white-wall galleries and museums, biennales, juries and committees. I decided to withdraw into myself and started following my own instincts. While I believe mutual influence is great – and also very important – if the result is that everyone around the world starts making the same stuff, I try to stay clear.”

Fairs

Still, 'international' has become the rule nowadays, including for galleries, initiatives and festivals. Galerie Maurits van de Laar has been in regular attendance at a number of international art fairs since 2008. This started with the second edition of the Salon du Dessin in Paris, where Van de Laar showed drawings by Paul van der Eerden. In part on the strength of this contribution, the gallery was also invited to take part in Contemporary Istanbul. Last June, Van de Laar won the SCOPE Art Foundation Award at SCOPE Basel for his presentation of work by Zeger Reyers, which also earned the gallery free exhibition space at SCOPE Miami in December.



RISK HAZEKAMP ///

The Great Depression [diptych], 2012, two analogue black-and-white photographs, 120 cm x 80 cm [individual print dimensions].

voor Today'sArt. Het festival kan flexibel opereren en produceren doordat het makkelijk samenwerkingsverbanden aangaat, het kan zo meeliften met bestaande organisaties in binnen- en buitenland. Dit levert ook financieel voordeel op, want in bijvoorbeeld Azië en Zuid-Amerika hebben ze veel minder last de economische crisis.

Dergelijke samenwerkingsverbanden vergroten het kennis kapitaal van de culturele sector in Den Haag enorm. Zo is er bij Heden inmiddels heel wat expertise opgebouwd over Indonesië en de Indonesische kunstwereld door de hechte samenwerking met het Cemeti Art House in Yogyakarta. Hier kunnen Nederlandse kunstenaars drie maanden verblijven om in samenwerking met Indonesische kunstenaars en met hulp van de lokale gemeenschap een project op te zetten – een uitwisseling die overigens niet altijd vanzelfsprekend is. “De verschillen tussen Nederland en Indonesië zijn groot”, zegt Jacko Brinkman, directeur van Heden. “De kunst in Indonesië is erg gericht op de markt en die is in de afgelopen tien jaar heel hard gegroeid. Indonesische kunstenaars zijn graag gezien in Aziatische galerijen en de veilingprijzen in Azië zijn torenhoog. De Europese markt is niet interessant voor hen. Daarnaast is de Indonesische kunst heel traditioneel. Fotografie wordt bijvoorbeeld nog altijd beschouwd als documentair.”

De internationale samenwerking is daarom voor een belangrijk deel gericht op kennisuitwisseling: “In Indonesië leggen we de nadruk op persoonlijke interactie. Nederlandse kunstenaars kunnen hun Indonesische collega's vaak veel leren over andere manieren waarop ze hun publiek kunnen bereiken, zoals door het samenstellen van een publicatie of het inrichten van een tentoonstelling. Andersom is de sterke sociale cohesie van de Indonesische kunstwereld voor Nederlandse kunstenaars een heel bijzondere ervaring. Het is een land zonder subsidies, kunstenaars zijn afhankelijk van elkaar en van hun publiek. Dat je in Nederland erg je best moet doen om mensen te laten participeren in je project was dan ook even omschakelen voor Prilla Tania, de Indonesische kunstenaar die in de zomermaanden aan de Weimarstraat in Den Haag verbleef.”

Grenzen verleggen

Buitenlandse kunstenaars die op verzoek van Haagse instellingen naar Den Haag komen, zoals Tania, inspireren lokale kunstenaars hun grenzen te verleggen. Leon-tine Liefvering kwam bijvoorbeeld in contact met de Japanse kunstenaar Tadashi Kawamata, die op uitnodiging van kunstenaarsinitiatief OpTrek een gevelproject realiseerde voor hun kantoor in Transvaal. Tadashi's verhalen over de snelle en ingrijpende veranderingen in het stadslandschap van Tokyo inspireerden Liefvering om bouwprojecten te gaan fotograferen in alle stadia van afbraak en opbouw. Uiteindelijk reisde ze dit jaar naar Tokyo voor een gedeelde residency met Bart Benschop in de Youkobo Art Space, een plek die beide kunstenaars aansprak omdat zij net buiten het rusteloze stadscentrum ligt en kunstenaars hier de gelegenheid krijgen om zich te concentreren op het maken van nieuw werk. “Het belang van residencies voor ons werk

“People wonder if we aren't spending too much money abroad rather than in the Netherlands”

Van de Laar: “My first foray into America – I'm quite excited!”

The gallery owner confirms that fairs are becoming increasingly important for galleries: “In recent years, we've seen a clear drop in gallery attendance figures. The public have less and less time and prefer to see as much as they can in one go.” The international fairs yield a lot of new contacts. “The art market in the Netherlands is very limited, something that becomes particularly clear when you're abroad. In France, Germany or Switzerland you not only have more collectors than here – they also have more money to spend. In Turkey too, a number of very wealthy families have been exploring the art market over the past eight years or so. To put it bluntly, if you limit yourself to the Netherlands, you miss out on a lot. Stand prices are high, and maintaining your international contacts takes up a lot of time. You have to go to them, because they generally don't visit The Hague. But ultimately, it's a good investment: if you want to help your artists forward their careers, you're required to play the game.”



HEDEN ///
Prilla Tania, installation at Heden Hier, The Hague.

Too international

Occasionally, an international orientation can also work against you, if we're to believe The Hague's 2013-2016 Long-term Arts and Culture Policy Plan. In this document, the Municipality advises the ambitious international arts festival Today'sArt to focus more on its position in The Hague and less on its strong international ambitions, which may well be too strong. Today'sArt Director Olof van Winden: “An international festival like Today'sArt



TOPP & DUBIO ///
Der langlichste Tennisplatz der Welt, May 2008,
Devau Aerodrome, Kaliningrad.

is groot”, zeggen Benschop en Liefvering. “Ze geven niet alleen gelegenheid je te verhouden tot een bepaalde plek, ook bieden ze een kans om werk in ontwikkeling te tonen aan het publiek. Je krijgt meteen respons.”

Azië, waar in verschillende landen niet alleen de economie maar ook de kunstwereld booming is, lijkt een grote aantrekkingskracht te hebben op Haagse kunstenaars. Maar soms belandt men er ook per toeval, zoals Robbin Heyker, die in 2010 zes maanden lang werkte aan een project in C-Space in Beijing. Maar, zegt Heyker: “China kwam absoluut niet op mijn verlanglijstje voor.” De kunstenaar onderhield al langer contact met de Nederlandse verzamelaar Melle Hendrikse, die in 2008 C-Space oprichtte met als doel westerse kunst naar China te halen en in dialoog te laten gaan met hedendaagse Chinese kunst. Heyker: “Het was op zijn uitnodiging dat ik in 2010 naar Beijing vertrok. De impact van de stad op mijn werk was bijzonder groot. Beijing bleek tot mijn verbazing een zeer open en toegankelijke metropool te zijn met een uitermate ambitieus en energiek kunstklimaat. Wat mij het meest verraste en beïnvloed heeft is de combinatie van naïviteit en ambitie die in de hele stad voelbaar is. Dit vertaalt zich in ad-hoc oplossingen met een vanzelfsprekendheid die voor mij bijna magisch is. In mijn werk heb ik me hierop willen concentreren.”

is important for The Hague, because it can serve to highlight a city that in many cases remains somewhat underexposed. But apparently, a marked international focus also invites suspicion. People wonder if we aren't spending too much money abroad rather than in the Netherlands. But Today'sArt actually also supports Hague artists working abroad and stimulates international collaboration. We don't just help artists with international ambitions, we also offer people working in the cultural sector an opportunity to work in a different country for a while. In the near future, someone from Chile will come to work in our office in The Hague, and as we speak, one of our staff is working in Japan.” Besides the exchange of knowledge and artists, Today'sArt also sees other advantages in international collaboration. It allows for greater flexibility in the festival's operations and production processes because it can easily enter into partnerships with other organisations, taking advantage of existing structures and networks both in the Netherlands and abroad. This also yields financial benefits: local economies in Asia and South America have far less affected by the current crisis, for example.

Such collaborations tremendously increase the combined knowledge capital of The Hague's cultural sector. At Heden, for instance, they have built up considerable expertise by now relating to Indonesia and the Indonesian art world, thanks to their close collaboration with the Cemeti Art House in Yogyakarta. Here, Dutch artists can stay for a period of three months to set up a project in collaboration with Indonesian artists and with the help of the local community. An exchange that doesn't always come naturally, by the way. “There are major differences between the situation in the Netherlands and in Indonesia,” says Heden's Director Jacko Brinkman. “Indonesian art is very much geared towards the market, and in the past decade, this market has grown very rapidly. Indonesian artists are popular in the Asian galleries, and auction prices in Asia are sky-high. Europe is not interesting to them as a market. In addition, Indonesian art is very traditional. Photography is still viewed as a documentary medium, for example.”

That is why international collaboration focuses to a large extent on knowledge exchange: “In Indonesia, we put a strong focus on personal interaction. Dutch artists can often teach their Indonesian colleagues a lot about other ways in which to reach their audiences – when it comes to compiling a publication, for instance, or setting up an exhibition. And vice versa, the strong social cohe-

Net als Navid Nuur vindt Heyker internationale activiteiten vooral van belang om je te kunnen meten binnen een bredere context: "In de internationale kunstscene wordt het spel op een hoger niveau gespeeld. Posities worden scherper ingenomen. De concurrentie is groot en je wordt gedwongen je te verhouden tot een veelheid aan posities, waardoor je werk automatisch op de spits word gedreven. Dat is goed. Den Haag mist de energie van dit internationale discours en daardoor is het voor veel kunstenaars eerder een doorvoerhaven of een plek om even op adem te komen."

Terug in Den Haag

Voor hen die liever in Den Haag blijven laten kunstenaars hun ervaringen in het buitenland doorklinken in hun werk dat ze hier laten zien. 'There is no frigate like a book to take us lands away', schreef Emily Dickinson al. Kunstwerken kunnen je in je hoofd evengoed verre reizen laten maken. Na zijn tocht door Japan organiseerde Rens Krikhaar in 2011 bijvoorbeeld de tentoonstelling 'Neko Jita' in Quartair in Den Haag. Samen met Erik-Jan Ligtoet bracht hij twaalf kunstenaars bijeen die ieder op hun eigen manier worden beïnvloed door Japan.



ROBBIN HEYKER ///
Studio installation with fake egg,
painting and silk, 2012.

sion of the Indonesian art scene tends to be a unique experience for visiting Dutch artists. The country doesn't work with grants; artists depend on one another and on their public. Indeed, for Prilla Tania, the Indonesian artist who stayed on Weimarstraat in The Hague during the summer, the amount of work you need to put in before people in the Netherlands will participate in your project took some getting used to."

Expanding horizons

Foreign artists who come to The Hague at the invitation of a Hague institution, like Tania, inspire local artists to expand their horizons. For example, Leontine Lieferring became acquainted with the Japanese artist Tadashi Kawamata, who had been invited by the artists' initiative OpTrek to realise a project for the façade of their office in the Transvaal neighbourhood. Tadashi's stories about the high-paced and sometimes drastic changes to Tokyo's urban landscape inspired Lieferring to start photographing building projects in each stage of their demolition and construction. She ultimately travelled to Tokyo herself this year, to share a residency with Bart Benschop in the Youkobo Art Space. This location appealed to both artists because it is situated just outside the restless city centre, and because it provides artists with an opportunity to concentrate on the production of new work. "Residencies play an important role in our work," say Benschop and Lieferring. "They not only give you the opportunity to relate to a specific place, they also allow you to share work in progress with the public. You get an immediate response."

Asia, where in a number of countries, the strong growth of the local economy is accompanied by a booming art scene, seems to hold a particular attraction for Hague artists. But sometimes, they also end up there by coincidence, like Robbin Heyker, who in 2010 worked for six months on a project in C-Space in Beijing. Although according to Heyker: "China was definitely not on my wish list." The artist had already been in contact for some time with the Dutch collector Melle Hendrikse, who set up C-Space in 2008 with the aim of introducing new examples of Western art to China and allowing them to enter into dialogue with contemporary Chinese art. Heyker: "I went to Beijing in 2010 at his invitation. The city had an incredible impact on my work. To my surprise, Beijing turned out to be a very open and accessible metropolis, with an extremely ambitious and energetic art climate. What surprised me the most, and proved to be most influential, was the combination of naiveté and ambition that you can feel everywhere in the city. This translates



LEONTINE LIEFFERING ///
Kichijoji, 2012.

Een ander voorbeeld is Topp & Dubio's 'Art & Tennis Club of Kaliningrad'. "In eerste instantie wilden we iets oprichten in de stad Kaliningrad [gelegen in een Russische enclave ingeklemd tussen Polen en Litouwen, red.] zonder daar ooit naar toe te gaan", vertellen Topp & Dubio. "Met de 'Art & Tennis Club' wilden we ons een beeld vormen van deze stad die zo'n woelig verleden heeft. Tot onze vreugde meldden zich al snel een aantal Russen aan bij de tennisclub. Vervolgens zijn we ook in Den Haag leden gaan werven. In de loop van het project merkten we dat Hagenaren een steeds beter beeld kregen van Kaliningrad en dat veel jonge mensen in Kaliningrad zich gingen interesseren voor hun eigen geschiedenis." Het project illustreerde en passant waar het bij internationalisering in de hedendaagse kunst om draait: het leggen van contacten, je meten met anderen, het aanspreken van een nieuw publiek en, niet in de laatste plaats, wederzijdse beïnvloeding.

into improvised solutions, which had a naturalness about them that to me was almost magical. I have tried to concentrate on this aspect in my own work."

Like Navid Nuur, Heyker thinks international activities are primarily valuable because they allow you to hold your own within a broader context: "The stakes are higher in the international art scene. People's positions are more clearly articulated. There's a lot of competition and you are forced to find your place within a multitude of positions, which automatically brings things to a head in your work. That's a good thing. The Hague lacks the energy of this international discours, which is why many artists sooner view it as a transit port or a place to catch your breath."

Back in The Hague

For those of us who prefer to stay in The Hague, the work that artists show in the city's many venues is often informed by their experiences abroad. "There is no frigate like a book to take us lands away," as Emily Dickinson once wrote. Art allows you to travel just as far in your own mind. After his trip through Japan, in 2011, Rens Krikhaar organised the exhibition 'Neko Jita' in the Hague artists' initiative Quartair, for example. Together with Erik-Jan Ligtoet, he brought together twelve artists, each of whom is influenced by Japan in his or her own way.

Another example is Topp & Dubio's 'Art & Tennis Club of Kaliningrad'. "Initially, we wanted to set something up in the city of Kaliningrad [the centre of the Russian enclave wedged between Poland and Lithuania, eds.] – without ever actually going there," explain Topp & Dubio. "Through the 'Art & Tennis Club', we wanted to form a picture for ourselves of this city, which has such a turbulent past. To our delight, a number of Russians soon applied for membership of the tennis club. We then also started recruiting members in The Hague. Over the course of the project, we could see how people in The Hague were learning more and more about Kaliningrad, and that many young people in Kaliningrad were starting to become interested in their city's history." And along the way, the project illustrated precisely what internationalisation in contemporary art is all about: establishing contacts, holding your own, appealing to new audiences and, last but not least, mutual influence.

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ZICHTBARE STOEL





László Moholy-Nagy in Kijkduin, 1926.

De hedendaagse Haagse kunstenaarsinitiatieven komen niet helemaal uit het niets. Ze bouwen voort op een lange en illustere geschiedenis van genootschappen, verenigingen, bierclubjes en andere initiatieven van meestal jonge kunstvernieuwers in de stad. Een schets van ruim anderhalve eeuw ontmoetingsplekken en samenwerkingsverbanden.

Haagse Avant-garde The Hague Avant-garde

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BEELDARCHIEF PULCHRI ///
Party celebrating Mesdag's 70th birthday.



Pas in het midden van de negentiende eeuw ontwikkelden steden in Nederland aarzelend iets als een infrastructuur waarbinnen kunst kon gedijen. Lange tijd was het enige venster op de eigentijdse kunst de jaarlijks (vanaf 1830 zelfs twee keer per jaar) in een andere stad gehouden 'Tentoonstelling van Levende Meesters', een initiatief van Koning Lodewijk Napoleon (1778-1846), die vond dat Nederland ook een soort Salon naar Parijs' model moest hebben. Den Haag groeide vanaf 1850 explosief. Er ontstond een nieuwe burgerij, die belangstelling voor kunst toonde. Tegelijkertijd verbreedde zich de horizon van de kunstenaars. Hendrik Johannes Weissenbruch wordt vanaf dan aan het begin geplaatst van de moderne Nederlandse schilderkunst. Doeken van de Haagse School werden een succesvol exportproduct. De kunsthandel bloeide en zorgde ervoor dat enkele schilders een goed of zelfs riant inkomen kregen, ideeën werden uitgewisseld in onderlinge contacten, discussies en feesten. Het door Haagse schilders in 1847 opgerichte genootschap Pulchri Studio markeert het moment waarop kunstenaars structureel met hun werk naar buiten gingen treden, het begin van een lijn die is door te trekken naar huidige kunstenaarsinitiatieven als Nest, I646 of Stichting Ruimtevaart.

Gezelligheid

Pulchri werd niet alleen voor de gezelligheid in het leven geroepen. Het genootschap bood ook een podium aan de 'werkende leden' voor een publiek van 'kunstminnende leden'. Een economisch aspect was zeker aanwezig, maar het negentiende-eeuwse kunstbegrip sloot de gedachte aan financieel gewin eigenlijk uit. Een kunstenaar diende de kunst, zo dacht men, en daarbij speelde geld geen rol, om anachronistisch Ollie B. Bommel te citeren. De kunstenaar deed wel degelijk een beroep op het mecenaat, maar toonde tegelijkertijd belangeloze toewijding aan de kunst. Die spagaat behoort langzamerhand wel tot het verleden, ook dankzij het beleid van Stroom, waarbij het geld de kunst faciliteert.

The Hague's current artists' initiatives did not come out of the blue. They build on upon a long and illustrious history of associations, societies, drinking clubs and other initiatives by mostly young avant-gardists. A broad survey outline of 150 years of meeting places and collaborations.

It was only in the middle of the nineteenth century that cities in The Netherlands developed something like an infrastructure in which art was able to thrive. For a long time the only view on contemporary art was offered by the annual (from 1830 twice a year) 'Exhibition of Living Masters', held in a different town every year. This initiative was taken by King Louis Napoleon (1778-1846), who thought that The Netherlands should have a Salon after Paris' model.

From 1850 The Hague experienced an explosive growth. A new middle class arose, who showed an interest in art. Simultaneously the artists' horizons broadened. Hendrik Johannes Weissenbruch was declared the pioneer of Dutch modern painting. Paintings by The Hague School became a successful export product. The art trade flourished and provided some painters with good or even ample incomes; ideas were exchanged through mutual contacts, discussions and parties.

The foundation of the artists' society Pulchri Studio in 1847 by painters from The Hague marks the moment when artists decided to structurally step out into the open with their work. It is the beginning of a line that can be traced to current initiatives like Nest, I646 or Stichting Ruimtevaart.

Sociability

Pulchri had not only been set up for conviviality. The society offered 'working members' a stage as well as an audience of 'art loving members'. And the initiative served an economic purpose too, although the 19th-century understanding of art did not really allow for any thought of financial gain. An artist served the arts, so it was thought, and money had to have no role in this. Artists did however make an appeal to patronage, but simultaneously showed a disinterested devotion to the arts. This awkward situation has gradually become something of the past. Stroom's policy of money facilitating the arts has certainly contributed to that in recent times. Pulchri proved to fill a need. The successful painter Hendrik Willem Mesdag made sure the society was housed in a beautiful property



BEELDARCHIEF PULCHRI ///
Party at Pulchri Studio, 1901.



BEELDARCHIEF PULCHRI ///
Top image: Mesdag's funeral, 1915.

DADA DEN HAAG ///
Bottom image: Helma Schwitters, Nelly van Doesburg, Kurt Schwitters and Theo van Doesburg in the home of Lena Milius on Klimopstraat 18, The Hague, January 1923. From the collection of Instituut Collectie Nederland, Amsterdam/Rijswijk.

BEELDARCHIEF PULCHRI ///
Interior of the Mesdagzaal,
Pulchri Studio, 1917



BEELDARCHIEF PULCHRI ///
Pulchri float



HUIS LAJOS D'ÉBNETH ///
Zandvoortselaan 10-12,
Villapark Meer en Bosch,
Kijkduin, circa 1935.
In 1926, Lajos d'Ébneth
lived in the second
house with projecting
balconies. This
building has since been
demolished.

Pulchri bleek in een behoefte te voorzien. De goed verkopende schilder Hendrik Willem Mesdag zorgde ervoor dat het genootschap in een fraai pand aan het Lange Voorhout werd gehuisvest. Verkoop bevorderende 'kunstbeschuwingen', bijeenkomsten waarbij kunstwerken bekeken konden worden, trokken veel belangstelling en de feesten waren fameus – misschien ook omdat er een aura van geheimzinnigheid omheen hing, ze waren namelijk alleen toegankelijk voor werkende leden. Maar tegen het einde van de eeuw bleek ook de keerzijde van het succes. De kunstopvatting van de oudere leden was bepaald door de Haagse School, terwijl jongeren aansluiting zochten bij het pointillisme of ontvankelijk waren voor het ideaal van een 'gemeenschapskunst'. Hun werk werd in een groepstentoonstelling op een minder goede plaats gehangen.

Jonge kunstenaars en schrijvers van 'bierclubje' Het Vlondertje kwamen wekelijks bijeen in een café op de hoek van de Gortstraat en de Kettingstraat om over de nieuwe ontwikkelingen in de kunst van gedachten te wisselen. Het Wagneriaanse concept van het Gesamtkunstwerk sprak enkelen van hen zeer aan. De schrijver Marcellus Emants, die deelnam aan deze gesprekken, vond die hele gedachte maar onzin, dat weer wel. Deze met Pulchri concurrerende groep artiesten was betrokken bij de oprichting van de Haagsche Kunstkring in een zaaltje boven café Riche aan het Buitenhof.

Verskillende disciplines

De Kunstkring onderscheidde zich van Pulchri doordat het lidmaatschap open stond voor verschillende disciplines. Dit was geïnspireerd door de idee van het samengaan van de kunsten (schilderkunst en beeldhouwkunst, maar ook letterkunde, kunstnijverheid en toonkunst – zoals dat toen heette), door een internationale oriëntatie en belangstelling voor wat zich nieuw aandeed in de kunst. Overigens was er geen sprake van een waterscheiding op het persoonlijke vlak. Zoals nu nog, waren velen lid van beide verenigingen, zoals Abraham Bredius, kenner van de zeventiende-eeuwse kunst, die met zijn historisch gevormde blik de Kunstkring eenvoudigweg 'een tweede Sint-Lucasgilde' noemde, naast Pulchri Studio. Wel werd vanuit Pulchri met argusogen gekeken naar de nieuwe club. Een reizende tentoonstelling van de Franse beeldhouwer Auguste Rodin werd door zijn Nederlandse collega Charles van Wijk voor Pulchri geclaimd omdat dat 'een waardiger plaats' zou zijn. Tevergeefs, de Kunstkring mocht in het najaar van 1899 de expositie inrichten. Rond de eeuwwisseling was de Kunstkring heel alert. De letterkundige afdeling wist een bezoek van de Franse dichter Paul Verlaine te organiseren en ook de Parijse mysticus en kunstpromotor Sâr Péladan gaf er een

on Lange Voorhout. 'Art reviews' to encourage sales and gatherings for viewing new works were very popular, and the parties were famous – maybe because they had an air of mystery surrounding them, as they were only open to 'working members'. At the turn of the century, the other side of this success became apparent. The older members' conception of art was highly influenced by the Haagse School, whereas the younger sought alliance with pointillism or were susceptible to the ideal of 'community art'. In a group exhibition the latter's work would be hung in a less prominent place.

Young artists and writers of 'beer club' Het Vlondertje had weekly meetings in a café on the corner of the Gortstraat and the Kettingstraat to discuss new developments in art. The Wagnerian concept of the Gesamtkunstwerk greatly appealed to some of them. However the writer Marcellus Emants, who partook in these conversations, thought the whole concept ridiculous. This group of artists, who competed with Pulchri, was involved in the foundation of the Haagsche Kunstkring in a room over the café Riche on the Buitenhof.

Various disciplines

The Kunstkring distinguished itself from Pulchri by opening up its membership to various disciplines. This was inspired by the idea of the merging of the arts (painting and sculpture, but also literature, craft and music), by an international orientation and an interest in everything new in the arts. This did not make for a watershed on a personal level though. As is the case nowadays, many people were a member of both societies, like for example Abraham Bredius, a connoisseur of 17th-century art, who with his historical view on things simply called the Kunstkring 'a second Guild of Saint Luke' next to Pulchri. Pulchri did look at the new club with Argus' eyes. A travelling exhibition by the French sculptor Rodin was claimed by his Dutch colleague Charles van Wijk for Pulchri, because it would be 'a more dignified place'. To no avail however: the Kunstkring was allowed to make the exhibition in the autumn of 1899.

Around the turn of the century the Kunstkring kept its eyes peeled. The literary department managed to organise a visit by the French poet Paul Verlaine and the mystic and art promoter Sâr Péladan gave a lecture. And it was probably Kunstkring member Vilmos Huszár who took care that the notorious Dada-campaign of Theo van Doesburg and Kurt Schwitters, which led past eight different locations in The Netherlands, had its kickoff at the Kunstkring. 'Two months of Holland eating dada black pudding, drinking dada beer and holding a sale of its mental inventory for dada

lezing. En het was waarschijnlijk lid Vilmos Huszár die er begin jaren twintig voor zorgde dat de geruchtmakende Dada-velddtocht van Theo van Doesburg en Kurt Schwitters, die langs acht verschillende locaties in Nederland trok, bij de Kunstkring werd afgetrapt. 'Twee maanden achtereenvolgend at Holland dadabloedworst, dronk dadabier en hield uitverkoop zijner geestelijk inventaris tegen dadaprijzen', schreven Van Doesburg en Schwitters in januari 1923 in Schwitters' tijdschrift *Merz*. De hofstad werd maar liefst vier keer aangedaan door het geruchtmakende gezelschap. Huszár trad tijdens de Dada-velddtocht op met zijn *Mechanisch dansende figuur*.

Brandpunt

Er waren in de jaren twintig en dertig meer plaatsen die als een soort brandpunt fungeerden, zoals kunsthandel De Bron in de Zoutmanstraat, galerie Esher Surrey aan de kopse kant van het Lange Voorhout, of het huis van de schrijfster Til Brugman, in een door architect Jan Wils ontworpen huizenblok aan de Ligusterstraat. Brugman liet haar interieur in 1924 onder handen nemen door Huszár en kreeg toen de als uiterst modern geldende meubels van De Stijl-architect Gerrit Rietveld in huis. Haar relatie met de Berlijnse dadaïste Hannah Höch zorgde voor veel buitenlandse aanloop. Het tegen Den Haag aanliggende dorp Voorburg was eveneens zo'n plek. Daar woonden Huszár, Wils en de ontwerper Piet Zwart enige tijd en daar werden in het huis van de ontwerper Rob de Roos (de latere schoonvader van de schrijver E. du Perron) 'kunstavondjes' gehouden.

Zomer 1926 kwam de uit Hongarije afkomstige schilder Lajos d'Ébneth in Kijkduin wonen in een door de moderne architecten Duiker en Bijvoet gebouwd wijkje. Het huis van d'Ébneth trok al snel buitenlandse collega-kunstenaars aan. Schwitters maakte in d'Ébneths huis een van zijn befaamde Merz-bouwsels, dat helaas verloren is gegaan.

In de jaren na de Tweede Wereldoorlog ontstond, ook door toedoen van de kunstenaars zelf, een heel ander kunstklimaat. De beide kunstenaarsverenigingen verloren hun rol als voortrekker. Ze kregen gezelschap van concurrerende kringen en belangengroepen. Vaak in een los verband, eerder gebaseerd op waardering voor elkaars werk dan op een duidelijk omschreven artistiek uitgangspunt, probeerden groepjes kunstenaars zich te onderscheiden als brengers van een nieuwe kunst. Dat nieuwe zat deels in de maatschappelijke rol die zij voor de kunst zagen weggelegd. Livinus van de Bundt richtte in 1947 de Vrije Academie op en verwachtte van het onderwijs 'uitkomsten [...] die de vormgeving van de samenleving op een hoger peil brengen.'

Maatschappelijk anker

Ook de door uitgever Daamen geplande reeks 'Facetten van Levende Haagse Kunst' zocht een maatschappelijk anker. Het eerste (en het enig verschenen) deel werd gewijd aan de groep Verve, dan net in 1951 opgericht.

prices' wrote Van Doesburg and Schwitters in January 1923 in Schwitters' magazine *Merz*. The royal residence was visited four times by this controversial company. During the Dada campaign, Huszár performed with his *Mechanical dancing figure*.

Focus

In the twenties and thirties there were more places that served as a kind of focal point, like the art dealership De Bron in the Zoutmanstraat, the Esher Surrey gallery at the start of Lange Voorhout or the home of writer Til Brugman in a block of houses designed by the architect Jan Wils on the Ligusterstraat. Brugman had her interior taken care of by Huszár and consequently her house was equipped with extremely modern furniture by De Stijl architect Gerrit Rietveld. Her relationship with Berlin Dadaist Hannah Höch with Berlin Dadaist HH led to a steady stream of foreign visitors. The village of Voorburg next to The Hague was another of these places. Huszár, Wils and the designer Piet Zwart lived there for some time and 'art evenings' were held in the house of designer Rob de Roos (writer E. du Perron's future father-in-law). In the summer of 1926 the Hungarian painter Lajos d'Ébneth came to live in Kijkduin in a neighbourhood developed by modern architects Duiker and Bijvoet. d'Ébneth's house was soon attracting fellow artists from abroad. Schwitters made one his famous Merz-buildings there, which unfortunately has not survived.

In the years after the Second World War a whole different artistic climate came into being, also by the doing of the artists themselves. Both artists' societies lost their pioneering roles. Rival circles and interest groups joined them. Often in a looser constellation, based more on an appreciation of each other's work than on a clearly defined artistic principle, groups of artists tried to distinguish



DADA DEN HAAG ///

The 'Holland Dada' issue of the periodical *Merz*, January 1923.

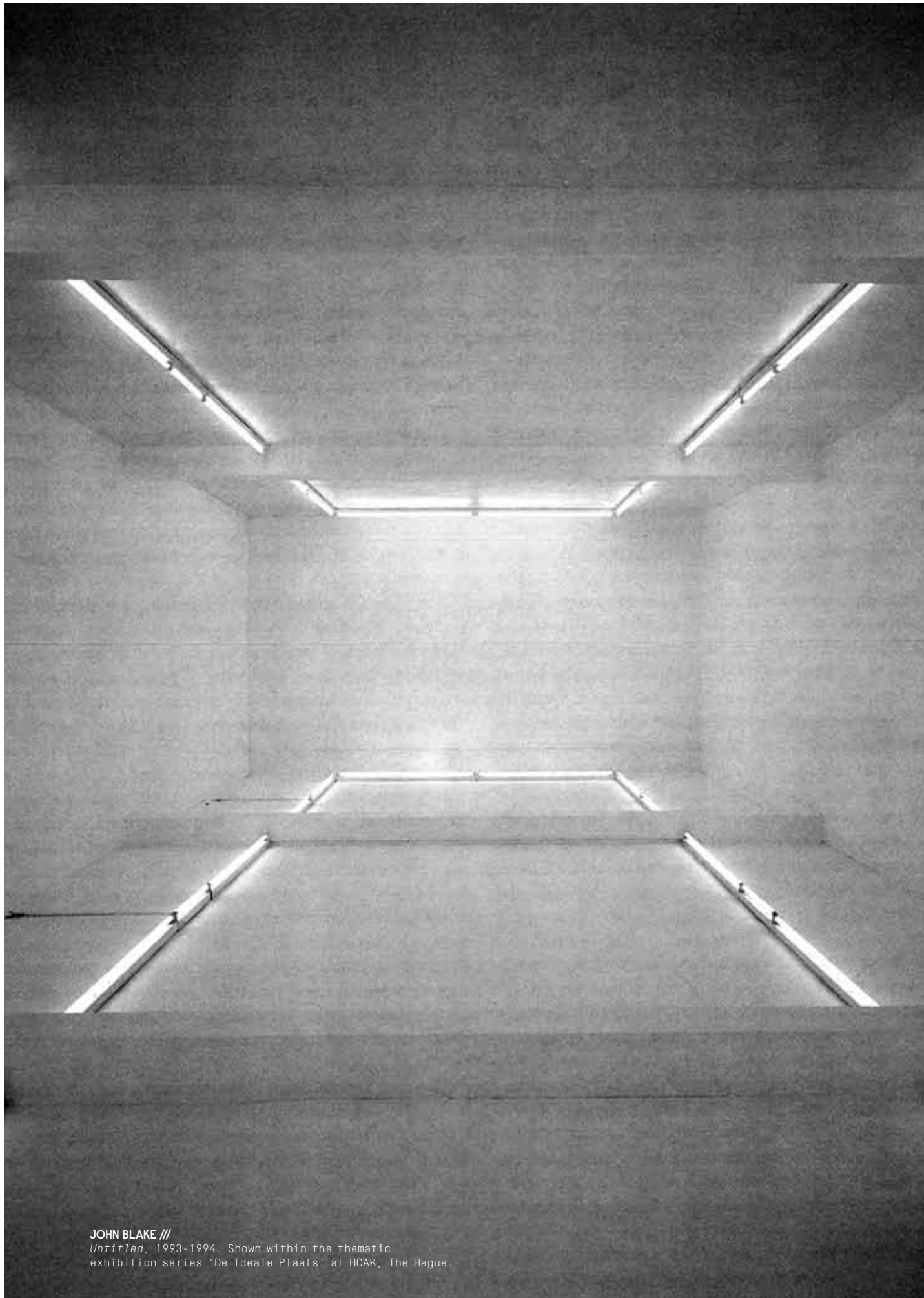
Paul Rodenko, als essayist en bloemlezer een verdediger van de nieuwe poëzie, bepleitte hierin 'het afwerpen van de profetenmantel en een terugkeer tot zijn normale werkzaamheid' en 'de terugkeer van de kunstenaar in de maatschappij.' De kunstenaars die zich hierin konden vinden, waren nuchtere types. Verve viel in 1957 uit elkaar. Vermoedelijk waren de geesten uit elkaar gegroeid op het moment dat sommige deelnemers zich voor abstractie begonnen te interesseren. Fugare, een samenwerkingsverband dat de rol van Verve moest overnemen, telde onder anderen Jaap Nanninga, Willem Hussem en Wim Sinemus als deelnemers. Het is zeker niet zo dat er een felle richtingenstrijd werd gevoerd. Een relatief kleine groep kunstenaars oriënteerde zich op wat zich als nieuw aandienende in

themselves as messengers of a new art. One of the aspects of this new art was the social role that it could perform. In 1947, Livinus van de Bundt founded the Vrije Academie, with the expectation that the education would bring 'results [...] that would put the design of our society on a higher level.'

Social anchor

A social anchor was also sought by the publisher Daamen for their planned series 'Facetten van Levende Haagse Kunst' (Aspects of The Hague's Living Art). The first and only volume to be published was dedicated to the Verve group, which had just been set up in 1951. Paul Rodenko, who as an essayist and anthologist was a firm defender of the new poetry, advocated 'throwing off the prophet's cloak and returning to one's normal workings' and 'the return of the artist into society'. The adherent artists were of the commonsensical type. In 1957 Verve split up. Presumably, the union of minds had started to weaken when some of the participants developed an interest in abstract art.

Fugare, a collaboration that was supposed to take over Verve's role, counted Jaap Nanninga, Willem Hussem and Wim Sinemus among its members. There was no question of a fierce factional struggle. A relatively small group of artists orientated itself on what was new in art and each reacted to it in his own way. Social contacts remained important. There were drinks and discussions in café De Posthoorn, with further debate later in the evening at Pulchri. De Posthoorn became an important exhibition space thanks to enthusiastic collector Frits Becht, who had previously made exhibitions in Voorburg under the flag of De Nieuwe Ploeg.



JOHN BLAKE ///
Untitled, 1993-1994. Shown within the thematic
 exhibition series 'De Ideale Plaats' at HCAK, The Hague.

de kunst en ieder reageerde daar op zijn eigen manier op. Sociale contacten bleven belangrijk. In Bodega De Posthoorn werd bij een borrel gediscussieerd – een gesprek dat sommigen later op de avond in Pulchri voortzetten. De Posthoorn werd ook een belangrijke expositieplek dankzij de bemoeienis van de enthousiaste verzamelaar Frits Becht, die eerder in Voorburg exposities had gemaakt onder de vlag van De Nieuwe Ploeg.

In de jaren vijftig was ook het huis aan de Koninginnegracht van de uitgever Bert Bakker en zijn echtgenote Victorine Hefting, die van 1948 tot 1950 directeur van het Gemeentemuseum was geweest, een belangrijke ontmoetingsplek. Daar werd de Haagse cultuurpolitiek gemaakt. 'Bert hoorde erbij', merkte de schrijver J.B. Charles op. 'Hij kon mensen, schilders, omslagmakers, dichters en schrijvers groot maken, althans dat dacht hij.' Jan Hulsker, hoofd kunstzaken op het ministerie van Onderwijs, Kunsten en Wetenschappen, en de hoogste gemeentelijke cultuurambtenaar Gerrit Kamphuis stonden in nauw contact met Bakker. Op die manier zijn heel wat subsidies verdeeld. De besteding van het voor kunst beschikbare geld was toen wat minder overzichtelijk dan nu.

Steen in de vijver

Begin jaren zestig, toen het Haagse kunstleven een wat naar binnen gekeerd karakter leek te krijgen, gooide Henk Peeters, die kunstenaar was én educatief medewerker van het Gemeentemuseum, een steen in de vijver door net als in de jaren twintig internationale contacten te zoeken. Kort achter elkaar introduceerde het Gemeentemuseum nieuwe stromingen als Zero (waar Peeters voor ijverde), pop art (in 1964 door directeur Wim Beeren, die eerder ook deel uitmaakte van De Nieuwe Ploeg, getoond in 'Nieuwe Realisten') en minimal art (in 1968).

Toen de rust was weergekeerd – en daar ging tijd overheen – constateerde een aantal jongere kunstenaars dat het stil was geworden. Rond 1980 – het Haags Centrum voor Actuele Kunst (HCAK) opende aan de Wagenstraat in 1979 – vond er internationaal een ommezwaai plaats en van de Fun Gallery in New York tot aan Aorta in Amsterdam besloten kunstenaars het heft weer in eigen handen te nemen. Het HCAK heeft een lang leven gekend. Toen het in 1996 sloot, was het al bijna zelf een instituut geworden. Voor de kunstenaarsinitiatieven die recentelijk in Den Haag tot bloei zijn gekomen had het een voorbeeldfunctie en was het deels ook een leerschool.

In the 1950s, another important meeting place was the house on the Koninginnegracht of publisher Bert Bakker and his wife Victorine Hefting, who was a director of the Gemeentemuseum from 1948 to 1950. It was there that The Hague's cultural politics were made. According to writer J.B. Charles 'Bert was part of the fabric. He could make or break people, painters, cover designers, poets and writers – at least, that's what he thought.' Jan Hulsker, head of the art department of the Ministry of Education, Arts and Sciences, and Gerrit Kamphuis, the highest ranking council official for culture, stood in close contact with Bakker. Quite a few grants were awarded this way. The spending of the available funding for the arts was slightly less transparent at that time than it is today.

Stone in the pond

In the early sixties, when The Hague's artistic life seemed to become somewhat more inward looking, artist and Gemeentemuseum educational staff member Henk Peeters caused a stir by seeking out international contacts. Shortly after each other the Gemeentemuseum introduced new movements like Zero (of which Peeters was a zealous advocate), pop art (shown by director Wim Beeren, who earlier formed part of De Nieuwe Ploeg, in 'Nieuwe Realisten' in 1964) and minimal art (in 1968).

When peace had been restored – and that took some time – a few younger artists noticed it had grown quiet. Around 1980 – the Haags Centrum voor Actuele Kunst (HCAK) opened on Wagenstraat in 1979 – was something of a watershed year in the international art scene, and from the Fun Gallery in New York to Aorta in Amsterdam, artists decided to take things in their own hands again. The HCAK stayed around for a long time. When it finally closed its doors in 1996 it had almost grown into an institution itself. For the more recent artists' initiatives blossoming in The Hague it served as an example – and for some of them, as a school.

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Literature

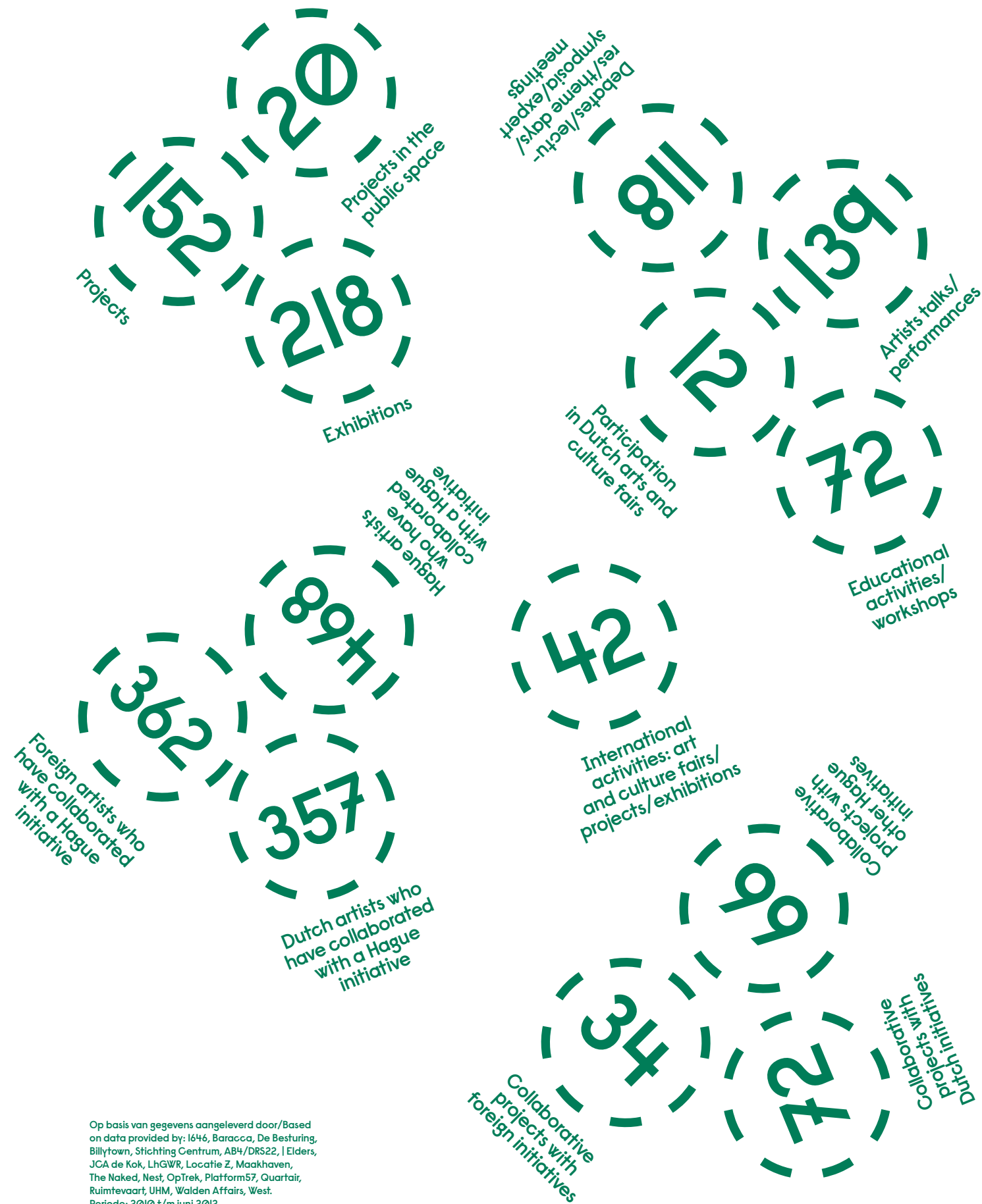
Pauline Bloemsma & Sjoerd van Faassen, *Een beziend dorp? Kunstenaars in Kijkduin tijdens het interbellum*, Heden, Den Haag 2006.

Tramweg-Maatschappij – de Dada-velddtocht van Theo van Doesburg en Kurt Schwitters begon in 1923 in Den Haag, Heden, Den Haag 1999.

August Hans den Boef & Sjoerd van Faassen, *Dada Den Haag. Van Haagsche Kunstkring tot Haagsche*

J.B. Charles, *In Frankrijk dacht ik aan mijn vader*, De Bezige Bij, Amsterdam, 1986.

Kunstenaarsinitiatieven Artists' initiatives



Op basis van gegevens aangeleverd door/Based on data provided by: 1646, Baracca, De Besturing, Billytown, Stichting Centrum, AB4/DRS22, | Elders, JCA de Kok, LhGWR, Locatie Z, Maakhaven, The Naked, Nest, OpTrek, Platform57, Quartair, Ruimtevaart, UHM, Walden Affairs, West.
 Periode: 2010 t/m juni 2012
 Period: 2010 until the end of June 2012

INITIA- TIEVEN- HOOFDSTAD DEN HAAG

THE HAGUE, DUTCH CAPITAL OF INITIATIVES

D H



DEN HAAG/ THE HAGUE

Een tentoonstelling in een bunker, een boottochtje, een wetenschappelijke lezing, een onderzoek naar de zee. Het zijn vier uiteenlopende activiteiten die op het eerste gezicht weinig met elkaar gemeen hebben. Toch zijn ze onder één noemer te scharen: allemaal zijn ze door een kunstenaarsinitiatief op poten gezet.

‘Met een kunstenaarsinitiatief bedoelt men tegenwoordig in Nederland een door kunstenaars opgezette en beheerde tentoonstellingsruimte [galerie] voor beeldende kunst’, aldus Wikipedia. Een wat beperkte omschrijving in vergelijking met wat er staat bij artist-run initiative in de Engelstalige versie van de internetencyclopedie: ‘An artist-run initiative is any project run by visual artists to present their and others’ projects. [...] “Artist-run initiatives” is an umbrella name for many types of artist generated activity.’ Als voorbeeld verwijst de site naar Catalyst Arts uit Belfast, een kunstenaarsinitiatief dat zich richt op uitwisseling, interdisciplinaire benaderingen en het ontwikkelen van netwerken.¹ Op de website van deze instelling valt op hoeveel door kunstenaars gegenereerde activiteiten onder het begrip ‘kunstenaarsinitiatief’ kunnen vallen. Catalyst Arts noemt zichzelf een ‘gallery’, maar geeft aan dat het ook een ‘24 hour cinema’ is geweest, net als ‘a recording studio, a publishing house, a skip, a radio station, a jumble sale, a wrestling ring, a sauna, a distillery, an agnostic chapel, a banquet hall, a darts team, a leisure centre, a night club and most recently a shop.’ Catalyst Arts realiseerde tentoonstellingen op onder meer billboards, in kledingwinkels, in een vrachtwagen, bus en auto, in een bagage-scanner op een vliegveld, in een helikopter, bovenop een berg, in een museum en in een spookhuis.²

An exhibition in a bunker,
a boat trip, a scientific
lecture, a study of the sea.
Four divergent activities
that do not seem to have
much in common. Neverthe-
less they can be lumped to-
gether; all have been set up
by an artists’ initiative

According to the Dutch version of Wikipedia an artists’ initiative is an exhibition space [gallery] for visual art, set up and managed by artists. A somewhat limited description compared to the definition of artist-run initiative in the English version of the Internet encyclopaedia: ‘An artist-run initiative is any project run by visual artists to present their and others’ projects. [...] “Artist-run initiatives” is an umbrella name for many types of artist generated activity.’ As an example the site mentions Catalyst Art from Belfast, an artists’ initiative that focuses on exchange, inter-disciplinary approaches and developing networks. [1] On the initiative’s website it is striking to read how many artist-generated activities fall under the concept of an ‘artists’ initiative’: ‘Catalyst Arts is always a gallery, but has also been a 24 hour cinema, a recording studio, a publishing house, a skip, a radio station, a jumble sale, a wrestling ring, a sauna, a distillery, an agnostic chapel, a banquet hall, a darts team, a leisure centre, a night club and most recently a shop.’ Catalyst Arts has staged exhibitions on billboards, in a clothes shop, in the back of a van, car and a bus, in an airport baggage scanner, up a mountain, in a helicopter, in a museum, and in a haunted house.²

Naïve and cheeky

In her article ‘Addresses of the autonomous mind’ art historian Tineke Reijnders poses that being autonomous and being in charge yourself mean that the activities self-evidently deviate from a normal exhibition pattern.³ They are inquisitive, naïve and cheeky, they break barriers on several fronts, do not shun danger and often span an explosive interval of time. Creating and exhibiting largely overlap and the relation between the exhibition space

Naïef en brutaal

In haar artikel ‘Adressen van de autonome geest’ stelt kunsthistoricus Tineke Reijnders dat autonoom zijn en zelf de regie in handen hebben, haast vanzelfsprekend betekent dat de activiteiten afwijken van het normale tentoonstellingspatroon.³ Ze zijn onderzoekend, naïef en brutaal, doorbreken barrières op verschillende fronten, mijden het gevaar niet en hebben vaak een explosief tijdsverloop. Scheppen en tonen overlappen elkaar grotendeels en de relatie tussen expositiezaal en atelier is nergens zo levendig als binnen het kunstenaarsinitiatief. Tevens benadrukt Reijnders het collectieve karakter van het kunstenaarsinitiatief; de basis is vriendschap, onderlinge loyaliteit, een band die ontstaat uit gedeelde onzekerheid en onlosmakelijk wordt door het forceren van eigen bewegingsruimte.



LOCATIE Z ///
Sunday event, July 2011.

In Den Haag is 1646 een typisch voorbeeld van een kunstenaarsinitiatief dat is ontstaan vanuit een dergelijke vriendschappelijke basis. 1646 wordt sinds 2005 gerund door vier kunstenaars van verschillende nationaliteiten. Clara Pallí Monguilod, Floris Kruidenberg, Johan Gustavsson en Nico Feragnoli leerden elkaar kennen op de Koninklijke Academie van Beeldende Kunsten. Waar kunstenaars Den Haag vroeger veelal direct na hun opleiding ontvluchtten, hebben de leegstaande winkelpanden en kleine budgetten die de gemeente sinds de jaren negentig aan initiatieven beschikbaar stelt een welkome voedingsbodem gevormd voor de hedendaagse Haagse kunstscene. 1646 moedigt kunstenaars aan om vanuit

and the studio is nowhere as lively as in the artists’ initiative. Reijnders also stresses the artists’ initiative’s collective character: friendship forms the foundation, mutual loyalty, a bond that springs from a shared uncertainty, which becomes inextricable through enforcing one’s own room to move.

A typical example of an initiative that sprang from friendship is 1646 in The Hague. It has been run since 2005 by four artists from different nationalities. Clara Pallí Monguilod, Floris Kruidenberg, Johan Gustavsson and Nico Feragnoli met at the Royal Academy of Art in The Hague. Where in the past most artists would flee The Hague right after graduating, the empty shops and small budgets that have been offered by the city council since the nineties have formed a welcome feeding ground for The Hague’s current art scene. 1646 encourages artists to make and present new work out of experimentation. The artists’ initiative is more interested in artistic practice than in specific artworks. As in the words of Tineke Reijnders, in this case there is a clear overlap between creating and exhibiting. Artists are enabled to try things out and to take risks. There is room for mistakes. This also applies to the artists who make use of 1646’s residency.

Hospitable

The Hague’s artists’ initiatives are very hospitable and outgoing: Billytown, the DCR, Satellietgroep, Stichting Ruimtevaart and Walden Affairs also have spaces available for artists-in-residence. A special residency is BADGAST [seaside visitor] at Satellietgroep. Applicants for this guest studio, situated in a surfer’s village on Scheveningen’s sea-front, are specifically asked to come up with a research proposal that focuses on the cultural, innovative and sustain-

het experiment nieuw werk te maken en te presenteren. Daarbij is het kunstenaarsinitiatief meer geïnteresseerd in de artistieke praktijk dan in specifieke kunstwerken. Zoals door Tineke Reijnders beschreven is hier duidelijk sprake van een overlap tussen scheppen en tonen. Kunstenaars worden in staat gesteld dingen uit te proberen en risico's te nemen. Er is ruimte om misstappen te maken. Dit geldt ook voor de kunstenaars die gebruik maken van de residencyplek die 1646 biedt.

Gastvrij

Wat dit laatste betreft zijn de Haagse kunstenaarsinitiatieven zeer gastvrij en naar buiten gericht: ook Billytown, de DCR, Satellietgroep, Stichting Ruimtevaart en Walden Affairs hebben ruimtes beschikbaar voor artists-in-residence. Bijzonder is de residencyplek BADGAST bij Satellietgroep. Aanmelders voor dit gastatelier, gesitueerd in een surfdorp aan de boulevard van Scheveningen, worden specifiek gevraagd om een onderzoeksvoorstel dat zich richt op de culturele, innovatieve en duurzame betekenis van de zee. Elke maand ontwikkelt en presenteert een kunstenaar, vormgever, [landschaps]architect of wetenschapper nieuw werk in twee speciaal daartoe op elkaar gestapelde containers aan zee. Deze maandelijkse gastpresentaties vormen telkens het uitgangspunt voor publieke lezingen en debatten, waarvoor diverse sprekers worden uitgenodigd. De respons op BADGAST is overweldigend: voor 2012 ontving Satellietgroep ruim 130 veelbelovende onderzoeksvoorstellen van over de hele wereld.

In 2010 was de Australische kunstenaar en ervaren surfer James Geurts BADGAST bij Satellietgroep. Aansluitend hierop vervolgde hij zijn onderzoek in 2011 in een van de Gueststudios van de DCR. Satellietgroep stelde hem voor een paar maanden aan als co-curator en uiteindelijk werd hij in 2012 opgenomen in een groepstentoonstelling bij Galerie Maurits van de Laar. In die tentoonstelling was ook werk te zien van een andere recente BADGAST, Esther Kokmeijer. In 2010 deed zij mee aan de groepstentoonstelling 'Tracks, Traces and Transformations' bij een ander Haags kunstenaarsinitiatief, Nest.⁴ Dergelijke kruisbestuivingen vinden regelmatig plaats. Na hun residencies aan de Rijksakademie van beeldende kunsten in Amsterdam verbleven Ola Vasiljeva, Rumiko Hagiwara en Zachary Formwalt in 2010 als

able significance of the sea. Each month an artist, designer, [landscape] architect or scientist develops and presents new work in two stacked containers by the sea. These monthly guest presentations are the starting point for public lectures and debates, for which diverse speakers are being invited. The response to BADGAST is overwhelming: for 2012 Satellietgroep received over 130 promising research proposals from all over the world.

In 2010 Australian artist and experienced surfer James Geurts was BADGAST at Satellietgroep. He subsequently continued his research in 2011 in one of the DCR Gueststudios. Satellietgroep appointed him as a co-curator for a couple of months and he eventually participated in a group show at Maurits van de Laar gallery in 2012. In that particular show Esther Kokmeijer, another recent BADGAST, participated as well. In 2010 she participated in the group show 'Tracks, Traces and Transformations' at a different artists' initiative in The Hague, called Nest.⁴ These kinds of cross fertilizations are a common occurrence. After their residencies at the Rijksakademie van beeldende kunsten in Amsterdam Ola Vasiljeva, Rumiko Hagiwara and Zachary Formwalt were guests of the DCR Gueststudios in 2010. To conclude their period at the DCR they made the well-received show 'Just Namedropping' at the then location of Billytown in Rijswijk. In 2009, when Hagiwara was still at the Rijksakademie, she already participated in a duo exhibition at Walden Affairs together with Susanne Bruynzeel. In 2011 Vasiljeva made a solo exhibition at 1646. By now noted galleries represent all three artists and Formwalt's work has even made it into the collection of the Stedelijk Museum Amsterdam. Another example is Martijn Hendriks, who in 2010 specifically made work for a duo exhibi-

NEST ///

'False Focus' exhibition.



'Striking how many artist-generated activities fall under the concept of an 'artists' initiative'

WALDEN AFFAIRS ///

Fosfor event.





The activities are inquisitive, naïve and cheeky, they break barriers on several fronts, do not shun danger and often span an explosive interval of time.

UHM ///
Installation by Harold de Bree.

gast in de DCR Gueststudios. Als afsluiting van hun periode bij de DCR maakten zij gezamenlijk de zeer goed ontvangen tentoonstelling 'Just Namedropping', in de toenmalige locatie van Billytown in Rijswijk. Hagiwara nam overigens in 2009, toen zij nog op de Rijksakademie zat, ook al deel aan een duo-tentoonstelling bij Walden Affairs, samen met Susanne Bruynzeel. Vasiljeva kreeg in 2011 een solotentoonstelling bij 1646. Inmiddels worden alle drie kunstenaars vertegenwoordigd door gerenommeerde galeries en is werk van Formwalt opgenomen in de collectie van het Stedelijk Museum Amsterdam. Een ander voorbeeld is Martijn Hendriks, die in 2010 speciaal werk maakte voor een duo-tentoonstelling met Magali Reus bij Walden Affairs. Een jaar later exposeerde hij met Uta Eisenreich bij het onlangs door de bezuinigingen ter ziele gegane Haagse platform voor audiovisuele kunst, TAG. Inmiddels is zijn werk in musea als Boijmans Van Beuningen in Rotterdam en De Vleeshal in Middelburg te zien geweest en wordt ook hij vertegenwoordigd door een vooraanstaande galerie. De Haagse kunstenaars-initiatieven blijken een uitstekende neus te hebben voor het spotten van talent en vervullen veelvuldig de rol van stimulerende sparringpartner.

Gescheiden continenten

Tineke Reijnders schrijft dat gedurende de jaren tachtig en negentig het alternatieve circuit en de institutionele kunstwereld praktisch gescheiden continenten bleven. Terwijl twintig jaar programmering in zelfbeheer een onschatbaar effect had op de ontwikkeling van de kunst in Nederland, was er nauwelijks overloop van fysieke werken of van de artistieke mentaliteit naar de musea. De collectieve spirit van kunstenaars-initiatieven was ook niet gericht op doorstroming naar een 'hogere' echelon. Hoewel men nog steeds niet kan zeggen dat die spirit zich hier specifiek op richt, is er ook geen sprake meer van afkeer tegen de museale- of galeriewereld. De directeur van het Gemeentemuseum, Benno Tempel, laat zich geregeld zien bij openingen of speciale evenementen van de

tion with Magali Reus at Walden Affairs. A year later he exhibited with Uta Eisenreich at TAG, The Hague's platform for audiovisual art that recently closed its doors because of budget cuts. Since then his works have been shown in museums like Boijmans van Beuningen in Rotterdam and De Vleeshal in Middelburg and he is represented by a reputable gallery too. The Hague's artists' initiatives appear to have an excellent nose for spotting talent and often fulfil the role of a stimulating sparring partner.

Divided continents

Tineke Reijnders describes how during the eighties and nineties the alternative circuit and the institutional art world practically remained divided continents. While twenty years of autonomous programming had an invaluable effect on the development of art in The Netherlands, there was hardly a circulation of physical works or artistic mentality in the direction of museums. The collective spirit of the artists' initiatives was not focused on moving up to a 'higher' echelon. Although one can still not say this collective spirit specifically focuses on that aspect, there is no longer an aversion to the world of museums and galleries. The director of the Gemeentemuseum, Benno Tempel, regularly shows his face at various initiatives' openings or special events. He recently even invited Nest to make a mini version of a Nest exhibition in GEM. The boundaries seem more fluid now that in the past eight years the Mondrian Fund and the city of The Hague have greatly invested in the professionalization of artists' initiatives.

Diverse and unique

It is interesting to see how some initiatives manage to combine intrinsic artistic choices with a more business-like approach. Next to its exhibition space, with a focus on photography, LhGWR [Liefhertje en De Grote Witte Reus] runs a design shop where it sells products by artists and designers from different disciplines, varying from publications to fashion and interior accessories. Apart from that LhGWR also has the disposal of a webshop.⁵ And they are not the only one: Nest also sells its publications and special artists' editions through its webshop.⁶ All of this helps to increase the accessibility and to diminish the financial dependency of these organisations.

diverse initiatieven. Onlangs nodigde hij Nest zelfs uit om in GEM een mini-versie van een Nest-tentoonstelling te maken. De grenzen lijken vloeiender te zijn geworden, nu er in de afgelopen acht jaar volop is geïnvesteerd in de professionalisering van de kunstenaarsinitiatieven door zowel het Mondriaan Fonds als de gemeente Den Haag.

Divers en eigenzinnig

Interessant is hoe sommige kunstenaarsinitiatieven artistiek-inhoudelijke keuzes combineren met een meer zakelijke inslag. Zo heeft LhGWR [Liefher-tje en De Grote Witte Reus] naast een expositieruimte, waar de nadruk ligt op hedendaagse fotografie, ook een designwinkel waar producten van kunstenaars en ontwerpers uit verschillende disciplines worden aangeboden, variërend van publicaties tot mode- en interieuraccessoires. LhGWR heeft overigens ook een webshop.⁵ En niet als enige, want ook NEST verkoopt via een webshop publicaties en speciale kunstenaarsedities.⁶ Dit alles vergroot de toegankelijkheid en vermindert de financiële afhankelijkheid van deze organisaties. Door het organiseren van thematische tentoonstellingen en het publiceren van ondersteunende teksten hierbij lijkt Nest meer aan te schuren tegen het museale model. De flinke omvang van de tentoonstellingsruimte, ruim 400 m², draagt hier in belangrijke mate aan bij. Als organisatie is Nest echter veel wendbaarder dan een gemiddeld museum, waardoor bijvoorbeeld eenvoudig projecten georganiseerd kunnen worden die maar een avond duren, de zogeheten One Nest Stands. Dit zorgt voor een enorme dynamiek in de jaarprogrammering. Opvallend is dat, net als bij Walden Affairs, nationaal en internationaal bekende kunstenaars graag deelnemen aan projecten bij Nest, zoals Marcel van Eeden, Roger Hiorns en Richard Long. Nest zet zich ook internationaal op de kaart door regelmatig deel te nemen aan Supermarket, een kunstbeurs voor kunstenaarsinitiatieven die plaatsvindt in Stockholm. Ditzelfde geldt voor 1646.

Een kunstenaarsinitiatief dat zich ook internationaal op de kaart zet is West, dat zich focust op site-specifiek werk en installaties. West bedient zich meer van het galeriemodel. Er is een aantal vaste kunstenaars met wie regelmatig wordt samengewerkt en wier werk door West op belangrijke internationale kunstbeurzen

'Not only do they like to stimulate artists and their audiences to develop themselves, but they also want to stimulate each other.'

By organising thematic exhibitions and publishing supporting texts Nest seems to come close to the museum model. The large exhibition space of 400 square metres contributes to this as well. As an organisation however Nest is far more flexible than an average museum. It can for example easily organise projects that last for only a night, the so-called One Nest Stands. This brings an enormous vitality to the annual programme. It is striking that, as is the case for Walden Affairs, nationally and internationally renowned artists like Marcel van Eeden, Roger Hiorns and Richard Long are very willing to partake in projects at Nest. Nest also works on its international profile by regularly participating in Supermarket, an art fair for artists' initiatives that takes place in Stockholm. The same goes for 1646.

Another artists' initiative that works on its international profile is West, which focuses on site-specific works and installations. West more or less avails itself of the gallery model. There is a stable of represented artists whose work is being shown by West at important international art fairs like ARCO in Madrid and ART HK in Hong Kong. In its own exhibition space West regularly shows work by foreign artists, who have not shown in The Netherlands or in Europe before. In the past few years it offered a platform for amongst others Nina Canell, Boris Mikhailov, Haroon Mirza and Rirkrit Tiravanija. Outside of its own location West is always on the search for interesting places in The Hague for showing art, like de Grote Kerk or a bunker from World War II in the Westbroekpark.

als ARCO in Madrid en ART HK in Hongkong wordt gepresenteerd. Daarnaast toont West in de eigen tentoonstellingsruimte veelvuldig buitenlandse kunstenaars die nog niet eerder in Nederland of zelfs in Europa te zien waren en biedt hen daarmee een nieuw platform. Zo is er de afgelopen jaren onder anderen samengewerkt met Nina Canell, Boris Mikhailov, Haroon Mirza en Rirkrit Tiravanija. Ook zoekt West buiten de eigen locatie om naar andere interessante plekken in Den Haag om kunst te tonen, zoals de Grote Kerk of een bunker uit de Tweede Wereldoorlog in het Westbroekpark.

Onorthodox

Een nog niet genoemd aspect van een aantal initiatieven in Den Haag is de mogelijkheid die zij 'buitenstaanders' bieden om een tentoonstelling te maken of ruimtes te gebruiken voor projecten. Een voorbeeld daarvan is Quartair, dat bewust geen strak tentoonstellingsprogramma hanteert en daardoor goed kan inspelen op actuele ontwikkelingen. Quartair staat open voor andere initiatieven en streeft nadrukkelijk naar samenwerking met andere culturele organisaties. Curatoren en kunstenaars(groepen) mogen het hele jaar door projectvoorstellen indienen, die gerealiseerd kunnen worden in het monumentale pand van de voormalige Haagsche Broodfabriek uit 1902. Ook De Besturing op het industrieterrein de Binckhorst heeft projectruimtes beschikbaar in een oude fabriek voor scheepsbesturingen. Onder anderen Florentijn Hofman en Zeger Reyers bouwden hier grote sculpturen. Ook GEM maakte al eens gebruik van deze ruimtes om een project van Yoshitomo Nara te realiseren. Zeger Reyers maakte overigens ook gebruik van de projectruimte die Stichting Ruimtevaart voor een periode van maximaal vier maanden aan kunstenaars biedt om een werk te ontwikkelen of uit te voeren. Stichting Ruimtevaart en Quartair zijn de twee langst functionerende kunstenaarsinitiatieven in Den Haag, respectievelijk sinds 1991 en 1992.

Dat kunstenaarsinitiatieven in Den Haag onorthodoxe vormen kunnen aannemen bewijst Sabrina Lindemann met haar Mobiel projectbureau OpTrek. OpTrek werkt voornamelijk samen met kunstenaars, architecten en ontwerpers die zich aangetrokken voelen door het fenomeen van stedelijke transformatie en die in een sociaal maatschappelijk context willen werken.⁷ OpTrek is aanwezig in het ste-

Unconventional

An aspect that has not been mentioned yet is the possibility offered by several initiatives to 'outsiders' to make exhibitions or use available spaces for projects. An example is Quartair, which deliberately does not have a strict exhibition programme, so that they can respond to current developments. Quartair is open to other initiatives and emphatically strives for cooperation with other cultural organisations. Curators and artists [groups] are allowed to hand in project proposals throughout the year, which can be realised in the monumental building of a former bread factory from 1902. De Besturing, in the industrial zone De Binckhorst, also has project spaces available in an old factory for naval steering instruments. Florentijn Hofman and Zeger Reyers amongst others have built large sculptures here. The GEM has used the spaces to realise a project by Yoshitomo Nara. Zeger Reyers has also made use of the project space that Stichting Ruimtevaart offers to artists for developing or making a work within a maximum period of four months. Stichting Ruimtevaart and Quartair are the oldest still functioning artists' initiatives in The Hague, respectively since 1991 and 1992.

Artists' initiatives in The Hague can take on unorthodox forms. Proof of this is Sabrina Lindemann's mobile project office OpTrek. OpTrek mainly works with artists, architects and designers who are attracted to the phenomenon of urban transformation and who like to work in a social context.⁷ OpTrek is located in the urban area it is researching, but does not have its own exhibition space. The way of presenting is adapted to each new project. Since the spring of 2011 the project office is situated in De Binckhorst, where together with design studio Duel it tries to put this industrial zone on the map.⁸

delijk gebied dat wordt onderzocht, maar heeft geen eigen expositieruimte. Per project wordt naar de meest geschikte manier van presenteren gezocht. Sinds voorjaar 2011 bevindt het projectbureau zich op de Binckhorst, waar het met ontwerpstudio Duel samenwerkt om dit industrieterrein meer op de kaart te zetten.⁸

Ongekend onderzoek

Een ander minder voor de hand liggende aanpak is het tweemaandelijks programma Zondag, georganiseerd door Locatie Z in Villa Ockenburgh. Dit wordt geafficheerd als een programma voor ongekend onderzoek. Op verschillende zondagmiddagen komen kunstenaars, wetenschappers, musici en een geïnteresseerd publiek samen voor een mix van wetenschappelijke lezingen, muziek en beeldende kunst, telkens met een ander thema; bijvoorbeeld versmelting van mens en techniek, fenomenen uit de neurowetenschap of de emotie als kompas van ons bewustzijn. In 2011 werd er ook een Zondag georganiseerd in Dordrecht, een plaats waar ook het Haagse kunstenaarsinitiatief Baracca vaker opduikt in hun niet aflatende zoektocht naar betekenisvolle samenwerkingen buiten de stads- en landsgrenzen. Baracca heeft inmiddels geen vaste expositieplek meer, maar leidt bewust een nomadisch bestaan. Het zoekt samenwerking met andere initiatieven en doet acties in de openbare ruimte. Ook het in 2011 opgerichte Ielders maakt geen gebruik van een vaste verblijfplaats. Begonnen aan de Looijerstraat, werkt het nu net zo makkelijk verder op wisselende tijdelijke adressen. Tenslotte mag JCA DE KOK niet onvermeld blijven vanwege de bijzondere focus die het heeft op uitwisseling en samenwerking tussen kunstenaars van verschillende generaties.

Door de forse ingrepen in de landelijke en gemeentelijke kunstbudgetten is de verwachting dat kleine kunstinitiatieven helemaal achter in de rij worden gezet bij de verdeling van het beschikbare geld. Het is echter goed om te zien dat dit Haagse kunstenaars er niet van weerhoudt vooruit te kijken en nieuwe kunstenaarsinitiatieven te ontplooiën. Meest recente toevoegingen aan de

'The Hague's artists' initiatives often fulfil the role of a stimulating sparring partner.'

Unprecedented research

Another more unorthodox approach is the bi-monthly programme Zondag, organised by Locatie Z in Villa Ockenburgh. It is advertised as a programme for unprecedented research. On various Sunday afternoons artists, scientists, musicians and an interested audience gather for a mix of scientific lectures, music and visual art, each time with another theme: for example the merging of human beings and technique, phenomena of neuroscience or emotion as the compass of our consciousness. In 2011 a Zondag was organised in Dordrecht, a city where The Hague initiative Baracca frequently pops up in their ceaseless search for meaningful cooperation outside the city and country borders. Baracca no longer disposes of a permanent exhibition space, but deliberately leads a nomadic existence. It searches for collaboration with other initiatives and instigates actions in the public domain. Ielders, which was founded in 2011, is another initiative without a permanent residence. It started at the Looijerstraat, but the activities now go on at constantly changing temporary addresses. Finally JCA DE KOK needs to be mentioned, because of its particular focus on the exchange and collaboration between artists from different generations.

1646 ///
Kaleb de Groot.



reeds illustere rij initiatieven zijn Platform57 in de wijk Escamp en UHM. De Haagse kunstenaarsinitiatieven lijken geen exclusief karakter na te streven, maar eerder een breed draagvlak te willen creëren. Niet alleen willen zij kunstenaars en publiek stimuleren zich te ontwikkelen, maar ook elkaar. Juist door ieder een eigen koers te varen complementeren zij elkaar. Met recht mag Den Haag zich initiatievenhoofdstad van Nederland noemen.

Noten

1. 'Artist-run means initiating exchange; emphasizing cross and inter-disciplinary approaches to making art; developing networks; through curation, putting creative ideas and arguments into action,' in: Catalyst Arts [1996], *Life/Live*, Paris: Musée d'Art Moderne, p. 45.
2. Zie: www.catalystarts.org.uk/about/
3. Reijnders, Tineke, 'Adressen van de autonome geest: kunstenaarsinitiatieven in de jaren tachtig en negentig', in 'Peter L.M. Giele verzamelde werken', Amsterdam University Press (Aksant), 2003.
4. Inmiddels is Kokmeijer's werk ook in de museale context van De Kabinetten van de Vleeshal in Middelburg te zien geweest.
5. <http://liefhertje.enstore.com>
6. <http://shop.nest-ruimte.nl/>
7. Met stedelijke transformatie wordt bedoeld: het streven van de overheid om bestaand bebouwd gebied beter te benutten voor woningbouw om zo de noodzaak tot [grootschalige] uitbreidingslocaties te verminderen.
8. Meer informatie over dit project is te vinden op: www.imbinck.nl/binckhorst

It is expected that the cuts to the national and municipal art budgets will put the smaller artists' initiatives at the back of the line when the available money will be distributed. It is however good to notice that this does not dissuade The Hague artists to look forward and to develop new initiatives. Most recent additions to an already illustrious row of initiatives are Platform 57 in the Escamp district and UHM. The Hague's artists' initiatives do not seem to aspire to an exclusive character, but are more interested in creating a broad base. Not only do they like to stimulate artists and their audiences to develop themselves, but they also want to stimulate each other. By each following their own course they succeed in complementing each other. The Hague therefore has every right to call itself the Dutch capital of initiatives.

Alexander Mayhew

is an art historian, jurist and freelance art critic for Metropolis M and Tubelight. He is a board member of the Dutch section of AICA and teaches rhetoric at the Royal Academy of Art in The Hague.

Notes

1. 'Artist-run means initiating exchange; emphasizing cross and inter-disciplinary approaches to making art; developing networks; through curation, putting creative ideas and arguments into action,' in: Catalyst Arts [1996], *Life/Live*, Paris: Musée d'Art Moderne, p. 45.
2. www.catalystarts.org.uk/about/
3. Reijnders, Tineke, 'Adressen van de autonome geest: kunstenaarsinitiatieven in de jaren tachtig en negentig', in 'Peter L.M. Giele verzamelde werken', Amsterdam University Press (Aksant), 2003.
4. In the meantime Kokmeijer's work has been shown in the museum context of De Kabinetten van de Vleeshal in Middelburg.
5. <http://liefhertje.enstore.com>
6. <http://shop.nest-ruimte.nl/>
7. Through urban transformation the government endeavours to utilize existing built-on areas for house-building in order to diminish the need for large-scale developments in other locations.
8. For more information on this project: www.imbinck.nl/binckhorst

PROFILES OF VARIOUS HAGUE ARTISTS' INITIATIVES



1646

Boekhorststraat 125
www.1646.nl

1646 is an exhibition and project space for contemporary art. It is managed by a team of four active artists and focuses on experimental art projects, providing a platform for new productions and presentations and encouraging artists to realise new projects on location. In addition to serving as a venue for a regular exhibition programme, 1646 organises artist talks, video screenings and lectures and offers short-term residencies to foreign artists and freelance curators.



AB4 / DRS22

Abraham van Beyerstraat 4
www.abvier.nl / www.drs22.nl

AB4 is The Hague's latest breeding ground and is situated in the heart of the Schilderswijk. Artists, designers and photographers can rent one of the sixteen spaces in the complex and organise lectures and film screenings.

Initiators Ed van Hinte and Renate Boere were also responsible for setting up DRS22, Design Research Station 22. Here, experienced designers collaborate with talented young creatives on research in the

fields of public space design and architecture and communication, as well as focusing on the wide range of themes that add zest to our daily lives.



Baracca

www.baracca.nl

The Nomadic Independent Artists' Initiative (NIAI) Baracca was launched in 2005 by the artists Yvo van der Vat and Ibrahim R. Ineke. The heart of Baracca is and remains the artistic practice of the two founders: the work of the artists presented in Baracca is selected first and foremost for how it relates to the work made by the curators themselves: as a source of inspiration; as a contrasting approach; as a similar approach to a different subject; or as a different approach to a similar subject.



Billytown

Ekensteinstraat 5
www.billytown.nl

The artist-run initiative Billytown was established in 2003. As a location, Billytown provides

studio space to a small group of artists, the 'Billytown Studios'. In addition, Billytown organises solo and group exhibitions with a strong focus on process and interdisciplinary collaboration.



De Besturing

Saturnusstraat 89-91
www.debesturing.nl

The studio complex De Besturing is housed in an old industrial building on the Binckhorst industrial estate in The Hague. The building's location is unique: directly on the waterfront, opposite a large concrete plant where sand and gravel are loaded and unloaded to this very day. Since 2006, the complex has accommodated a group of 28 artists and other creative professionals. They represent a range of fields: from leatherworking, woodworking and metalworking to ceramics, photography, architecture, interventions in the public space and art. De Besturing has two dedicated project spaces: one on the ground floor and one on the first floor. The floor area of the former space is approximately 400 m², while the upstairs project area has a floor space of some 300 m².



elders

www.dekokelders.nl

Under the motto 'white deceleration', elders organises presentations at a wide range of locations throughout The Hague. White deceleration: bringing time around the work of art to a standstill, enabling encounters, encircling the work's mystery and allowing yourself to slowly fall under its spell.



JCA DE KOK

Lange Beestenmarkt 99
www.jcadedekok.com

JCA DE KOK is a young platform for contemporary art. It provides artists from a variety of disciplines, curators and art consultants with an opportunity to engage in research, experimentation and reflection and gain exposure. JCA DE KOK focuses on 'generations' within art, and examines to which extent exchange and collaboration between different generations can provide new insights into the differences and similarities between established, 'mid-career' and newly-started artists in terms of ideas, formative influences and artistic practices.



LhGWR | Liefhertje en De Grote Witte Reus

Stationsweg 137
www.liefhertje.nl

The exhibition space LhGWR [Liefhertje en De Grote Witte Reus] is located close to the vibrant Hague neighbourhood of Schilderswijk and provides up-and-coming

artists with an opportunity to develop further in their work. LhGWR is especially interested in photography and focuses on artists who discuss contemporary issues within the context of both the local and global community.



Locatie Z

Monsterseweg 4
www.locatiez.net

The artists' initiative Locatie Z was launched with the idea that it can yield valuable results to bring markedly different vocabularies - contemporary art, science, music - together in the same space. Locatie Z organises physical and conceptual space for research, experimentation, production and presentation. At present, Locatie Z works from Villa Ockenburgh in The Hague, and oversees 14 studios, a project space and a programme that focuses on 'unprecedented research' with artists, scientists, musicians and a curious public.



Maakhaven

1e Lulofdwarsstraat 60
www.maakhaven.nl

The Maakhaven studio building offers space for over thirty people - from artists, architects and musicians to dancers, furniture makers and designers. Maakhaven has a project hall that offers residents - and external parties - the space to realise projects large or small.



Nest

De Constant Rebecqueplein 20 b
www.nestruimte.nl

Nest is a 400-m² exhibition space for contemporary art located in the cultural breeding ground DCR. The exhibitions that are organised in Nest use the work of local, national and international artists to shed light on specifically selected themes. Nest not only focuses on the artists and their work, but also explicitly enters into dialogue with the audience. An extensive programme of lectures, workshops and guided tours are organised in tandem with the exhibitions.



OpTrek

www.optrektransvaal.nl
www.hoteltransvaal.com

The mobile project agency OpTrek serves as a cultural laboratory

for interaction in urban renewal areas. OpTrek's aim is to visualise the processes of transformation in these neighbourhoods, among other things through the launch and realisation of new art projects [in the broadest sense of the word] like 'Hotel Transvaal*-*****, verblijf in de Tussentijd'. To this end, the agency invites artists, architects, designers and other creative professionals from the Netherlands and abroad and works in partnership with local residents and entrepreneurs. In addition, OpTrek serves as a platform for research and practical experimentation in the area of the temporary use of space and organic area development. OpTrek has its offices in Binckhorst, an industrial estate in central The Hague.



Photos Johan Nieuwenhuizen

platform57

Zuidlarenstraat 57
www.platform57.nl

Platform57 shows contemporary art made by young and more established artists at a number of locations in and around the Zuid57 building in the Hague district of Escamp. The exhibitions always have a spatial focus. Platform57 also organises other activities in the context of these presentations, including lectures, artist's talks, educational programmes and workshops.



Quartair Contemporary Art Initiatives

Toussaintkade 55
www.quartair.nl

Quartair is set up in the monumental setting of a former bread factory. It initiates, guides and supports exhibitions, projects and exchanges with Dutch and international artists and artists' initiatives. Quartair explicitly strives to work in partnership with other cultural organisations. It does not follow a fixed exhibition calendar. As a result, Quartair is not forced to safeguard theoretical consistency, but rather offers a flexible programme that can respond quickly and effectively to current developments and is open to art in a variety of guises. This creates a platform for Hague artists that operates within an international network and devotes considerable attention to new developments within contemporary art.



Photos Rob te Riet

Satellietgroep

Strandweg 1 a
www.satellietgroep.nl

The artist's initiative Satellietgroep was established in 2006 and studies the cultural significance of the sea in the context of coastal transitions. This research focuses on public and professional awareness of the changes in the sea and coastal landscape and the impact these processes have on people, the community and people's everyday environment. Satellietgroep

connects the different domains of arts and culture, heritage, science and urban development in the coastal zones. Since 2009, Satellietgroep has been host to the artist-in-residence programme BADGAST and CINEMA AAN ZEE at the FAST surfing village in Scheveningen. Satellietgroep ties local research to national and international developments and collaborative projects relating to coastal transitions. This results in a contemporary SEA COLLECTION. Recently, the permanent open-air exhibition 'ZEESPIEGEL' was opened on Scheveningen Boulevard. For 'ZEESPIEGEL', Satellietgroep selected from the works of the artists who worked in the BADGAST residency programme - by now already 25 in all - as well as contributions by local residents and professional artists.



Stichting Centrum

Violenweg 2

www.stichtingcentrum.org

The Stichting Centrum art collective is set up in Villa K, in the Hague district of Scheveningen. It serves as a home base for a mixed group of artists and musicians and strives to build bridges between local artists and artists from other cultures. Stichting Centrum experiments with new forms of interaction between artists from a variety of disciplines. All works, projects and events that have so far been presented by Stichting Centrum have originated in the unique character of the Villa K location or the presentation space. The collective aims to provide room for experimentation, leading to the development of interesting and accessible new works of art.



Stichting Ruimtevaart

Loosduinseweg 9

www.stichting-ruimtevaart.nl

The artist-run initiative Stichting Ruimtevaart was founded in 1991. Its mission is to obtain affordable work space for artists and initiate new projects in the field of art, music and cinematography. Over the past twenty years, Ruimtevaart has handled the management of a number of buildings. Its current location on Loosduinseweg 9 offers work space for artists and musicians. The building's project space offers artists the opportunity to develop or realise a project for a specific period of time. The activities organised by Ruimtevaart include the film programme 'Super B', the platform presentation 'Te gast bij' and an exhibition programme in the 'n9' exhibition space.



The Naked

www.thenaked.nl

The Naked was launched by five artists and art organisers from The Hague. The main objective of The Naked is to realise a unique large-scale event that originates in the practice of the artist-run initiative The Naked One. The foundation of The Naked One will be formed by an inventory of the current state of contemporary art from the perspective of artists' initiatives and independent

exhibition spaces from around the world. This inventory can be followed on www.thenaked.nl.



UHM

www.UnitedHomonymMovement.wordpress.com

UHM is an artist-run exhibition and project space whose mission is to set a dynamic collective movement in motion, with a strong focus on maintaining the visibility of the artistic process and representing a variety of disciplines. UHM stands for United Homonym Movement, a name that precisely encapsulates the initiative's three fundamental principles: united, homonym and movement.



Walden Affairs

Zuidwal 52

www.waldenaffairs.nl

Walden Affairs is a project space for the presentation, research and production of contemporary art. It is a collaborative project by visual artist Joost Nieuwenburg and curator Mischa Poppe and started off in 2009. The initiative is located in a 19th century canal house and has three stores of exhibi-

tion space. The program consists of a wide variety of activities for the reception, participation and reflection of art: exhibitions, performances, lectures, screenings, informal meetings and other events.



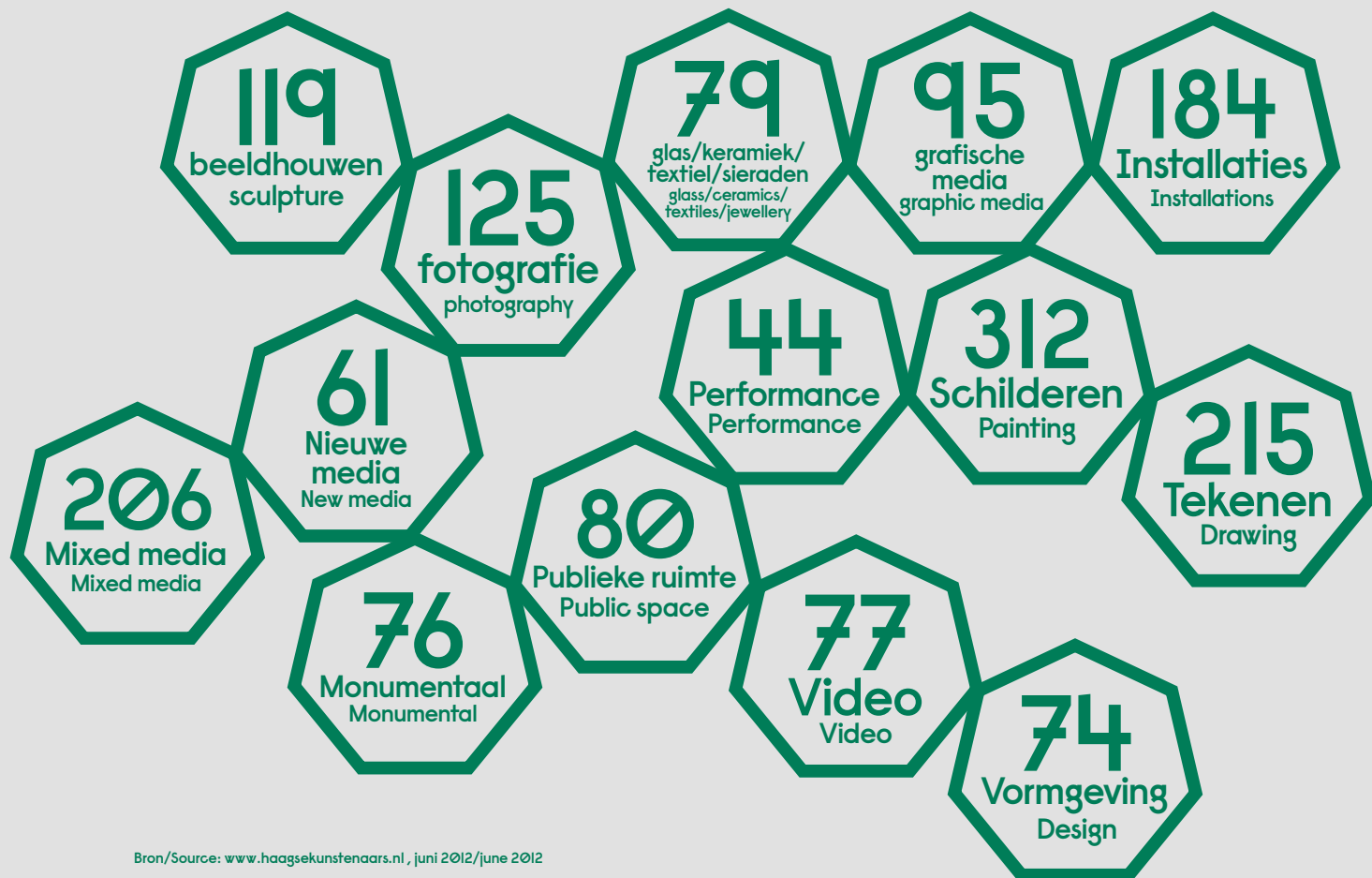
West

Groenewegje 136

www.west-den Haag.nl

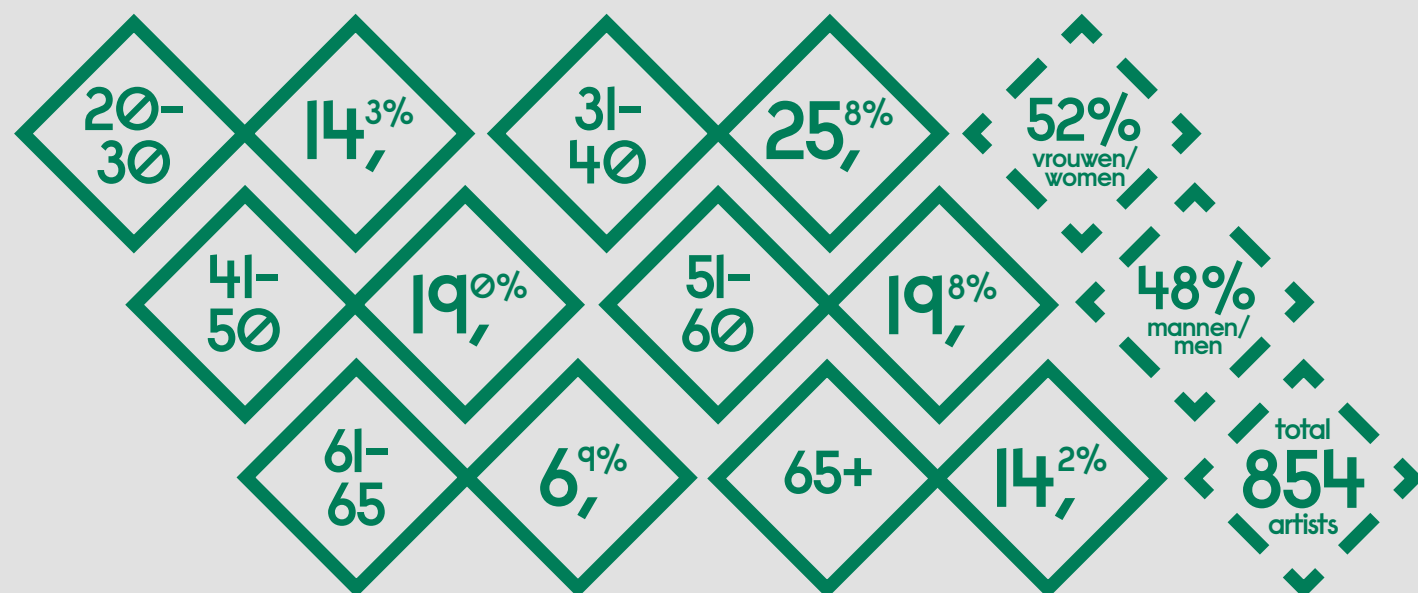
West is housed in a beautifully restored 17th-century town house on one of The Hague's picturesque canals. The gallery offers an international exhibition programme that presents works of art that challenge viewers' conditioning and their perception of art. In its three exhibition spaces, each of which have a different size and their own atmosphere, West presents contemporary art with an emphasis on radical site-specific work and installations.

In welke discipline(s) werken Haagse Kunstenaars? Which discipline(s) do Hague artists work in?



Bron/Source: www.haagsekunstenaars.nl, juni 2012/june 2012

Haagse kunstenaars in % (leeftijd) Hague artists in % (age)



Bron: Kunstenaarsbestand Stroom 31 december 2011
Source: Stroom's artist database as of 31 December 2011

35



ROBIN DE GOEDE // Der Feldweg, 2009, ink on paper

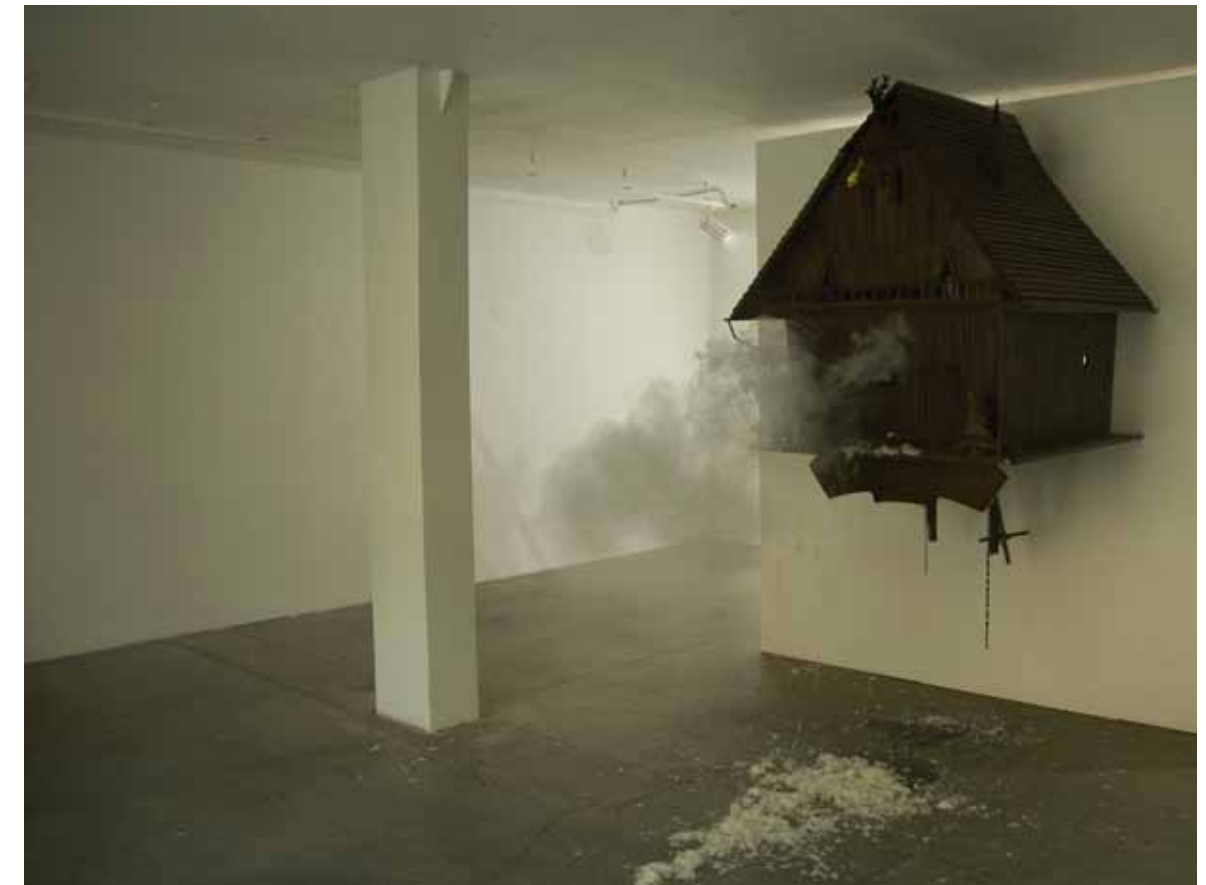
The core of The Hague's art scene is formed by a number of talented young artists who engage with each other, art and the city in imaginative ways through a manifold of practices. What better way to explore the current dynamics of the city's art scene than to ask these artists what inspires and drives them. With each artist we are offered a unique insight into the talents that shape The Hague, their dreams for the future and why The Hague is the city that makes this possible.

Talent under 35

Jacoba Bruneel holds a master's degree in English Literature and Cultural Studies. She has previously published 'Performance en Daarna' in Performan DDV and is currently working as a Residency Assistant at Gasworks in London.



THIJS EBBE FOKKENS /// *Bringing Coherence to the Mystery*, 2010



BAS DE BOER /// *Cuckoo*, 2010, installation, 270 cm x 300 cm x 300 cm. Solo exhibition at Kim?, Riga/Heden, The Hague.



CHRISTIAN VAN DER KOOY /// *On-going Wedding*, Popovka, Ukraine, from the series 'Local Colorists of the Black Sea', 2011, C-print on Dibond, 80 cm x 100 cm.



CHRISTIAN VAN DER KOOY /// *Untitled*, Tirana, Albania, 2009, C-print on Dibond, 80 cm x 64 cm.

THIJS EBBE FOKKENS

www.thijsfokkens.com page 52

What do you see as your greatest achievement? That over the past few years, I've succeeded in creating a situation in which I can concentrate fully on the development of my work – on the continuous dialogue that forms the heart of my practice.

What has been the most important lesson you've learnt so far? To embrace the organisation of space and conditions as an integral part of my practice, instead of simply seeing it as a hostile element that diverts my time and attention from the actual physical creation of new works of art.

Who do you consider a promising artist? Basten Stokhuyzen is promising.

If you could change one thing about yourself, what would it be? To let go when this is necessary.

What's your most prized possession? My body.

Who's your favourite writer? David Foster Wallace.

What should everyone see who's visiting The Hague for the day? Villa Ockenburgh. A unique, somewhat secluded place on the outskirts of The Hague. It's where I have my studio and it serves as the home base for the artists' initiative Locatie Z. Visit it while you still can, because in the near future, work will start on the site's commercial development and it will lose its role as a space for art and artists.

Bas de Boer

www.debasdeboer.nl page 53

Where do you draw your inspiration from? I don't like that term. It may happen to me [often all of a sudden] when I meet someone, think of something, listen to music, see a work of art, a film, a documentary, a portrait, remember something, take a trip, or have a dream or nightmare. There are a lot of inspiring people. I think the list would be too long – boring even.

Which plans would you like to realise in the short term? Make more autonomous art. I do a lot of commissioned work on the side – one reason for doing this is money. I'd have to spend less time on that then.

Who do you consider a promising artist? There's quite a few. The first to come to mind is the Swedish artist Jonas Ohlsson.

What's your favourite recovery drink? In many cases, the very fact that I need to recover is drink-related. In these cases, the last thing I need is another drink.

What's the coolest hangout in The Hague in your opinion? The places where I have the most fun are in the studio with friends, or at their place or mine: good music, your own food and drink, no last orders.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? fatform.com, fffuck.org, ultraprodukties.nl, danielabershan.com, dennisslootweg.nl, tiddoderuiter.nl, floriskaayk.com, vanhoning.nl, iedereckman.com.

Christian van der Kooy

www.christianvanderkooy.com page 54

Which work would you like to have another go at? An uncomfortable and explicit work that is yielded by a 'struggle' with my own nature and shame.

Where do you draw your inspiration from? I gain my inspiration from obsessively observing and exposing the relationships that exist between human beings and their environment. I'm addicted to the urge to pick up something from these people. This urge prevents me from becoming bored: it interrupts the monotony and repetition of everyday life. I'm attracted to [generally] excesses within the monotonous state, uncertainty and the absurd.

What do you find moving in art? I'm touched when I see that an artist has a profound personal and emotional involvement with his subject. Besides creating a physical work, the artist becomes a builder of atmospheres who gives shape to the world's immensity. Within tableaux, I tend to like the 'quiet moment', the tipping point when someone seems to dream off and momentarily look inwards.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///?

The books *Notes from Russia* and *Home-made Europe*, published by the London-based Fuel Design Group. The American photographer Alec Soth's work and blog: alecsoth.com littlebrownmushroom.wordpress.com

What's your favourite film? *Soy Cuba* by Mikhail Kalatozov and *4* by Ilya Khrzhanovsky.

Name your favourite buildings in The Hague. The Hague's backrooms and little private gardens. J.J.P. Oud's triangular tower on Catsheuvel 6, because in many respects it is an impossible building that cannot be put to profitable use, but is nevertheless beautiful.

Arend Groosman

www.arendgroosman.com page 57

What do you aim to achieve? The further development of Atelier Arend – meaning that the studio can operate on an independent basis, with me sketching the basic outlines and signing off the projects. I'll start working with six interns, after previously having worked with four. There's nothing I enjoy more than discussing how you can arrive at a specific concept with my interns and talking about certain subjects with them. I want them to be as free as possible when it comes to elaborating the concepts I have conceived.

What's your personal motto? Surprise myself, keep working and realise my plans.

Where do you draw your inspiration from? I'm driven by visualisations that develop in the course of my search for freedom and a playful thought process. I realise this by developing systems that stimulate creativity and imagination. I like working with a team of people, so that I can study other perspectives and ideas. For me, this results in the right work environment and speed of output.

What's your favourite food? I like variety.

Name your favourite buildings in The Hague. My new Atelier in Scheveningen and De Zwarte Madonna, a residential building in the centre of The Hague. It was torn down, but it nevertheless appeals to my imagination.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? opensourceecology.org.



AREND GROOSMAN /// *System Black Box*, 2012, construction, modular system.



AREND GROOSMAN /// *Transformable Mobile Architecture*, 2012, modular system.

BASTEN ROLF STOKHUYZEN // "Ik heb eens
gekeken naar het werk van Basten Rolf Stokhuyzen en
ik begrip er helemaal niets van. Wonderlijk.", 2012.



DAAN BRINKMANN // *Upside Down*, 2012, interactive light installation realised in collaboration with Gosse de Kort at Spuiplein, The Hague. Photo by DLB.

DAAN BRINKMANN // *Cellwise*, 2011, architectural projection realised in collaboration with Nenad Popov, festival svetlobna gverila Slovenië, Photo by DLB.





FEMMY OTTEN /// *Untitled*, 2012, limewood, plaster, tempera. Life-size sculpture mounted on the wall. Shown during the presentation 'Yellow Minutes' in P/// AKT, Amsterdam.

FEMMY OTTEN /// *New myth for new family*, 2011, limewood, oil paint, plaster, clay, epoxy. Installation at 'RijksakademieOPEN'.



Basten Rolf Stokhuyzen

www.bstn.nl page 58

How do you stay original and authentic – and is this important to you? Emphasise that you always take an intuitive approach; Don't make any smart-assed comments – be nice; Mainly use grey, black and white; Make your work as holy as a relic and discuss it that way too; Do everything with such precision that it seems nonchalant. This is all utterly unimportant.

What's your personal motto? Everything is what it seems.

What drives you in life? Sincere Man.

How would you like people to remember you? In the form of an application entitled Brother, Salute The Namedrop! After entering a number of phrases, you get the answer to the question 'What would Basten Rolf Stokhuyzen do?'

Do you have a hero/icon? Georges Perec, Lars von Trier, Uwe Schmidt, Menno ter Braak.

If you could invite anyone to show him/her The Hague: who would you invite, why, and what would you show that person?

I'd invite Woody Allen and show him all the city's slogans: 'World City on the Sea'; 'International City of Peace and Justice'; 'Festival City'; 'City of Diversity'; 'City of Human Rights'. If he succeeds in making an intriguing film about The Hague, he'll have transcended his own pretensions. Fantastic.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? Het *Opium der Voimen* by Menno ter Braak. www.dbnl.org/tekst/braa002verz01_01/braa002verz01_01_0032.php

Daan Brinkmann

www.daanbrinkmann.com www.coloko.org page 59

What distinguishes you from other artists? I'd rather leave it to other people to decide on that one. Generally speaking, you could say I am part of a movement that is described – somewhat inadequately – as new media art. However, the role of technology is often poorly understood. When you look at a painting, hopefully the paint itself is the least interesting part of the work. Ideally, the same would apply to new media art. 'The medium' is only partly 'the message' – ultimately, the work is not about the medium, but about the experience.

What are the advantages and drawbacks of working as an artist? One of my teachers once said: 'When you prevent a person from dreaming, he will become psychotic within a matter of days. Art can supply society with dreams.' This is an important metaphor in how I think about art, and I enjoy every day I can build dreams. Drawbacks? I've forgotten them.

Which quality do you value highest in a woman?

A sense of humour – but that applies to men too.

What's your favourite place to go out in The Hague?

You can usually find me in one of the city's 'brown cafés', where they play jazz and have Belgian beers. And if you want to clean your cortex with light and sound that pulsate at around 150bpm/dB, I suggest going to one of the Bunker Records parties at Dystopia.

Femmy Otten

www.femmyotten.nl page 60

What drives you in life? Perhaps I should point out that in my work, I try to bring together everything I love: beauty at its moment of disappearance, love and abandonment... the eclipse of the soul. The elementary passions. As a result, my body of work is rather eclectic. Another important aspect is that it's not about perfection, but rather that its strength lies in imperfection.

Who do you consider a promising artist? Robbin Heyker, Melanie Bonajo, Hedwig Houben... but there's a tremendous amount of talent out there. The Rijksakademie is a breeding ground for promising up-and-comers because it forms a collective surge upwards.

What's your main extravagance? I have the feeling I want to show my work – that I have something to say. It's not about me as a person; it's really about my work. I feel I'm allowed to let loose in that area.

What's your favourite drink? A glass of good wine.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? mistermotley.nl, rijksakademie.nl, fonswelters.nl, pakt.nu

What's your favourite location for the arts and culture in The Hague? Billytown: I really feel that the energy that you find there is a rare thing, and I admire their ability to create it.

David Galjaard

www.davidgaljaard.nl page 63

Do you see the current times as a challenge or an obstacle? To keep it simple, I'll limit myself to the recent budget cuts in the cultural sector. Calling them a challenge may be putting it a bit too positive, but I wouldn't call the cuts an obstacle either. I've always funded the vast majority of my projects myself, so I don't feel particularly dependent on grants. Of course, it's great news if the government makes money available for arts and culture. But a lack of funding doesn't really change that much. It will simply take a bit longer to finish a particular project.

Which role do social media play in your practice? Social media allow me to reach a large group of people in the Netherlands and abroad in a very short time. It's an ideal solution when you're self-publishing a photo book – like I'm doing right now. The first orders from the States, Israel and Japan were all down to Facebook.

What do you appreciate most in your friends? Honesty and loyalty.

Do you have a hero? Ed van der Elsken: his book Amsterdam! made me want to become a photographer. **What's your favourite place to relax in The Hague?** The specialty beer venue 'De Paas' on Dunne Bierkade. It's the perfect place to catch up with friends, and they have over 150 beers to choose from.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///?

The Fountainhead by Ayn Rand

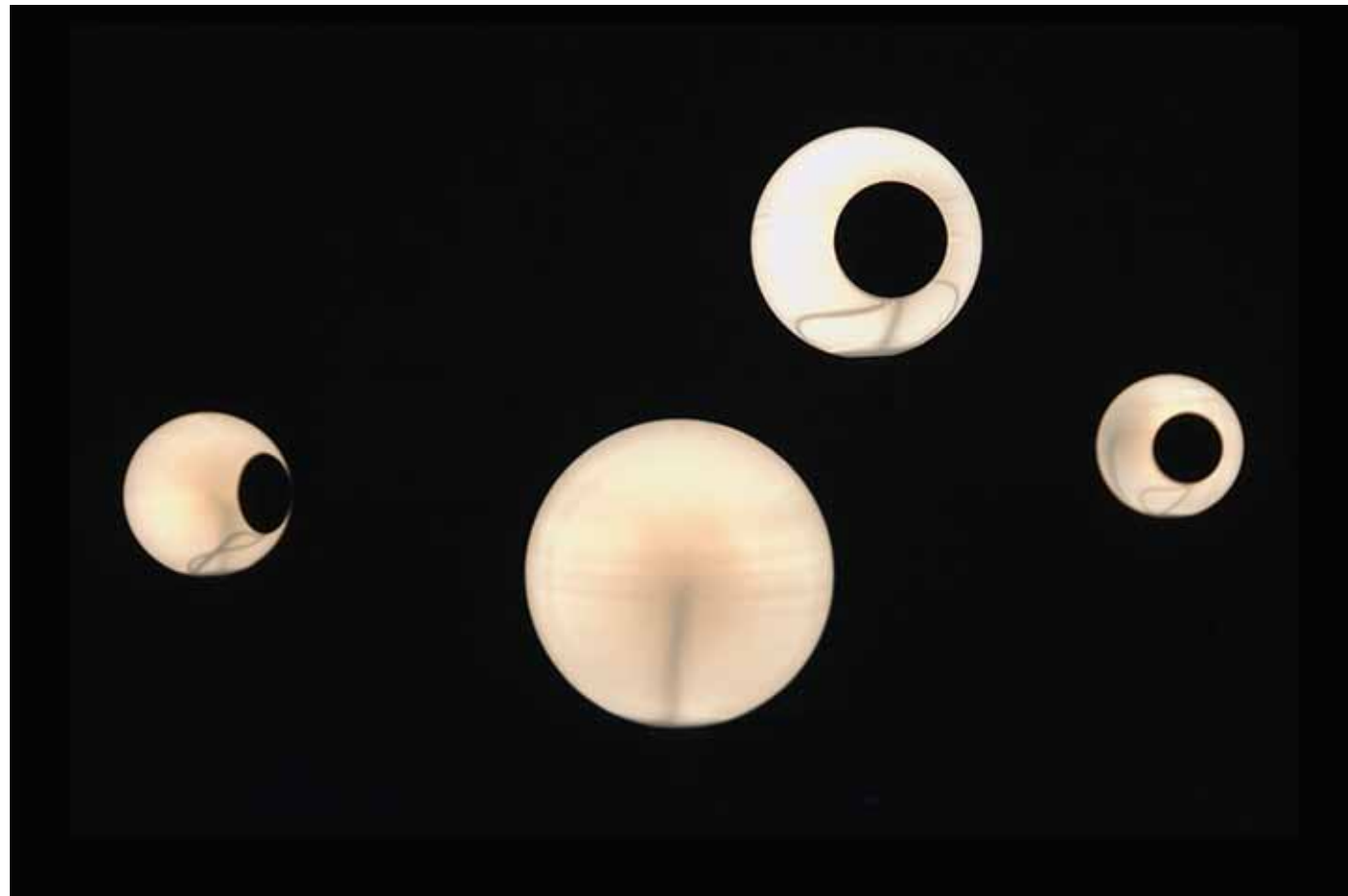
De Vergankelijkheid by Midas Dekkers

La Jetée by Chris Marker



DAVID GALJAARD /// *Congreso* (book)





GOSSE DE KORT /// *Score*, 2010, electronics, steel and plastic, 6 m x 10 m. Light and sound installation presented at Scheltema Complex, Leiden.
 Photo top image by Christian van der Kooy. Photo bottom image by Ed Jansen.



FLORIS KAAK /// *Human Birdwings*, 2012, Video/animation, online media.
 Production: Revolver Media; Funding: Dutch Cultural Media Fund, the Netherlands Film Fund and NTR.



FLORIS KAAK /// *Human Birdwings*, 2012



JAN WATTJES //
Artistic Family (Sebastian
Horsley), 2011, oil on canvas,
165 cm x 220 cm.
Photo by Peter Cox, courtesy
Livingstone Gallery.



JAN WATTJES //
The Snowman, 2010,
 oil on canvas, 30 x 24 cm.
 Courtesy Livingstone Gallery.



JAN WATTJES //
The Chess Player, 2011,
 oil on canvas, 25 cm x 27 cm.
 Courtesy Livingstone Gallery.

Gosse de Kort

www.gossedekort.com www.coloko.org page 64

Do you have a master of sorts? Lynda, because of her tremendous patience, incredible knowledge of the facts and willingness to share this knowledge time and time again.

What do you aim to achieve? That I will continue to change course.

Do you have a hero? The French explorer and researcher Jacques Cousteau. Because it takes more guts to live deep under the water's surface than high up in the air. He was already working on this kind of thing in the 1960s in the so-called Conshelf projects [underwater living and research stations].

What's your favourite music? Ethiopian jazz. Mulatu Astatke recorded a number of beautiful albums in the '70s, for example.

What's your favourite food? French beans. Prepared Japanese-style; Indonesian; Dutch – doesn't matter.

What's the coolest hangout in The Hague in your opinion, and why? 'De Paas'. Because there, every beer has its own story.

Floris Kaayk

www.floriskaayk.com www.humanbirdwings.net
 page 65

Which obstacles and challenges do you come across in your work and practice? My desire to never repeat myself and always try out new things can get in the way and challenge me at the same time.

What has been the most important lesson you've learnt so far? That I can no longer ignore the Internet as a platform and media channel.

Which wishes and dreams do you hold for the future? A good office manager and a good technical assistant, so that I can focus all my attention on the creative process without being distracted.

Why is art important? Art is stimulating, it stirs the imagination, it offers an entirely new perspective on the world and is a poetic reflection of our times that is of indispensable value to future generations.

What's your most prized possession? My laptop.

Who's your favourite writer? It tends to vary. At the moment, it's the British journalist and technologist Ben Hammersley. He uses an infectious and informative approach to share his ideas on how modern technology will impact our lives in the near future.

What's your favourite cocktail?

Royal Club Cassis.

What should everyone see who's visiting The Hague for the day? The studio complex 'De Besturing'! It's absolutely unique in The Hague: a building located on the Binckhorst industrial estate where a wide range of creative people have set up shop. The top floor offers a fantastic view of the Hague skyline and at street level, it has a lovely area along the water where you're surrounded by cranes and freighters.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? www.csdenhaag.nl – This year, I was asked to serve as ambassador for 'Creatieve Stad Den Haag': a great occasion to promote The Hague as a centre for creativity within my own network.

Jan Wattjes

www.janwattjes.nl page 66

What's your main fascination? Right now, I'm obsessed with modern-day tennis. As a result, I regularly bear witness to the impressive feats of Roger Federer. I'm fascinated by the perfection he aims to achieve in everything he does. He's an extremely talented tennis player. I think that precisely because of this talent, it's difficult for him to deal with his shortcomings. When he was younger, he had difficulty keeping his self-control. He had a temper. In recent years, Roger Federer has managed to smooth these flaws. Besides this, I enjoy tennis because it's a lonely game. I believe it can be compared to making art in that respect.

Which role do social media play in your practice? I mainly use social media to network. Although it also serves as a means to pass the time. I cherish boredom within my practice.

Which wishes and dreams do you hold for the future? I would like to hold my ground in the contemporary art scene. I won't deny that I also dream of retrospectives in national and international museums.

Which character trait of yours do you dislike the most? There are times when I can get annoyed by my own shyness, modesty and insecurity.

What's your favourite recovery drink? Coffee.

What's your favourite place to go out in The Hague? 'De Pijpela', because they stay open later than most bars in The Hague. And 'Thai Princess' [a karaoke bar] because it brings out the idiot in me.

Johan Nieuwenhuize

www.johannieuwenhuize.nl page 70

What are the advantages and drawbacks of working as an artist? I enjoy claiming absolute freedom in my work and creating my own possibilities. What makes it difficult is that as an artist, you always need to stay resilient: the work originates in you, and in that respect you need to keep going. I often feel an intense identification with my own work, which can make it a very personal process. That's an advantage and a drawback at the same time.

What's the best advice anyone ever gave you? Curator Bas Vroeghe's suggestion to combine my still lifes with self-portraits. The main effect of this was that I try to take more liberties within my work.

What does The Hague mean to you? It's really become my home town – I've grown very fond of the place. As an artist, it's very nice to find so many initiatives in the city, and to see that they are embraced by the public. It has a lot to offer in terms of the visual arts.

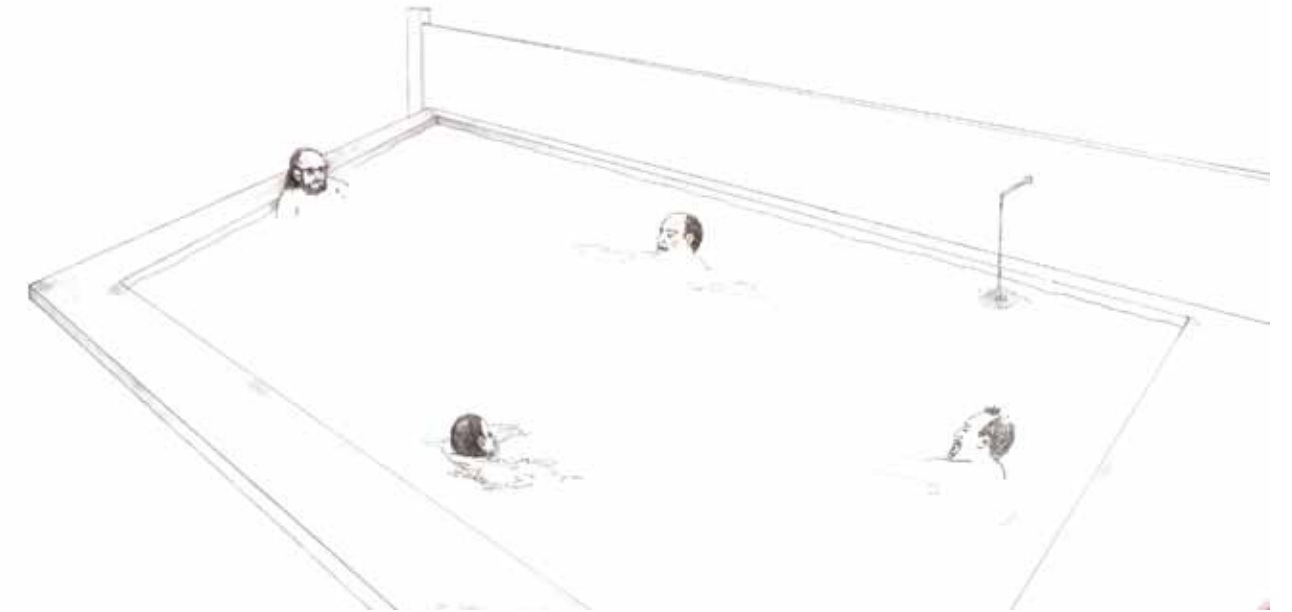
Who's your icon? The German photographer Wolfgang Tillmans has had a major influence on my work – particularly when it comes to freedom of action and combining genres.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? Illuminance by Rinko Kawauchi, a Japanese photographer, and the latest novel I read: Jennifer Egan's A Visit from the Goon Squad.

What's your favourite spot in The Hague? The beach, over near Kijkduin. It's one good reason for living in The Hague.



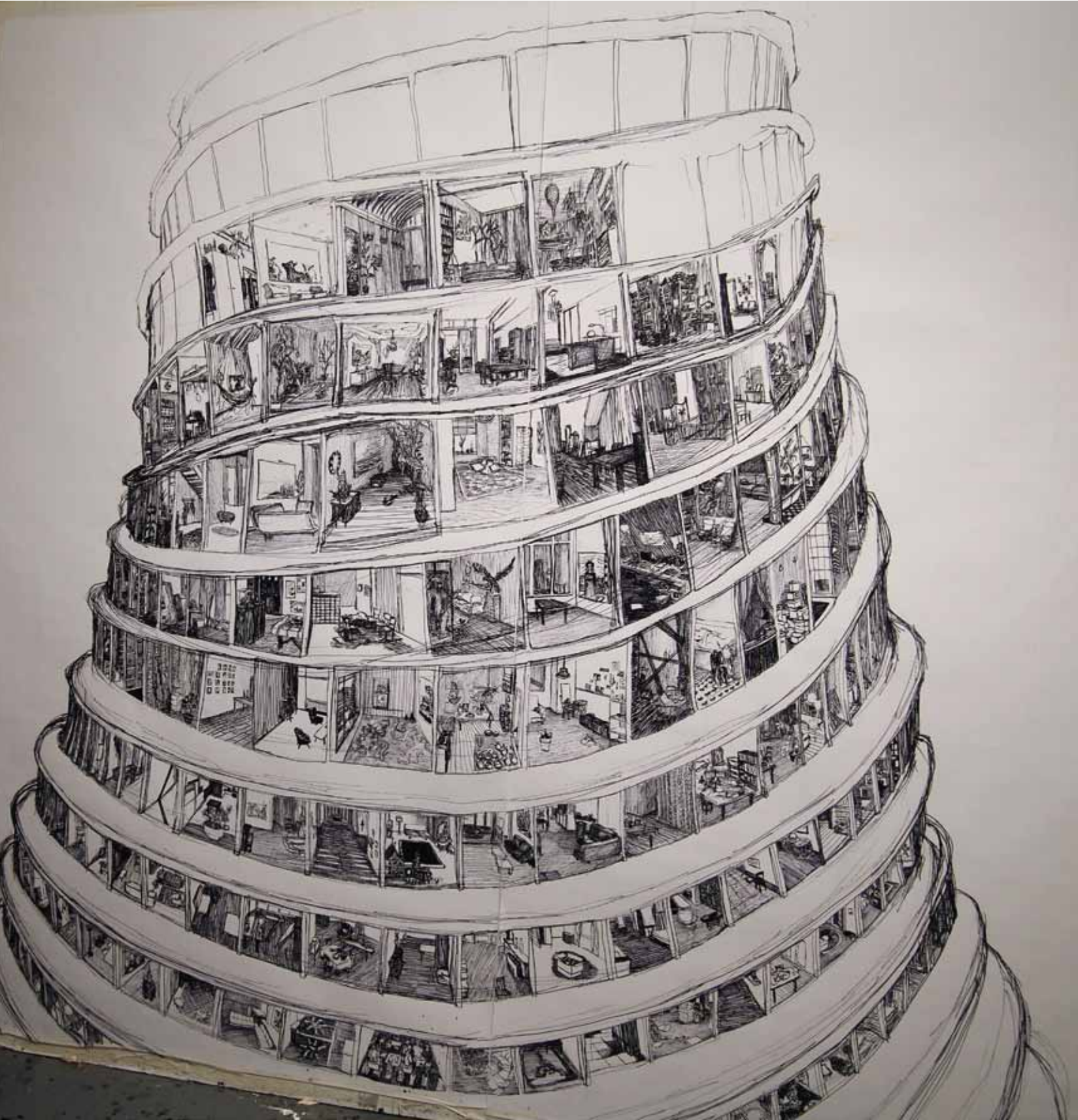
JOHAN NIEUWENHUIZE // *Collected Memory*, 2011,
C-print on aluminium, variable dimensions. Site-specific installation
at De Kabinetten van De Vleeshal, Middelburg.
Installation photo by Leo van Velsen, courtesy Johan Nieuwenhuize.



JOHAN GUSTAVSSON // *Drawing, mixed media*,
50 cm x 70 cm, 2011.



JOHAN GUSTAVSSON // 1646, 'HCAK Revisited: In Eigen Beheer'
(installation detail), 2012.



LILIAN KREUTZBERGER /// *Tower of Babel*, 2011, marker pen on paper, 300 cm x 220 cm.



LILIAN KREUTZBERGER /// *Untitled*, 2012, paint on flowers.
Reconstruction of a flower piece by Jan Davidsz. de Heem.



GUIDO VAN DER LINDEN // *Luisteren naar je gedachten*, 2011, mixed media, 50 cm x 70 cm. From the artist's final presentation at the Royal Academy of Art, The Hague.



LAURA ABBINK // *Yesterday's gone* (installation detail), light, shadows, found and modified personal belongings. *Helen doesn't know I know*, 2011, recycled objects, paint, lights, 5 m x 3 m x 0.7 m. Photo by Fleur Beemster.



LAURA ABBINK // *Yesterday's gone* (installation detail), light, shadows, found and modified personal belongings. *Helen doesn't know I know*, 2011, recycled objects, paint, lights, 5 m x 3 m x 0.7 m. Photo by Fleur Beemster.

Johan Gustavsson

www.johangustavsson.nl page 73

Where do you draw your inspiration from? Family, friends, politics, the art world and the position of artists, the perception of origins, sexuality, freedom, minimalism, melancholy, history, safety and ugliness. But my key source of inspiration is the surreal situations found in daily life. I also find a lot of inspiration in the films of directors like, for example, Ingmar Bergman, Aki Kaurismäki and Roy Andersson.

What does The Hague mean to you? The Hague has developed a lively, interesting art scene. The past few years have seen an amazing surge of smaller-scale underground initiatives, project and events in The Hague. This – combined with a few professional initiatives that have presently come into their own – means that the city is a perfect base for artists to live and work in. There is a great sense of collaboration and openness between the organisations and colleagues working in this sector. And The Hague has Stroom, which has great staff and a wealth of expertise.

What do you most look forward to? Learning new things!

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? 1646.nl, thenaked.nl.

What's your most prized possession? My relationships with my friends and family – if you could call that a possession. If not: it would have to be my summer house on one of the islands of the Åland archipelago between Finland and Sweden.

Lilian Kreutzberger

www.liliankreutzberger.nl page 74

Do you see the current times as a challenge or an obstacle? Aren't challenges and obstacles inextricably linked? Right now, I feel my options are more or less unlimited. The awareness that I am personally responsible for structuring my life and consequently maximising my chances of achieving happiness is an important factor. I can't choose, I want to experience and live through everything, and as a result, I constantly feel I'm lacking something. At the same time, it is precisely this infinite number of possibilities that makes life interesting. This feeling of constantly losing every time I gain something is so profound that it permeates my work.

What do you most look forward to? When I'm not in my studio: my studio. Particularly when it's raining. I can be there on my own for days at a time – drinking coffee and tea, painting, dancing and reading.

What's your favourite book? Melville's *Moby Dick*. Right now, I'm reading *The Brothers Karamazov* by Fyodor Dostoyevsky.

What's your favourite square in The Hague? If I had to choose one, I'd say the square that Florencia looks out on [Torenstraat 5]. Good coffee, a wide range of customers and you can watch the whole of The Hague passing by.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? For those

of you who weren't familiar with it yet: aaaaarg.org. That site offers loads of texts. Whenever it's taken offline, they add another 'a' to the URL.

Guido van der Linden

www.guidovanderlinden.com page 76

Which work are you especially proud of? All my works give me a sense of relief once they're 'finished'. I think one's feeling of pride tends to quickly shift to newer work. It's an on-going process, in which you constantly seek to improve and highlight certain things.

What do you find moving in art? What I find moving is that so many people are affected in some way or other by art. That people quietly look at a work of art, in extreme concentration, and allow themselves to be caught for a moment in poetic world found in an image. I am moved by the fact that art is able to fill the gaps that exist in 'language' and direct the path of a person's feelings and thoughts.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? Georges Perec, *Species of Spaces*. Italo Calvino, *Invisible Cities*. These are both books in which physical environment plays an important role. This is also relevant in the world of three-dimensional art.

Who's your favourite artist? My favourite artist consists of a number of artists – particularly specific works of art and how they were arrived at. If I had to name one person, I'd say Navid Nuur, who can preach with intense passion about how the artist is subservient to the work that is to be realised.

Laura Abbink

www.lauraabbink.com page 77

What do you find moving in art? The subtle manifestation of a pure generative power.

Which quality do you value highest in a man? A man? Men in general? I once said to a man 'You're even worse than a woman.' His answer: 'I'm better than a woman, so I have to be worse.' Perhaps.

Do you see the current times as a challenge or an obstacle? If you need to draw all your power and impetus from your environment, I think your motives are unstable – whatever times you live in.

What's your personal motto? Say it Laura and clear.

What's your favourite recovery drink? When it comes to recovering, it's not so much the drink itself that does the trick, as the combination of the right drink and the right location.

What's your favourite work of art? I wouldn't be able to give an unequivocal answer to that, since I'd feel I was leaving out too many.

What's an atypical and special location for you in The Hague? I tend to perform well in locations where I'm more or less left to fend for myself. At the moment, this is my somewhat isolated home and studio.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? *The Art and Science of Dumpster Diving*, a book by John Hoffman.





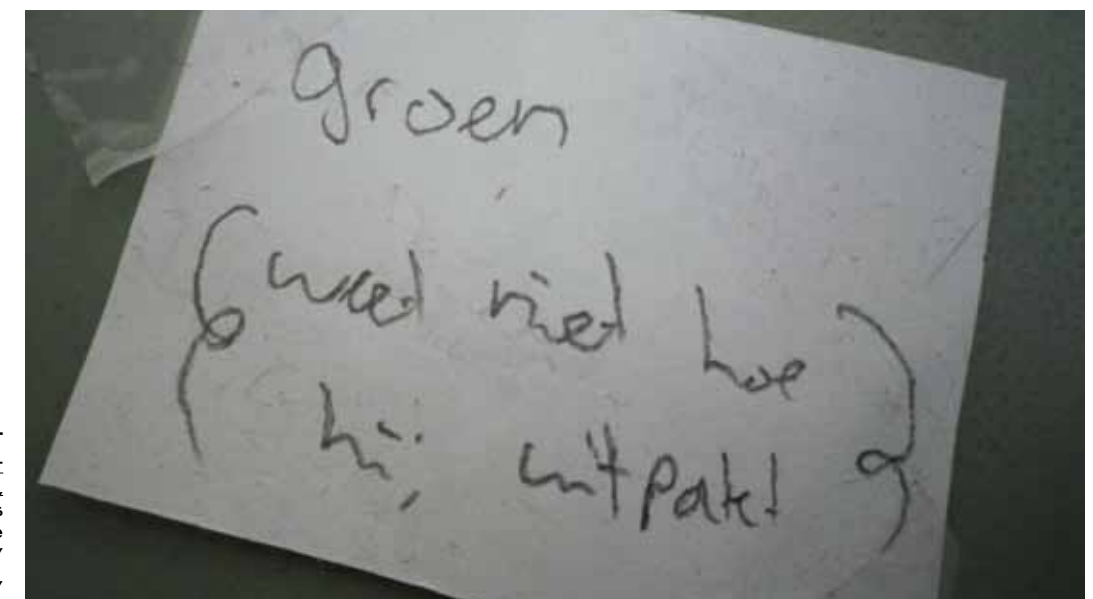
JOHANNES VAN ASSEM //
Untitled (hollow, path), 2010, C-print,
160 cm x 127 cm.



KARINE VERSLUIS // Zé Pelintra, still



MAARTEN BOEKWEIT
// Video stills from
Schreeuwplaatsen Den Haag
(‘Screaming places
The Hague’), 2012,
paper base and video.



MAARTEN BOEKWEIT
// Verblissen met
omschrijving van de kleur,
2011, paint fins with notes
attached. From the
‘The Making of Something’
group exhibition in 1646,
The Hague.



PAUL BEUMER // *The leaves are falling early this year*, 2010, mixed media on cotton, 160 cm x 190 cm.



PAUL BEUMER // *What an artist I die*, 2010, mixed media on cotton, 160 cm x 190 cm.



STAND UP

THOMAS VAN LINGE // *Stand Up*, 2011,
300 cm x 70 cm x 30 cm. Image from the artist's
solo exhibition 'On The Gradient' at b32, Maastricht.



THOMAS VAN LINGE // Suits, 2011, 120 cm x 60 cm.
Image from the artist's solo exhibition 'On The Gradient'
at b32, Maastricht.

Johannes van Assem

www.johannesvanassem.com page 79

What's your main fascination? People's influence on the course of their lives.

What's your most prized possession? My car: a white three-door Saab 99 from 1983 with black window trim.

What's your main flaw? Sometimes I'm a bit impatient, restless and undisciplined.

What's on your iPod? The Cure. I also like *Der Ring des Nibelungen*, Richard Wagner's opera cycle, but that one I only see and hear as a live performance. Keep an eye out in 2013, as they'll be giving numerous performances that year to celebrate the 200th anniversary of Wagner's birth.

What's your favourite place to relax in The Hague? The area around my studio in Villa Ockenburg – it's a good place to play.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? The portraits by Hans Memling, my favourite painter of the 15th century. jpegs by Thomas Ruff, the work of Francis Alÿs, LS / S by Beate Gütschow, *Why Photography Matters as Art as Never Before* by Michael Fried.

Karine Versluis

www.karineversluis.nl page 82

What drives you in life? I'm mainly motivated by curiosity. For me, art is a means to explore the world around me and gain a better understanding of it.

Which obstacles and challenges do you come across in your work? In my work, I study the impact different cultures and historic events have on people's daily lives and how they deal with this. I then try to turn this into a story or new work that is both personal and universal at the same time. It's always a challenge to gain people's trust and get them to open up to you.

What's your favourite work of art? I'm inspired by various works and people with whom I have worked over the past few years, including David Bade and Menna Laura Meijer. They've shown me that you need to stray off the beaten path if you want to find your own way. I'm also inspired by films like *Babel* by the Mexican director Alejandro González Iñárritu, Robert Bresson's *Au Hasard Balthazar* or *Badlands* by Terrence Malick. And by Patrick Zachmann's book *Ma Proche Banlieue* or the book *Dorchester Days* by Eugene Richards. And Sally Mann's work will always continue to inspire me.

Maarten BOEKWEIT

www.maartenboekweit.nl page 83

Where do you draw your inspiration from? Right now, I'm very interested in superficiality and the moment when this superficiality becomes interesting. The talks people have at the hairdresser's, for instance. Andy Warhol said 'I'm a deeply superficial person.' I can identify with that.

What do you see as your biggest challenge in the coming period? Actually, that would simply be surviving as a professional artist and continuing to develop further. Right now, I think that if I want to develop further, I need to forget to a certain extent what I've been working on so far and explore new paths.

Do you have a hero? I continue to find Francis Alÿs' work very interesting. It's so subtle and unique. I also find comedians and artists who are funny quite inspiring – Theo Maassen, for instance.

What do you appreciate most in your friends? The thing I like most is when friends give me the feeling I'm completely OK.

What's your favourite restaurant in The Hague? I had a really good meal at Scallywags on Wagenstraat. Their menu is quite limited, but they pay a great deal of attention to the flavours in the food.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? I like to listen to the short story readings on The New Yorker Fiction Podcast: www.newyorker.com/online/podcasts/fiction.

Paul Beumer

paulbeumer.blogspot.co.uk page 84

Is there anyone from who you have learnt – or are still learning – a great deal? All living artists and the artists who preceded me.

What's your main fascination? HH Sheikh Hamdan bin Mohammad bin Rashid Al Maktoum, the Crown Prince of Dubai.

What do you see as your biggest challenge in the coming period? Each new work is a challenge.

What do you find moving in art? Freedom.

What's your idea of perfect bliss? An open-ended future.

What's your favourite book? *The Catcher in the Rye* by J.D. Salinger.

What's your favourite cocktail? Gin and tonic.

What's your favourite bar or meeting point in The Hague? Anywhere where I can find friends and drink.

Thomas van Linge

www.thomasvanlinge.com page 86

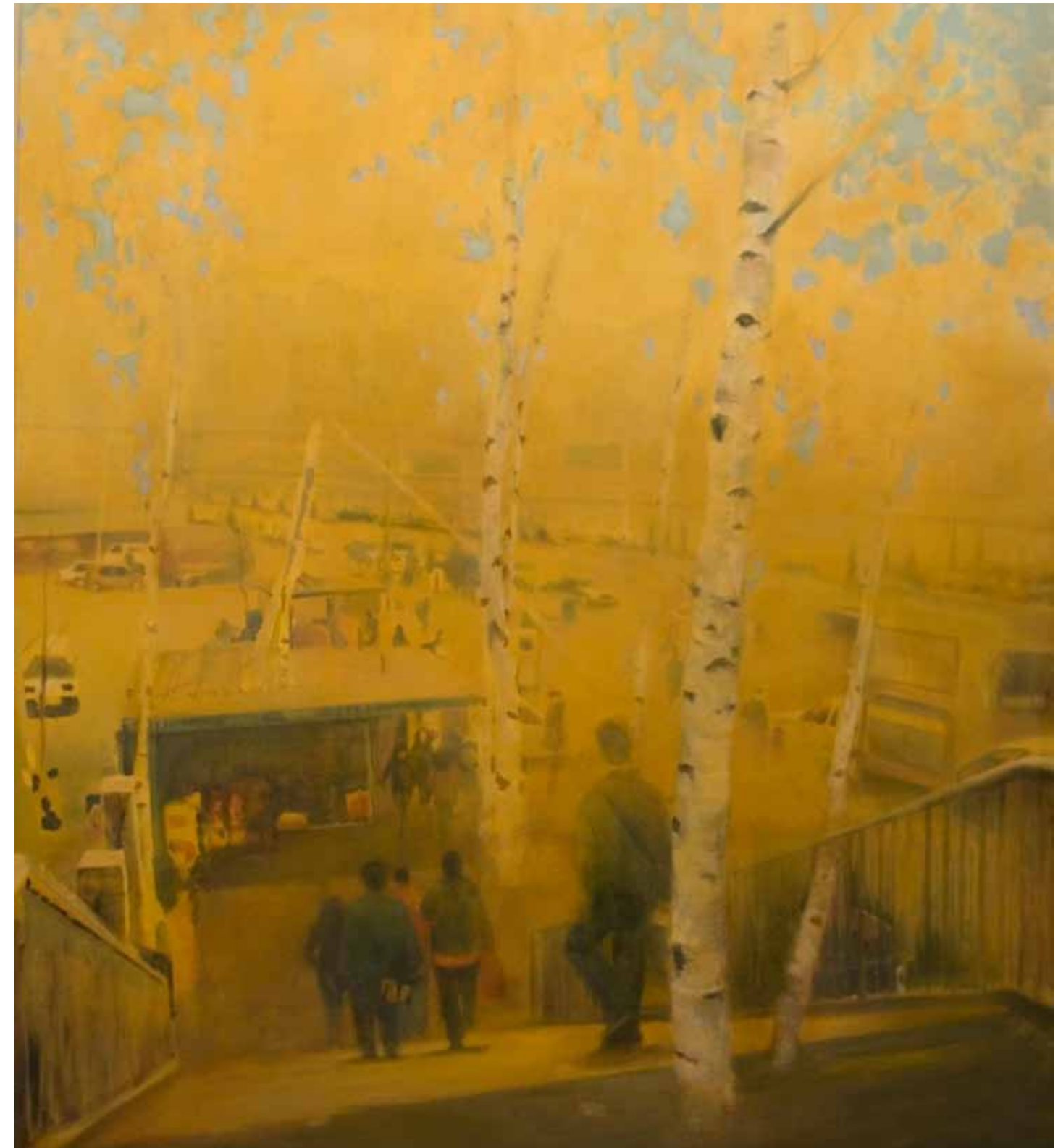
What distinguishes you from other artists? Everything and nothing.

Which plans would you like to realise in the short term? I'd like to realise an effective and clear website that can serve as a solid foundation for communicating my work. In addition, I'm working with two partners to start up a new location that focuses on the interface between the nightlife and culture.

How would you like people to remember you? It's such a hypothetical question that is so far removed from the 'here and now' that I can't really offer you a useful answer. Harry Mulisch once said something nice, which I was immediately reminded of reading your question: 'When you're dead, you can't say "I'm dead." So as long as I'm alive, I'm immortal.'

What's your favourite activity? Most of the things that come to mind are a bit crude... So I'll leave it at philosophising with a plate of fine French cheeses and a 2009 Burgundy. That can be nice too. **What's your favourite spot in The Hague, and why?** The beach near Kijkduin – the stretch that's more or less empty.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? I suggest following the blog 'Theories of The Deep Understanding of Things': contemporary art combined with Internet memes. Allows you to scroll away the day – what could be better.



OBBE TIDDENS /// Beijing, 2010, acrylic paint on canvas, 140 cm x 180 cm.

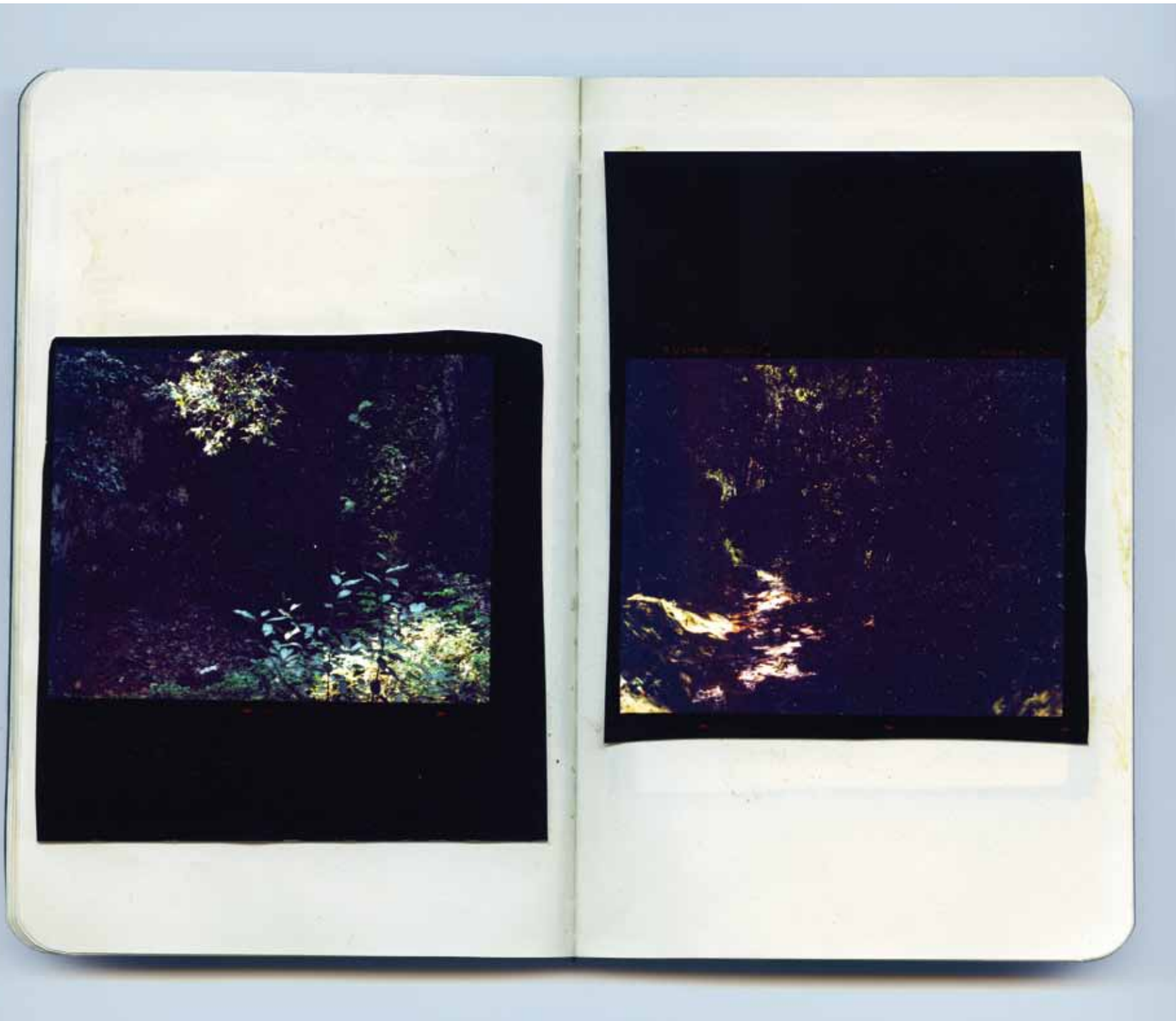


NISHIKO /// 'To knock the corners off', 2011, plaster, site-specific installation.

SARAH CARLIER /// *De dodelijke Dacia*, 2011, digital C-print, 120 cm x 150 cm, from the series 'Four years, three deaths, sweaty armpits and a fetus'.



MAGDALENA PILKO // *journal (via inferi)*, 2010,
C-print on paper, 14 cm x 18 cm.



OLA VASILJEVA // Video still from *VESTIBULE*, 2012,
installation at Galerie van Gelder, (solo exhibition), Amsterdam.



OLA VASILJEVA // *VESTIBULE*, 2012,
ceramics, found and modified objects,
installation at Galerie van Gelder, (solo exhibition), Amsterdam.

Obbe Tiddens

www.obbetiddens.de page 91

What drives you in life? Creating; surprising yourself; the fact that things can happen which you overlooked before. The manual aspect of my work helps in this regard – indeed, it's something I really enjoy: creating things with my own hands; developing my technique further.

Which talent would you most like to have? Independence – you're always in some social context or other in which you're dependent on things. Money, in the first place, but also what you expect of yourself. It would be great to be able to let that go – to be free.

What's your favourite band? I think Moloko is kick-ass – they have a structure in their music that really captures a particular mood. Besides them, I like Deichkind, for example, but also Prince, Lionel Hampton, John Scofield.

What's your favourite street in The Hague? It's not really a street, but I really love the beach – it's my favourite place to visit. I like to sit and stand near the water.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? The work of Edward de Bono – a physician/psychologist/manager who writes about creativity and learning to think – interesting for non-artists too; *Fecal Face*, an art blog from San Francisco; the *Vitamin P* catalogues on contemporary painters published by Phaidon.

Nishiko

www.Nishiko55.com page 92

How do you stay original and authentic – and is this important to you? It's probably important, but it's something you can't really control. I simply try to make sure my new work is different from the work I made before. I try to stay open-minded, so that I'm receptive to as many influences as possible.

Which obstacles and challenges do you come across in your work? You can come across difficulties all the time – nothing's ever simple. I try to embrace them.

What's your most distinctive trait? Insecurity?

What's your favourite work of art? Martin Creed's *Work No. 850* and the work of Takuma Nakahira after he lost his memory.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? The *Nose* by Nikolai Gogol, Kōbō Abe's *The Woman in the Dunes* and *Ryōma ga Yuku* by Ryōtarō Shiba. In addition: maps.google.com, www.wikipedia.org, www.google.com.

What's your favourite street in The Hague? Laan: a simple and grand name, but it's actually a small street.

Sarah Carlier

www.sarahcarlier.nl page 93

What distinguishes you from other artists? On the face of it, my work seems light-hearted and not very sensational. It zooms in on fragments of day-to-day life, making it recognisable to most people. But under this flippancy, you can find a certain melancholy and tragedy that are closely connected to the human inability to function in society. As I make use of media that are tied to the world around us like film and photography, my images can be seen and interpreted as documentary, but essentially, they are sophisticated selections and fabrications.

That's how I work.

How would you like people to remember you? It's always difficult to direct other people's memories, but I'd actually be happy for being remembered at all.

What's your favourite colour? Apple-blue aquamarine: a colour that is neither blue nor green. It's in between the two and can handle all gradations of tone. I'm the same way – I don't like pigeon holes.

Who's your favourite artist? The Belgian painter and film maker Michaël Borremans.

What's your favourite place to go out in The Hague? Most of the time, I like to go to openings and grab a beer there, but if I really want to go out, I go over to Café 'De Paas' for their tasty beers and some nice conversation.

Magdalena Pilko

www.pilko.nl page 94

Which wishes and dreams do you hold for the future? That the pieces of the puzzle I am working on fall in place.

Who do you consider a promising artist? Frog King. The question itself is based on conjecture. As long as someone keeps going, he or she is promising – at least that's what they say. This requires a lot of concentration and, by the way, being promising is no picnic.

What's your favourite food? Panama cake, a nut cake with an icing of pure buttercream.

What are your favourite works of art in The Hague?

Piet Mondriaan's *Victory Boogie Woogie* in the Gemeentemuseum and *Panorama Mesdag* by Hendrik Willem Mesdag.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? I'm currently reading *Repetition* by Peter Handke. It's a terrific account of a journey. I also like photo books from the 1950s and enjoy browsing through collections of old photographs and printed material online. The University of Iowa has put all eight volumes of the magazine *De Stijl* online via its International Dada Archive: http://sdr.lib.uiowa.edu/dada/De_Stijl/index.htm.

Ola Vasiljeva

www.oaoasite.net page 95

Who do you admire as an artist? Jean Cocteau, Adrian Marthaler and Brett Milspaw.

What drives you in life? The urge to translate a specific message into a certain physical or visual form.

When and where was the happiest time of your life? Somewhere out in nature with a person I love.

Who is your favourite composer or band? I don't believe in setting things apart. I enjoy atmospheres; I like mixes in which the Western avant-garde meets Eastern European folk music and is flushed away by French spoken word. Recent favourites of mine are the recordings of the French theatre company Théâtre du Chêne Noir and the Japanese film music composer Julius Arnest Seazer.

What's your favourite location for the arts and culture in The Hague? My favourite initiatives are Billytown and 1646. They're both run by very enthusiastic and talented people. I've been lucky enough to work with both. If a library counts as a cultural location, then I'm a huge fan of the Koninklijke Bibliotheek. In terms of a place to work.



ZOE KATE REDDY /// *Left, Said, Did*, 2012, 10 cm x 15 cm (x100 photos), photographs. Installation view from the artist's exhibition at UHM, The Hague.

CLARA PALLÍ MONGUILOD /// *Attempts on Significance*.





ROBIN DE GOEDE /// Work from the 'No Man's Land' series, 2010, ink on paper.



TIM BREUKERS // Strandtafereel, 2011, porcelain,
69 cm x 110 cm x 80 cm. Realized at the European Ceramic Work
Centre with funding from Fonds BKVB.

Zoe Kate Reddy

www.zoekatereddy.com page 97

What do you see as your biggest challenge in the coming period? I'll be expected to combine my artistic practice with curatorial roles. Working within an organisation can be a distraction, but I believe the line between [performance] artists and curators is so thin that my biggest challenge will be further dissolving this line.

What's on your iPod? I'm addicted to music. I listen to music 24/7, so I have three iPods. The mini iPod has my own recordings and music by my band Bimbo Electrico, plus several recordings by my partner and his record label. On my iPhone, you can find a constantly changing library of new tracks and podcasts that I download every morning from the xlr8r website [xlr8r.com]. And on my old iPod, you'll find the three Bs: Bowie, Blondie and Bob [Dylan].

What's your favourite route in The Hague? I love walking along Bierkade: all of its sidestreets have a certain something and form a kind of barrier between you and the real 'city centre'. Some sections are a bit rough; others are more posh; and when the sun's out you can hop on one of the boats and drink until sunset.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? *Art: A Sex Book* by John Waters and Bruce Hainley. *Moonage Daydream: The Life & Times of Ziggy Stardust* by David Bowie and Mick Rock. Anything by Judith Butler.

Clara Palli Monguilod

www.clarapalli.com page 97

What do you see as your greatest achievement? That I've succeeded in merging complex ideas into a single form.

Do you see the current times as a challenge or an obstacle? Environmental factors are constantly changing. I always try to approach them as a challenge, insofar as my individual abilities allow for this.

Which aspect of your personality do you consider most important? The observer.

When and where was the happiest time of your life? If I put it to words, it wouldn't do justice to either the experience or my memory of it.

What's your favourite work of art in The Hague? At this moment in time, I'd go for Julian Rosefeldt's work, presented by West in The Hague's Grote Kerk.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? *Het Sublieme* by Hans den Hartog Jager.

Robin de Goede

www.robindegoede.com page 98

What drives you in life? I'm motivated by the desire to chase ideas – to make something that doesn't exist yet. Along the way, you meet people and see places that you would otherwise miss out on.

Which obstacles and challenges do you come across in your practice? Unfortunately, my sole obstacle right now is still a lack of time and funds. In order to get the funds I need for my artistic activities, I work as a

doorman at a well-known after-hours in The Hague. It's always a challenge to be allowed to work on a project. I'm not one for endless preparations and preconceived plans. I just go somewhere, take in the surroundings and set to work.

Who do you admire as an artist? I admire a lot of artists, but a few of my favourites are Gerhard Richter, Florian Süßmayr, Johannes Kahrs, Luc Tuymans, Cyprien Gaillard, Hans Op de Beeck and Fumie Sasabuchi.

What's your most distinctive trait? Open-minded, flexible and able to quickly adapt and change tack depending on the environment and the people I'm with.

What's your favourite film? Andrej Tarkovsky's *Stalker*, *Oldboy* by Park Chan-wook, Francis Ford Coppola's *Apocalypse Now*, Takeshi Kitano's *Zatoichi* and *Before the Rain* by Milčo Mančevski.

If you could invite anyone to show him/her The Hague: who would you invite, why, and what would you show that person? I'd invite photographer Antione D'Agata and show him 'my' The Hague: the little bars with the night's wasted lives – those particular spots where I also feel at home.

Tim Breukers

www.timbreukers.nl page 100

What's your main fascination? Porcelain. I love how clean-cut the material is – it allows for very fine work. But of course, it's also very vulnerable.

Do you have a master of sorts? Guido Geelen. I started working as his assistant while attending the teacher-training programme in Tilburg, and I learnt more in his studio than I did at the Academy. The simplest things: how you might pick up the phone; how you could arrange your studio... it was extremely educational. I also handled tons of clay. That was important too, because as a result I'm no longer afraid of the material.

What's the best advice anyone ever gave you? One of the tutors here at the Vrije Academie in The Hague said it might be a good idea for me to leave behind a snail trail. That proved to be very important for those works in porcelain. I really sank my teeth into that project. I think that it was a good thing all round – good for me; good for the work; good for other people: Tim Breukers is currently leaving behind a white, faint snail trail.

Why does art matter? The activity allows me to repeatedly re-experience things in different ways.

Which aspect of your personality do you consider most important? My little sister recently said that I am not afraid of expectations.

What's your favourite activity? If you go to the area between Malieveld and the Ministry of Finance, standing with your back to Malieveld, you can see a key lodged in the asphalt to the left of the third stripe of the zebra crossing. Every time I walk home from the station, I look that key in the eye for a moment.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? www.waaromikmijnambitiesverloor.blogspot.com.



TOSHIE TAKEUCHI /// Still from the film short *Tampopo Head and the Name of the Dogs*, 2011.



TOSHIE TAKEUCHI // I have a headache, 2006
from the series 'Planet of Rabbits' (2004- 2009)
Edition Size: 280 x 349, 500 x 625, 120 x 150 mm, Japan
Photography by Lambda Archival Print, Dibond.



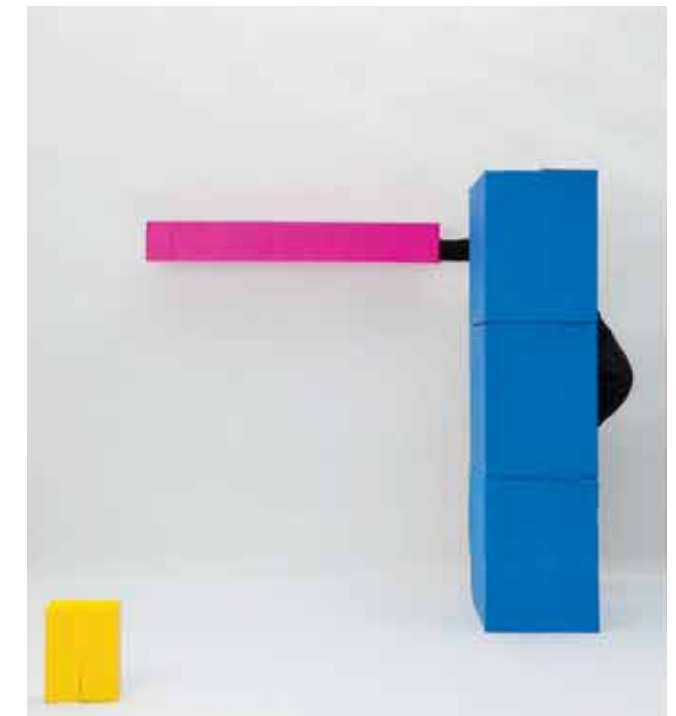
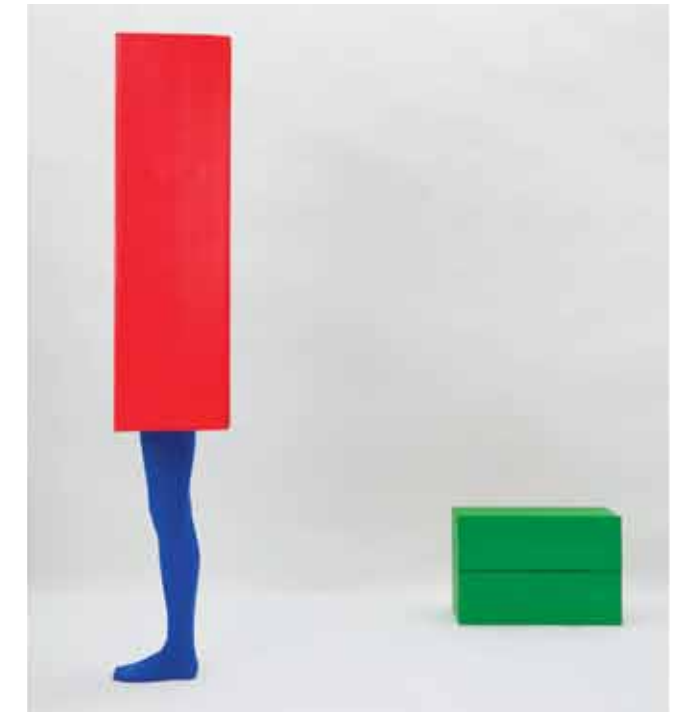
PUCK VERKADE /// Untitled, 2012, video, 2'30".



MAARTEN SLEEUWITS /// *Recording no. 2*, RIJNSAKADEMIE, 2011, 135 kg of clay squeezed into a 9.5-m line carried by 14 people.



ZAIDA OENEMA /// *Primary Colours* (triptych): *Composition with Yellow, Blue and Red*; *Composition with Red, Green and Blue*; *Composition with Cyan, Magenta, Yellow and Black*, 2010, C-prints on aluminium, 40 cm x 50 cm (individual photo dimensions). Courtesy RAM.





RENS KRIKHAAR /// A big day's coming, 2012, pastel pencil on paper, 19 cm x 28 cm.

Toshie Takeuchi

www.toshietakeuchi.blogspot.co.uk page 103

Where do you draw your inspiration from? I find inspiration in the relationships between people and in ambivalent, unusual situations. I'm also inspired by people who have a different perspective than most and are therefore seen as a bit 'different'.

What do you see as your biggest challenge in the coming period? I would like to project a personal perspective on global politics and trade on the basis of local lives. I hope to be able to express my interests by creating spaces that are generated by light and lines, poems that are created by movement and transitions that are suggested by transformations between inner and outer space. It will be a challenge for me to take such an architectural approach to this theme.

When do you lie? If I'd lie to you, I wouldn't tell you when I'm lying, because you like being lied to.

What's your favourite work of art? The Wind by the Finnish artist Eija-Liisa Ahtila.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? *The Name of a Dog* or *Natural Right* by Emmanuel Levinas.

What's your favourite street in The Hague? Violengeweg, because that's where you can find exciting cultural interaction.

Puck Verkade

www.puckverkade.com page 106

Do you see the current times as a challenge or an obstacle? Definitely as a challenge. The arts and culture sector is under a fair bit of pressure right now, but of course, throwing in the towel is not an option.

What has been the most important lesson you've learnt so far? That I can use art or the artist's role as a means to expose existing structures and break them open. As an artist, I can navigate through different layers of society and infiltrate in a variety of experiences. For me, the foundation of my work is asking questions.

What's your main extravagance? Extreme curiosity, down to the smallest detail.

What's your favourite spot in The Hague, and why? It may sound strange, but my favourite spot is Westduin Cemetery near Ockenburgh. A lot of people think cemeteries are creepy, but they are the only places where you can find real peace and quiet and where nobody expects anything of you.

Do you have any books or websites that relate to your work and which you would like to share with the readers of DH///? *A Treatise of Human Nature*, by the Empiricist philosopher David Hume; the productions of the BBC journalist and television producer Louis Theroux; Susan Sontag's essays and diaries; *The Man Who Mistook His Wife for a Hat* by Oliver Sacks; Renzo Martens' film *Enjoy Poverty*.

Maarten Sleuwits

www.maartensleuwits.nl page 108

How do you stay original and authentic – and is this important to you? I think that as an artist, you shouldn't be thinking about those kinds of things. It's up to others to determine whether your work fits the bill. Furthermore, something that is original or authentic isn't necessarily interesting.

Which work would you like to have another go at? I've adapted or done over many of my works after their

initial presentation. By dealing with a work for an extended period, I start to understand it better and I can get to its core significance.

What's your idea of perfect bliss? I don't believe in the concept.

Who's your favourite artist? Yves Klein.

What are your favourite works of art in The Hague? Vermeer's paintings at the Mauritshuis.

Zaida Oenema

www.zaideoenema.com page 109

What are the advantages and drawbacks of working as an artist? The main advantage is that I can do what I'd like to do more than anything. It's also an exciting profession: it keeps me on my toes – focussed. But doing what I'd like to do most is also a drawback: it's often bloody difficult. Particularly because I'm my own worst critic and I often make things harder for myself than is strictly necessary.

Who do you admire as an artist? Loads of people – although I think 'admire' is rather a strong word. Hendrik Werkman – I admire him, I guess. Besides Werkman, I appreciate artists like Bruce Nauman, Bas Jan Ader, Jan Schoonhoven. And I also follow the exploits of young artists like Micha Patiniott and Eva-Fiore Kovacovsky with interest.

Who would you like to be if you weren't Zaida Oenema? I don't have to be anyone else – I like it the way it is. If it was up to me, the thing I would like most is to be really good at something. For example, be just as good a painter as Picasso, but without being Picasso.

Which character trait do you dislike the most in others? Insincerity.

What's your favourite route in The Hague? What I like about The Hague is that you can cycle from Central Station to the beach along the Haagse Bos park: you can bike for 30 minutes without coming across a single house, simply moving from park to park.

Rens Krikhaar

www.renskrikhaar.com page 110

What's your main fascination? The history of our global civilisation.

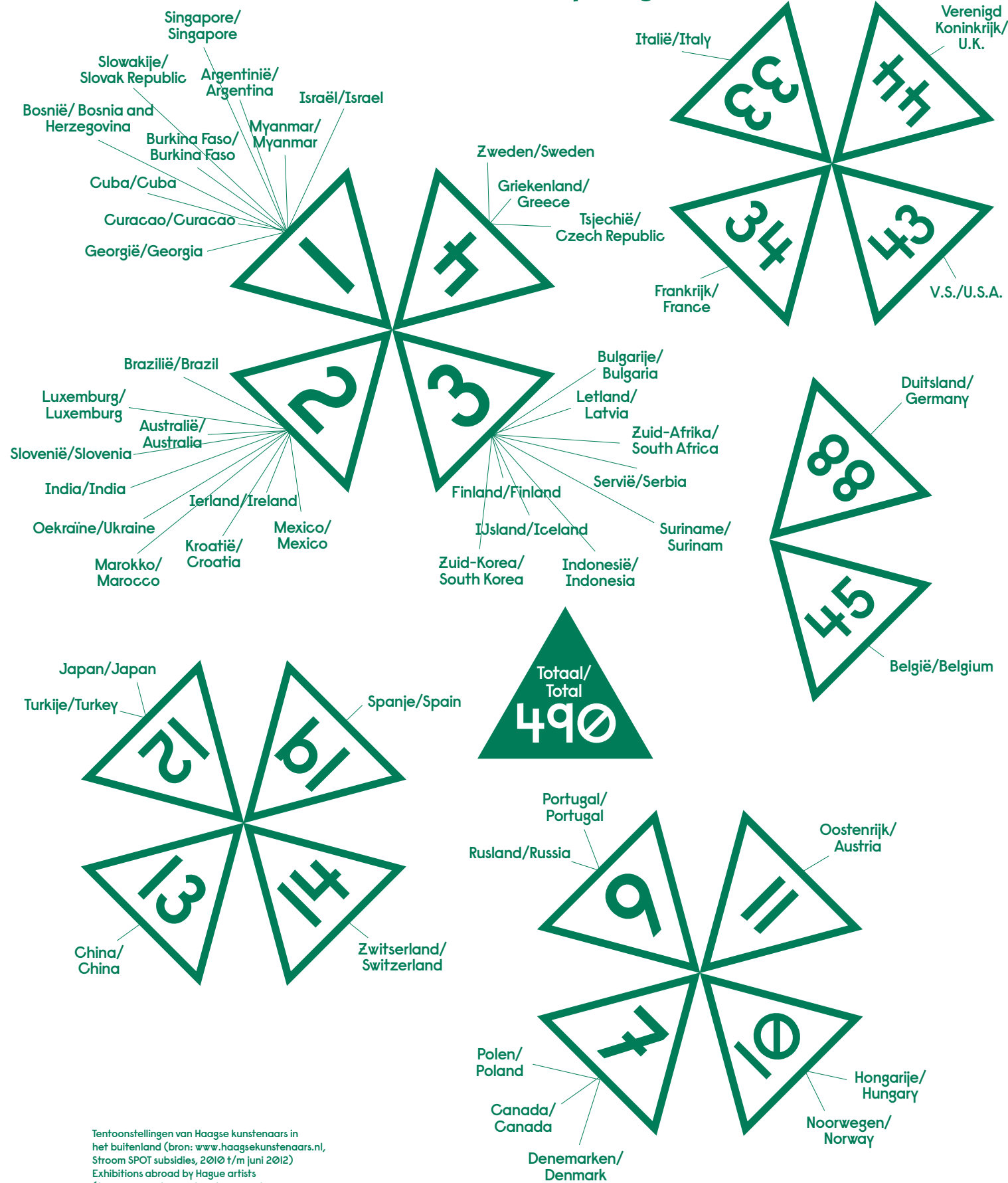
How do you stay original and authentic – and is this important to you? By concentrating on the project I am working on at the moment.

Why does art matter? I believe that art works are the reflections and traces of mankind and its perspectives at a particular point in time. At is a translation that is the result of emotions and action.

Art gives people space; beauty; freedom. It questions and alleviates hunger. But don't forget: art can also be cruel and confrontational, like the interaction of a young, frolicking lamb and a razor-sharp knife. Art is a pure tongue, and those who can understand what it has to say live in a world whose riches cannot be expressed in money.

What's an atypical and special location for you in The Hague? That would be Valkenbosplein, where my great-grandparents opened their butcher's shop in 1913. The butcher's G. Blonk no longer exists, but you can still see the stone with the shop's name and the decorative tiling. Every time I ride by on my bike, I stop to look for a moment, and I try to imagine how my great-grandfather stood there boning meat with a cigar in his mouth.

Internationale tentoonstellingen van Haagse kunstenaars International exhibitions by Hague Artists



Tentoonstellingen van Haagse kunstenaars in het buitenland (bron: www.haagsekunstenaars.nl, Stroom SPOT subsidies, 2010 t/m juni 2012)
Exhibitions abroad by Hague artists (Source: www.haagsekunstenaars.nl, Stroom SPOT grants, 2010 until the end of June 2012)

Toby Paterson



HOME
AND
AWAY
EMBRACING
THE
DIFFERENCE

TOBY PATERSON

‘MEDIATORS NEED TO CAMPAIGN VOCALLY AND ARTICULATELY ON BEHALF OF ARTISTS’

Buitenlandse kunstenaars en curatoren geven hun kijk op de culturele sector in Den Haag en op actuele thema's die een impact hebben op Haagse kunstenaars, curatoren en het Haagse artistieke klimaat.

Er is geen betere manier om jezelf te leren kennen dan door de ogen van een ander. Om deze reden vroegen wij vier curatoren en een kunstenaar, die in het kader van het bezoekersprogramma van Stroom onlangs te gast waren in Den Haag, om hun visie te geven op het kunstklimaat in de stad. Wij vroegen ze hoe internationale ontwikkelingen de situatie van lokale kunstenaars en instellingen beïnvloeden en welke rol de zogenaamde ‘bemiddelaars’ in deze veranderende omgeving spelen. Sinds 2006 nodigt Stroom regelmatig curatoren, kunstenaars en critici uit de hele wereld uit om Den Haag te bezoeken en de kunstenaars en instellingen van de stad te ontdekken. Voor dit artikel spraken wij met Silke Opitz [kunsthistorica en freelance curator in Weimar, Duitsland], Anthony Huberman [New Yorkse curator en schrijver, directeur van The Artist's Institute], Omar Kholeif [Britse schrijver en curator bij FACT Liverpool], Eva Wittcox [curator hedendaagse kunst bij M - Museum Leuven] en Toby Paterson [kunstenaar die woont en werkt in Glasgow].

Saai en provinciaal

Niet-metropolen worden vaak weggezet als saai en provinciaal. De levendigheid van de creatieve sector in Den Haag is dan ook een grote verrassing voor veel van de bezoekers. Omar Kholeif vindt Den Haag veel rijker dan hij van te voren had verwacht en heeft het gevoel dat de stad een serieus artistiek ecosysteem

International artists and curators share their views on The Hague's cultural scene and current issues impacting the city's artists, curators and artistic climate.

There's no better way to get to know yourself than seeing yourself through someone else's eyes. That is why we recently asked four curators and one artist who visited The Hague at some point in the past few years in the context of Stroom's visiting programme to offer their views on the city's artistic climate, how international developments affect the situation of artists and institutions and the role of so-called 'mediators' in this changing environment. Starting in 2006, Stroom has regularly invited curators, artists and critics from around the world to visit The Hague and discover the city's artists and institutions. For the present article, we spoke with Silke Opitz [art historian and freelance curator based in Weimar, Germany], Anthony Huberman [curator and writer based in New York, Director of The Artist's Institute], Omar Kholeif [UK-based writer and curator at FACT Liverpool], Eva Wittcox [Curator of Contemporary Art at Museum M in Leuven, Belgium] and Toby Paterson [artist based in Glasgow].

It was far richer than I had imagined!"

Non-metropolitan cities tend to be dismissed as boring and provincial. That is why The Hague's lively creative scene comes as a surprise to many of its visitors. Omar Kholeif explains that The Hague was far richer than he had imagined and that he feels the city has developed a genuine art ecosystem. Silke Opitz agrees: "The art scene seemed both vibrant and diverse." Toby Paterson, who himself lives and works in a non-metropolitan city, offers this insight: "I've been coming to The Hague for the last six years or so, and from my first visit I've been struck by the cultural vitality of the place. This particularly resonates with me, coming as I do from Glasgow, a provincial city in UK terms which continues to confound the stereotypical preconceptions often applied to it. Being well aware of the duopoly represented by Amsterdam and Rotterdam, it was a pleasant surprise to find such a fully-fledged art scene in the city. I was also very impressed with the way the City has worked to help artists find space to

Eva Wittcox



‘MUSEUMS AND ART SPACES SHOULD GIVE MORE SPACE TO PEOPLE WHO ENGAGE IN-DEPTH WITH RESEARCH AND ARTISTS’

work and exhibit, often in very 'grass-roots' and provisional ways, and I think this is something from which a city like Glasgow can learn. Small-scale initiatives are vital to nurture a strong scene, both socially and critically, and where other cities [my own included] tend towards the flagship 'arts quarter' approach, I've seen a direct approach to supporting artists in The Hague that legitimises artistic activity without prescribing what form that activity should take. This approach locates artistic practice throughout the city rather than ghettoising it in one specific area and, while this might be driven somewhat by a regeneration agenda, it gives the art scene a very interesting texture."

Eva Wittcox was struck by the large number of young, up-and-coming artists in The Hague, who probably see the city as a hospitable environment thanks to its sound and effective policy in the area of affordable artist's studios. And Huberman has fallen for The Hague's charms: "The smaller organisations are able to truly test new things and take important risks... and I was impressed with the artists who were turning large semi-abandoned spaces into studio buildings and event/exhibition spaces. This is something that takes a lot of work, courage, support, community and commitment... and it seems that The Hague provides the context to make this possible."

Besides praise, the interviewees are also happy to offer some constructive criticism. Opitz stresses that in these difficult times, interaction, connections, networking and collaboration are key to survival. "There was this impression that all [of the institutions in The Hague, [eds.] are very much concerned with their own things, which is fine in terms of content and diversity but maybe problematic in terms of cultural policy - especially now". Huberman affirms the need to network: "I will say that it seems important for small-scale organisations to form partnerships and larger 'umbrella' groups. I'm thinking of 'Common Practice' in London, for instance, and I think something along those lines would be important for The Hague to have, so that funders appreciate the particular and specific value that only small-scale organisations can bring to

heeft ontwikkeld. Silke Opitz is het met hem eens: "De plaatselijke kunstwereld maakte een levendige en diverse indruk." Toby Paterson, zelf ook afkomstig uit een niet-metropool, deelt dit inzicht: "Ik kom al een jaar of zes in Den Haag, en meteen vanaf mijn eerste bezoek was ik getroffen door de culturele vitaliteit van de stad. Ik ben hier extra ontvankelijk voor omdat ik uit Glasgow kom, wat binnen Groot-Brittannië geldt als een provincie stad. Desondanks weet die stad voortdurend de vooroordelen die erover de ronde doen, te weerleggen. Aangezien ik wist hoezeer Amsterdam en Rotterdam het culturele leven in Nederland domineren, was ik aangenaam verrast door de volwassen kunstscene die ik in Den Haag aantrof. Ik was ook erg onder de indruk van hoezeer de gemeente haar best doet om kunstenaars te helpen met het vinden van plekken om te werken en te exposeren, vaak op een behoorlijk provisorische, 'grassroots' manier, en ik denk dat dit iets is waar een stad als Glasgow van kan leren. Kleinschalige initiatieven zijn van essentieel belang voor een sterke lokale kunstsector, ze creëren sociale netwerken en stimuleren kritische interactie. En terwijl andere steden - onder meer mijn eigen stad - vaak geneigd zijn zich te richten op een 'kunstkwartier' dat kan dienen als vlaggenschip, zie ik dat Den Haag een meer directe aanpak heeft gekozen in de ondersteuning van kunstenaars. Deze aanpak legitimeert artistieke activiteit zonder voor te schrijven welke vorm zij moet aannemen. Bovendien is hij erop gericht kunst over de hele stad te verspreiden in plaats van te concentreren in een bepaald gebied. Hoewel dit misschien enigszins wordt ingegeven door een bredere stadsvernieuwingsagenda, verleent het de lokale kunstscene een erg interessante textuur."

Eva Wittocx werd getroffen door het grote aantal jonge, opkomende kunstenaars in Den Haag. Zij zien de stad waarschijnlijk als een gastvrije omgeving door Den Haags solide en effectieve beleid op het gebied van betaalbare kunstenaarsateliers. Anthony Huberman is simpelweg gecharmeerd van Den Haag: "De kleinere organisaties zijn in staat om werkelijk te experimenteren en grote risico's te nemen... en ik was behoorlijk onder de indruk van de kunstenaars die grote, half verlaten ruimtes verbouwen tot ateliergebouwen en ruimtes voor tentoonstellingen en evenementen. Zoiets vereist

the fabric of a city and its cultural vibrancy... and formulating specific criteria of success that are outside of the standard 'attendance numbers'."

"We live in an era of leaderless leadership"

When asked about the challenges faced by the cultural sector - at the level of major international developments - the interviewees generally refer to the contracting economy, the current recession and the effects this decline has on government spending. Paterson puts it this way: "Unfortunately, the biggest development affecting the arts, and life in general, is the recessionary state of many of the West's economies, the crisis of the euro and an out-of-control international financial sector." Besides these economic concerns, which either directly or indirectly affect today's artists, curators, critics and art spaces, there are also various developments at the global level that influence the balance of power and change the political climate. Kholeif for instance sees "movements like the Occupy Movement and the uprisings in the Arab world, the economic downfall of both the USA and the EU, and the rise of Central Asia, Brazil, China and India" as some of the key developments of our times.

These developments have had a number of effects on the situation of artists and institutions at the local level. Paterson: "If there is any imminent overarching theme in contemporary art, I think it will be one where artists of all kinds respond both critically and practically to this situation, simply because it is unavoidable. It's not that I think all artists will become political activists, it's just that ever more inventive creative and critical strategies will be necessary." Kholeif quotes the artist and architect Pedro Reyes, with whom he is collaborating on a project for the Liverpool Biennial. Reyes once said that "we live in an era of leaderless leadership." The interviewees stress that even this cloud has a silver lining. "To put a positive spin on the situation, I think

Silke Opitz



Photo Nathalie Mohadjer

hard werken, moed, steun, gemeenschapszin en inzet... en het lijkt erop dat Den Haag de context biedt om dit mogelijk te maken."

Moeilijke tijden

Behalve lof, zijn de geïnterviewden ook best bereid om wat opbouwende kritiek te geven. Opitz wijst erop dat interactie, connecties, netwerken en samenwerking allemaal van cruciaal belang zijn om te overleven in deze moeilijke tijden: "Ik kreeg de indruk dat [de Haagse instellingen, red.] allemaal erg bezig zijn met hun eigen zaakjes, wat prima is als het over inhoud en diversiteit gaat, maar wellicht problematisch wordt wanneer het over cultuurbeleid gaat - vooral nu." Huberman beaamt dat netwerken noodzakelijk is: "Ik wil er op wijzen dat het voor kleinschalige organisaties van belang lijkt te zijn om partnerschappen

'FIND THE RIGHT PARTNERS, SHARE, CONCENTRATE, THINK CAREFULLY'

the fact that artists have wonderful abilities to live flexibly and imaginatively on limited resources is something that the wider world can learn from!" says Paterson. And as Kholeif puts it: "These precarious social conditions offer both possibilities and challenges for artists. There is less stability in the infrastructure [...] but it also offers a much more fluid and less hierarchical space - to find their own agency in their creative practice."

Wittocx also reminds us of a few interesting developments in the art world which may not be new per se, but nevertheless feed into the more general, global developments that were outlined earlier. We can see increasing mobility in artists' practices, a growing number of residence programmes [with a lot of attention going out to programmes in the global south in recent years], a strong institutional interest in interdisciplinary approaches, galleries that have become almost museum-like in terms of their space and budget, and more and more power shifting towards private and commercial institutions.

More than the sum of their parts"

There is considerably less agreement when it comes to the role of so-called 'mediators' [curators, writers, galleries, institutions, etc.] in today's changing art climate. Paterson feels that mediators "need to campaign vocally

te vormen en grotere koepelorganisaties. Zoals bijvoorbeeld Common Practice in Londen. Het zou denk ik ook voor Den Haag van belang kunnen zijn om iets dergelijks te hebben, zodat geldschietters de unieke waarde van kleinschalige organisaties meer gaan inzien, met name voor de structuur en de culturele levendigheid van een stad... en dat ze specifieke succescriteria formuleren die los staan van de standaard 'bezoekersaantallen'."

Als we de geïnterviewden vragen voor welke uitdagingen de culturele sector op het moment staat, op het niveau van grote internationale ontwikkelingen, verwijzen ze vrijwel allemaal naar de krimpende economie, de recessie en het effect daarvan op publieke uitgaven. Paterson: "Helaas is de belangrijkste ontwikkeling die de kunstsector, en onze levens in het algemeen, beïnvloedt, de recessie waar veel westerse economieën in terecht zijn gekomen, de eurocrisis en de onbestuurbaarheid van de internationale financiële sector." Behalve deze economische vraagstukken, die direct en indirect een impact hebben op hedendaagse kunstenaars, curatoren, critici en tentoonstellingsruimtes, is er ook een aantal wereldwijde ontwikkelingen die de bestaande machtsverhoudingen beïnvloeden en het politieke klimaat veranderen. Omar Kholeif bijvoorbeeld ziet "bewegingen als Occupy en de volksoptstanden in de Arabische wereld, de economische neergang van zowel de Verenigde Staten als de EU, en de opkomst van Centraal-Azië, Brazilië, China en India" als een aantal van de belangrijkste ontwikkelingen van deze tijd.

Overkoepelend thema

Deze ontwikkelingen hebben op verschillende manieren effect op de omstandigheden van kunstenaars en instellingen op lokaal niveau. Paterson: "Als er een overkoepelend thema in de hedendaagse kunst is, dan is het er een waarin kunstenaars zowel kritisch als praktisch reageren op deze situatie, simpelweg omdat je haar niet uit de weg kunt gaan. Niet dat ik denk dat alle kunstenaars in politieke activisten zullen veranderen, ik denk gewoon dat het noodzakelijk zal zijn om steeds inventievere en kritische strategieën te bedenken." Kholeif citeert de kunstenaar en architect Pedro Reyes, met wie hij samenwerkt aan een project voor de biënnale van Liverpool. Reyes zei ooit dat 'we leven in een tijd

'THE ARTISTS ARE THE ONES WHO EMBRACE DIFFERENCE'



Anthony Huberman

van leiderloze leiderschap.' De geïnterviewden benadrukken echter dat er wel degelijk licht gloort aan het einde van de horizon. Paterson: "Om de situatie eens wat positiever te benaderen: ik denk dat het wonderbaarlijke vermogen van kunstenaars om met beperkte middelen een flexibel en verbeeldingrijk leven te leiden, iets is waar iedereen om heen wat van kan leren!" En zoals Kholeif zegt: "De huidige maatschappelijke onzekerheid biedt kunstenaars ook kansen en uitdagingen. De infrastructuur is weliswaar minder stabiel, maar de nieuwe omstandigheden bieden veel flexibiliteit en zijn minder hiërarchisch, waardoor kunstenaars een actieve rol kunnen ontwikkelen binnen hun creatieve praktijk."

Wittcox herinnert ons ook aan een paar recente ontwikkelingen in de kunstwereld, die nauw verbonden zijn met de meer algemene, wereldwijde ontwikkelingen die hierboven zijn beschreven. Er is een toenemende mobiliteit in de beroepspraktijk van kunstenaars, een groeiend aantal residency programma's [waarbij de laatste jaren veel aandacht uitgaat naar programma's in landen in Afrika, Latijns-Amerika en Azië], een sterke belangstelling vanuit instituten voor een interdisciplinaire benaderingswijze, galeries die haast museaal zijn geworden qua ruimtes en budgetten, en de groeiende invloed van privé-organisaties en commerciële instellingen.

Minder overeenstemming

We zien veel minder overeenstemming onder de geïnterviewden wanneer het gaat over de rol van zogenaamde 'bemiddelaars' [curatoren, schrijvers, galeries, kunstinstellingen, et cetera] in het veranderende hedendaagse kunstklimaat. Paterson vindt dat bemiddelaars "luid en duidelijk moeten opkomen voor kunstenaars, hun werk en hun bijdrage aan een goed functionerende maatschappij. Wanneer de relatie tussen een kunstenaar en een curator, schrijver, galeriehouder of instelling goed is, kunnen de resultaten meer zijn dan de som der delen." In de afgelopen anderhalf jaar werd Patersons punt pijnlijk bewaarheid in de Nederlandse kunstwereld. In deze periode werd duidelijk in welke mate de overheid gaat bezuinigen op haar kunst- en cultuuruitgaven. Tegelijkertijd keerde de publieke opinie zich tegen de culturele sector, omdat deze enerzijds te afhankelijk van over-

and articulately on behalf of artists, their work and their importance to a functioning society. When the relationship between an artist and a curator, writer, gallerist or institution works well it can produce results that are more than the sum of their parts". In fact, over the past eighteen months, Paterson's point became painfully clear in the Netherlands. During this period, it became clear to which extent government would be reducing its budgets for culture and the arts. At the same time, public opinion turned against the cultural sector, viewing it as being both too dependent on public funding yet too arrogant to actually take heed of its public's needs and interests. However, the embattled cultural sector proved unable to make it clear which importance art and artists might have for society as a whole.

Kholeif talks about the role of mediators within the art world itself - as generators of new ideas and critical thinking: "We [as mediators, eds.] have a responsibility to ask questions and to be true to create critical forums for the generation and exchange of ideas that can enact discursive cultural practices". Opitz offers her own recommendations on how to function, work and behave: she believes it is crucial "to find the right partners, to share, to really concentrate, to think and work carefully, to have a programme/concept/idea, instead of just producing one show or event after the other". She understands how hard this is, given that nowadays, everything seems to be about "numbers and figures", but nevertheless believes there's still room for alterna-

Omar Kholeif

heidssubsidies zou zijn en anderzijds te arrogant om rekening te houden met de wensen en interesses van zijn publiek. De belegerde culturele sector bleek niet in staat uit te leggen welke betekenis kunst en kunstenaars kunnen hebben voor de samenleving als geheel.

Kholeif praat over de rol van bemiddelaars binnen de kunstwereld zelf, als de ontwikkelaars van nieuwe ideeën en kritisch gedachtegoed: "Wij [als bemiddelaars, *red.*] hebben een verantwoordelijkheid om vragen te stellen, oprecht te zijn en kritische fora te creëren voor het genereren en uitwisselen van ideeën die culturele praktijken kunnen voeden die bijdragen aan het discours." Opitz heeft haar eigen aanbevelingen ten aanzien van hoe wij moeten functioneren, werken en ons gedragen: zij denkt dat het van essentieel belang is om "de juiste partners te vinden, te delen, goed te concentreren, zorgvuldig te denken en te werken en een programma/concept/idee te formuleren in plaats van simpelweg de een na de andere tentoonstelling of evenement te produceren." Ze begrijpt hoe moeilijk dit is - vooral omdat vandaag de dag alles om 'cijfertjes' lijkt te draaien - maar gelooft desondanks dat er nog steeds ruimte is voor alternatieve manieren van werken. Wittocx gelooft dat freelance curatoren een belangrijke rol zouden kunnen spelen in dit verband. Zij vindt dat deze meer ruimte in musea en kunstruimtes moeten krijgen, aangezien zij veel meer tijd kunnen besteden aan onderzoek en aan het bijhouden van het werk van individuele kunstenaars, dan curatoren met een vaste aanstelling bij een instituut. Dit zou volgens haar kunnen leiden tot een welkome - zelfs noodzakelijke - aanvulling op het huidige aanbod van elkaar in snel tempo opvolgende, tijdelijke tentoonstellingen.

Levendig, rijk en divers

Een aantal van de aanbevelingen en waarschuwingen die door deze curatoren, kunstenaars en schrijvers worden gegeven zouden een belangrijke rol kunnen spelen in onze inspanningen om de cultu-



‘THESE
PRECARIOUS
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rele sector in Den Haag levendig, rijk en divers te houden. We moeten bijvoorbeeld zien te voorkomen dat de kunsten nog verder 'geghettoiseerd' raken, door een nog sterkere nadruk te leggen op samenwerking en ervoor te zorgen dat wij volledig op de hoogte zijn van elkaars activiteiten en specifieke omstandigheden. We zullen op zoek moeten naar hoe we kunnen profiteren van de situatie van 'leiderloze leiderschap' en hoe we ons vermogen om vindingrijke en creatieve overlevingsstrategieën te ontwikkelen volledig kunnen uitbuiten. Laten we inzien dat privé-organisaties en commerciële instellingen steeds meer invloed krijgen binnen onze sector en de gevolgen hiervan voor kunstenaars, onafhankelijke curatoren en onafhankelijke tentoonstellingsruimtes beter proberen te herkennen. We moeten een effectief antwoord op deze ontwikkelingen formuleren en - niet te vergeten - ons 'uitgesproken voorstanders' betonen van de kunst en kunstenaars.

We hebben genoeg te doen, met andere woorden, maar dit zijn allemaal zaken die we niet kunnen negeren als we deze moeilijke periode goed door willen komen en tegelijkertijd onze principes trouw willen blijven. Want, zoals Huberman opmerkt: "Niets is belangrijker voor de toekomst van een beschaving dan haar kunstenaars en alle andere cultuurproducenten. In een tijd van bezuinigingen is het nog noodzakelijker geworden om die mensen te steunen die zich een andere wereld kunnen voorstellen dan de huidige. Kunstenaars omarmen het verschil, zij durven risico's te nemen. Zij kunnen gaten slaan in de fundamenten van wat we met zekerheid denken te weten, wat we voor lief nemen, wat we al hebben geaccepteerd als een gegeven. Met andere woorden, kunstenaars dagen ons uit om zaken altijd opnieuw te evalueren, opnieuw in te schatten, opnieuw voor te stellen, opnieuw te organiseren en om opnieuw te definiëren wat het betekent mens te zijn. In tijden van crisis is het essentieel dat wij ons openstellen voor deze uitdaging."

tive approaches. Wittocx believes that freelance curators could play an important role in this context. She feels they should be given more space in museums and art spaces, since they can spend more time on research and tracking individual artists' work than curators with regular institutional positions. This could be a welcome - indeed, necessary - addition to today's succession of temporary exhibitions.

Several of the recommendations and warnings of these curators, artists and writers could play a key role in our effort to maintain a vibrant, rich and diverse cultural scene in our city. For example, we need to resist the current ghettoization of the arts, put an even stronger focus on collaboration and make sure that we are fully up to date on our respective activities and situations. We need to find ways to take full advantage of this state of 'leaderless leadership', by fully exploiting our ability to develop inventive and creative survival strategies. We need to acknowledge that the balance of power is shifting towards private and commercial institutions, and recognise the changes this will bring for artists, independent curators and independent art spaces. We need to develop an effective response to these developments and, last but not least, we need to "campaign vocally" on behalf of art and artists. No mean set of tasks, yet these are all matters that we cannot afford to ignore if we wish to weather this storm and stay true to our principles. Because, as Huberman points out: "Nothing is more important to the future of a culture than its artists and cultural producers of all types. In a time of fiscal austerity, nothing is more urgent than supporting those who imagine a state of affairs that is different than the one currently in place. The artists are the ones who embrace difference. The artists are the ones who take risks. The artists are the ones who can tear holes into the foundations of what we know, what we take for granted, what we accept about the nature of the world. In other words, the artists are the ones who challenge us to always re-evaluate, re-assess, re-imagine, re-organise, and re-define what it means to be human. In times of crisis, nothing is more important than being open to that challenge.

[Maaike Lauwaert](#) works as Visual Arts Curator for Stroom Den Haag and writes about contemporary art for publications in the Netherlands and abroad.

TYPE AND MEDIA

The Hague's Royal Academy of Art [KABK] is well-known for its arts degree programmes. What fewer people know is that you can also earn your master's degree in Type Design there. This study programme has its roots in the educational work of 'Letter Godfather' Gerrit Noordzij in the 1970s. Today, his former students have themselves become teachers, and students from all over the world hope to be admitted to the KABK's Type and Media master's degree programme [usually abbreviated as tjm].

Wait a second... a world-renowned study programme in The Hague? Why is it that so few people in the Netherlands are actually aware of this celebrated programme? And what does this special course offer in terms of curriculum? What are the current developments in the field? And what have these highly qualified students achieved after graduating? What are their dreams? We'll be answering all these questions and more by means of quotes from a variety of blogs and interviews.

SWING OF A HAMMER

Over the course of the first semester, each week was filled with a variety of physical and mental exercises, using tools which spanned the analogue and digital realm: from the swing of a hammer to the click of a

mouse. [...] Being all graduates who've studied at different schools, it was impressive to see the amount of letterform training undergraduates received in only their first year. A number of the current tutors – Frank Blokland, Erik van Blokland, Petr van Blokland, Just van Rossum, Peter Verheul – were taught by Gerrit Noordzij and they all continue teaching his theories from a personal perspective. Mathieu Christie and Berton Hesebe / <http://ilovetypography.com/2008/08/22/type-and-media-masters-course-the-hague/>

JUST BELOW THE TOP

One of my favourite memories from my KABK education was an off-hand quote by an instructor who mentioned: "At the top of culture there is music, just below that there is type design." I found the audacity of the statement amusing and humorous. To this day I'm not sure if he was joking or not.

Ross Milne

INCORRUPTIBLE CRITIQUE

The core of the Type and Media experience is formed by hard work, incorruptible critique and an increasingly acute perception of the tiniest details. The craft of drawing letters is all about being precise. This accuracy, once acquired, is almost impossible to unlearn again. With regard to creativity, you learn to think more in terms of possibilities and to let your initial ideas go. You have to try out many different options before you can choose the best solution. Finally, almost every student runs into specific problems in her or his project that can hardly be generalised. In this regard, you learn to keep on trying to make it work. Fritz Grögel

« Colette »

TYPE & MEDIA



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KICK

I can't explain it... I just like looking at type. I just get a total kick out of it. Other people look at bottles of wine or whatever, or... you know... girls' bottoms. I just get kicks out of looking at type. It's a little worrying, I must admit. Erik Spiekermann / <http://ilovetypography.com>

PASSION

Why would someone want to be a typographer? The answer to this question must be: passion. For me, my real fascination for letters started in my first year at The Graphic Arts Institute of Denmark. For our first-year exam we had to learn 100 different typefaces by heart, meaning that you started to recognise the different typefaces everywhere – it became a game, a bit like the Font Game which you can download to your smartphone. I became obsessed with letters, and still am. Jon Garbo

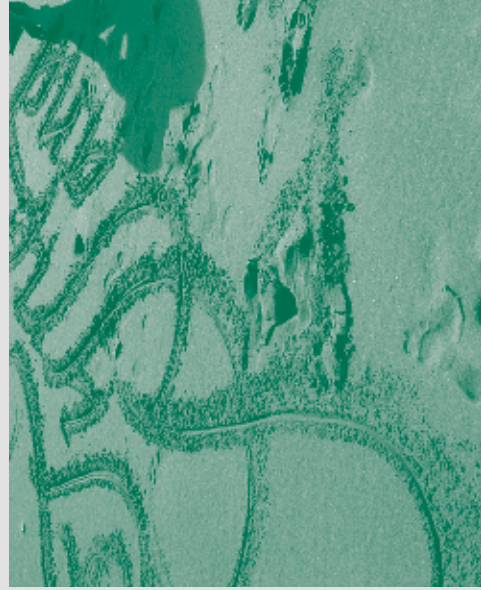
PRESENT INCARNATION

The history of the Type and Media master's degree programme at the Royal Academy of Art [KABK] in The Hague goes back a long way. The roots of the programme can be traced to Gerrit Noordzij's Letter Programme within the KABK's Graphic Design department during the 1970s. [...] The present incarnation of the Type and Media programme was officially launched in 2002. Currently,

the ten-month course is divided into two distinct parts and limited to eleven students a year. The first five months comprise eight different weekly classes, which expose students to numerous fundamental aspects of the type design process. The second half of the course mainly focuses on the development of individual final projects.

Abi Huynh ilovetypography.com/2009/11/20/the-right-type-of-education/

TYPE SAND



© Emma Laiho / <http://www.flickr.com/photos/crayon/3581875506/in/photostream>

WOMEN IN TYPE DESIGN

It is a fact that there are fewer women than men in type design. Though there are many skilled and educated female type designers, they just don't get that much attention. Verena Gerlach, a German type designer, wrote an article about it called 'Where Are the Women in Type Design?', in which she explains the reasons why type design is such a man's world. From this article: "For most designers it's difficult to find an end and be satisfied with the result. Then you add the expectations of others, amplified by the gender gap. Women constantly think they could do better. It's never enough, they could get judged, they have to please, etc." Slávka Paulíková and quote by Verena Gerlach.

COMPUTERS

In the mid-Eighties there was hardly a computer to be seen at the Royal Academy. Working by hand was the rule. This was pleasant because you learnt to handle letters and words in a very direct and physical way. Under Gerrit Noordzij, typography was first and foremost writing and seeing how forms arise on paper. There were computers, but they were for using at home.

Jan Middendorp and Erik van Blokland / <http://www.letterror.com> and Els Kuijpers [Ed.] - Letterror. Rosbeek Goodwill publication no. 49. Oeuvre award presented by the Charles Nypels Foundation Jan van Eyck Academie / Drukkerij Rosbeek, Nuth / Maas-tricht, 2000.

FAMILY

During the first six months, the programme deals with various aspects of type design: calligraphy, punchcutting, drawing type, non-Latin scripts, digitisation, programming. The second half of the year, you work on a design that you proposed yourself. My final project was KalliCulator: an application that generates contrast based on calligraphic pens. [...] My fellow students came from Brazil, Germany, Lebanon, Canada, Sweden, Switzerland, Latvia [my year]. Former tjm students form a kind of 'family': we often work together; invite each other over. Although the driving force behind tjm, Jan Willem Stas, isn't mentioned that often, he plays a crucial part in the organisation of the degree programme. [...] tjm has played a major role in what I am presently able to do, and allowed to do – the international network and the opportunity to work together with a large number of fellow type designers.

Frederik Beriaen



© Tânia Raposo / <http://www.taniaraposo.com/index.php?/other/stone-carving/>

DIFFERENCE BETWEEN FONT AND TYPEFACE

'Font' and 'typeface' mean different things for people who work in the field. A typeface is a design: a collection of ideal typographic shapes, independent of any implementation [to make a loose analogy with music: a composition]. A font, on the other hand, is a particular implementation of a typeface for a specific medium and technology, in a specific format, etc. [continuing the music analogy: a recording or performance]. Gustavo Ferreira

EXPLORING TYPEFACES

I've been teaching typography at graduate and undergraduate level and my approach is heavily based on the way I was taught. The most crucial aspect of the method is trying to make students understand how formal and aesthetic decisions in contrast, proportions, weights, features, etc. make certain fonts more adequate than others to 'solve' typographical problems. This notion of drawing to specific contexts and exploring typefaces according to how and maybe why they were designed is a direct application of a small yet fundamental part of KABK's knowledge. Gustavo Soares





© KABK Gustav Soares: Pocket

HARDCORE TYPE DESIGN STUDY PROGRAMME
Apart from me, all instructors are type designers. As a master's degree programme, Arnhem's Werkplaats Typografie primarily focuses on typography, as does the bachelor's programme in Swäbisch Gmünd, where many of our students come from. Occasionally, students there also design type – but more as an idea, a concept to lend typography its own face. We are a true hardcore type design study programme. The degree programme at the Hochschule in Leipzig, where Fred Smeijers teaches, is another example. Other degree programmes that are making a name for themselves are ECAL in Lausanne and the Hochschule in Zurich, where some of our alumni are also on the faculty. **Jan Willem Stas**

LOVE OF THE PROFESSION

Before the new academic year starts, we've generally received some 80 to 90 serious portfolios. We compare them to one another, and eventually select twelve for the programme. There are also a lot of students who try to get in two or three times. There's nothing wrong with that – in fact, it's often better to gain a bit of practical experience first after graduating from a design programme. If after that you decide to start studying again, you tend to be more eager. It's difficult to make a selection if you haven't met the person. Basically, a student with a bachelor's degree in Design could come from anywhere, as long as his or her portfolio speaks of a love for working with type. This can generally be resolved by looking at the applicant's sketches. **Jan Willem Stas**

150.000 FONTS

This seems to be a golden age of type design: not only are there more type foundries today than ever before, not only is distribution easier and more direct, not only is type a hot topic for numerous specialised blogs and magazines, but even the general interest media are in on the conversation [albeit sporadically]. New type

design courses are opening on a regular basis, churning out legions of type designers. And there are now over 150,000 fonts available for direct download. [...] Just as in the music industry, where cover versions and remixes are often more popular than new music, font designers seem to prefer to exploit successful models from the past rather than strive for new solutions. [...] Many people drawing type today have solid drawing skills, but no desire to advance the field – let alone rebel against it – by creating original solutions. Can we call them type designers? I think not, at least not any more than we can call every fast, accurate typist a writer. **Peter Bil'ak**, <http://www.typotheque.com/blog>

still be called a font, or is usage at the core of the definition of a font? **Peter Bil'ak** / <http://www.typotheque.com/blog>

3D TYPE

Amperсанд design © House Industries. Image: Carlos Alejandro / <http://www.houseind.com/objects/objects/objectscastironampersand>

ROBOTHON

RoboFab plugins; the new .ufo 3 format and TrueType hinting tools: these are the kinds of terms that make the rounds during the Robothon conferences. The Robothon conference, which focuses on typeface technology, is organised once every three years at the KABK. The previous edition was held on 8 and 9 March 2012. The conference also features the presentation of the Gerrit Noordzij Award. The conference logo was designed by Martijn Rijven.

CHINESE WHISPERS WORKSHOP

At the 'Typographic Chinese Whispers' workshop, Type and Media students were challenged to design letterforms as an interpretation of an excerpt of music or sound. [...] Our challenge was to reinterpret those sound clips as letterforms. I imagined a primitive sketch from the assigned music, while the stringed instrument was

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I REALLY LOVE BRUNEL

My favourite font? That's a very tough question for any type designer: choosing a font really depends on the right parameters and circumstances. Where will it be used? What size will it be? What kind of personality is required? So choosing a favourite font is difficult, because one font could be unsuitable for one situation but fit perfectly in another. However choosing a favourite font on purely aesthetic grounds, I'd have to say I really love Brunel by Paul Barnes. **Abi Huynh**

READING VERSUS THE HAGUE

The programme offered at Reading can be compared to ours. Indeed, occasionally people say Reading and the KABK are in competition with each other, but that isn't really the case. Their programme is more academic in nature and the students are required to write a more extensive thesis, while we're more about 'learning by doing'. Our main focus is writing and drawing. In Reading, many people attend the programme for two years, while we're more or less done with them after one. If you decide to study in London, your housing situation tends to be rather different too, and the tuition costs are quite a bit higher. At the KABK, the tuition costs of our master's degree programme have been kept at the same level as the bachelor's. What happens quite often is that we turn someone down, and the student proceeds to enrol at Reading. It turns out that his or her true passion is for knowledge rather than drawing. And at Reading, these students often perform very interesting research. Incidentally, we do teach our students how to do programming, because otherwise they would waste too much time doing donkeywork. Times have changed. **Jan Willem Stas**

RIPPING OFF

Making a good typeface is a lot of work. Stealing a typeface seems easier. But ripping off a typeface and claiming it as one's own is counterproductive, uncreative, and generally detrimental to type and typography. It fails to contribute anything. [...] Pirates have no interest in type – they have an interest in the use that people have for type. [...] If a typeface was made by someone else, it would have been different, even if the intent was to make the same thing. It is the specific collection of personal, specific decisions and opinions that make a typeface useful, appropriate, good or bad: that is its value. That also makes a typeface undeniably the intellectual property of its designer. **Erik van Blokland** / <http://www.letterror.com/>

CLASSICS: LINOTYPE AND MONOTYPE

For a long time, the industry was dominated by two monopolists: Linotype and Monotype. These companies produced machines that could turn text into lead alloy typesetting. As a result, the two firms also determined which types were put on the market. The Linotype machine cast a fixed line of type. The Monotype system was based on individually cast letters. In Linotype, editing a spelling mistake meant replacing the entire line, while in Monotype, you simply swapped out the wrong letters for the right ones. **Jan Willem Stas**

A FLOPPY DISK IN AN ENVELOPE

How did you actually get a new typeface in the early days of the digital era? You faxed your order to one of the many small foundries, which – once your payment had been approved – sent you an envelope with a floppy disk. It was only when FontShop, a company that had started offering typefaces from a number of different foundries and designers, published its catalogue in 1991 that we gained a good overall idea of what was available around the world in terms of type. In 1998, we organised a conference in Rotterdam [Thype] to give this firm,

being played: I heard sounds of a line being drawn, paper being turned and a mouse being clicked, or sounds that could be associated with the history of the making and changing of the typeface. [...] It would be great fun if the letters were drawn in motion along to music, while the layers change colour at the same time. Kunihiro Okano interviewed by Taro Yumiba / <http://ilovetypography.com/2012/01/13/interview-font-designer-kunihiro-okano/>



© Kunihiro Okano / <http://typemedia2011.com/kunihiro> (screenshot of the website)

blog

BEING A PROFESSIONAL GRAFFITI ARTIST

In my early puberty I did a lot of graffiti. When I compare these letters to my bachelor thesis I can see similarities. [...] For me designing type is a little bit like being a professional graffiti artist. It is a bit more complicated, because there is more to letters than just the words they form. However, you always feel happy when you see your typeface in use. And the really good thing? It's legal. Nils Thomsen

DESIGNING FOR NASA

It would be very tempting to design a typeface for NASA or for some other space agency, since they need to cover a huge range of materials. This means they would probably need a typeface for print materials: text typeface, a stencil typeface for putting it on the airplanes and space ships, and so on. It would also be a technological challenge to make the typeface work for digital use. Slávka Paulíková

DESIGNING FROM YOUR KITCHEN TABLE

Linotype and Monotype held sway over the market, but with the rise of offset printing in the 1960s, the demand for lead alloy typesetting was replaced by photo-based typesetting. Both companies developed new systems, but they were joined in the market by new players – mainly from the photographic sector. They continued to determine which typefaces were available to designers, since the introduction of new typefaces involved substantial investments. As a result, many of the typographic refinements developed in age of hot metal typesetting were lost over time. This situation changed with the rise of the computer, when type design became more democratic. The story starts with Ikarus. Ikarus was a type design program developed by the German foundry URW. Their idea was: if we set up one computer in Europe and one in the States, we can basically digitise all existing typefaces. In 1987, Petr van Blokland made Ikarus M on the basis of this software, which could be run on the Apple Macintosh. Ikarus was followed by other type design programs like Fontographer and Font Studio. After that, there was no looking back. With a Mac, a scanner and a printer, you could design a new typeface from your kitchen table. And today, we can work with a new generation of improved design programs like FontLab and the newcomer Robofont, developed by Frederik Berlaen in collaboration with Petr van Blokland. Jan Willem Stas

blog

PLAYING THE BASS

Typography and typeface design live in the intersection between visual and verbal language, so they tend to attract people who are equally interested in both these worlds, and in how they interact. People who are mostly into visual language go into graphic design – photography, painting and so on – while people who are more into verbal language go into writing, researching, poetry etc. Type design in particular requires a very systematic way of thinking: a typeface is the sum of various individual form elements (arches, bowls,

ARMENIAN TYPE

My involvement with Armenian type started during my Type and Media year in 2008, with my final project: Arek. I had selected several schoolbooks to study the type and the typography in them: the choice of typefaces; the way the book is set; the information hierarchy; etc. I noticed the prominent use of the 'Boloragir' script, a style with a very modular structure and an extreme contrast. This creates a lot of confusion with some characters, making the reading unpleasant. There was also a lack of variation in styles and weights. Most of these books used forced italics and bolds, which causes distortion and clogging in many letters. Arek forms an answer to all these problems. It has different weights and styles and allows for good hierarchy on the page. Khajag Apelian



Khajag Apelian's work JWS60 made in honour of Jan Willem Stas' 60th birthday. © Khajag Apelian / <http://debakir.com/index.php?type-design/jws60/>

BEST FONT EVER MADE

Many fonts are made for specific purposes, which makes them the best for their respective use, so this is a difficult question to answer. However, one answer could be Garamond – in particular the Adobe Garamond – even if I don't use it very much due to its feel, which is not particularly contemporary. But I really respect the design: it has the basic structure of a good book and text typeface and it's simply beautiful.

It makes reading pleasant and there are not too many details to distract the reader: you don't see it – you read it. Jon Glazbo

LETTERS ARE EVERYWHERE

Most designers I know appreciate the large range of subjects they are basically able to work on. It's almost like a sport: What's the new job? What's the target? What can I come up with? I personally love to work with and for a specific location: to design shops, cafés, restaurants. It is extremely interesting to work between the identity of a business and the architecture and public space it is situated in. If the design of a storefront comes out well, it is very satisfying to see it act into the street. As letters are everywhere in our present-day surroundings, they should be beautiful everywhere. Fritz Grögel



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COMPLEX UNDERTAKING

Many people who currently work as professional type designers didn't study at KABK or Reading, and many who studied there don't do type design anymore. But since designing typefaces is a very complex undertaking, it is of course a great opportunity to exclusively and very intensely devote yourself to this subject and meet and talk with many of the best type designers around. I only can recommend these type courses. For me it played an essential part in making the move to professional type design.

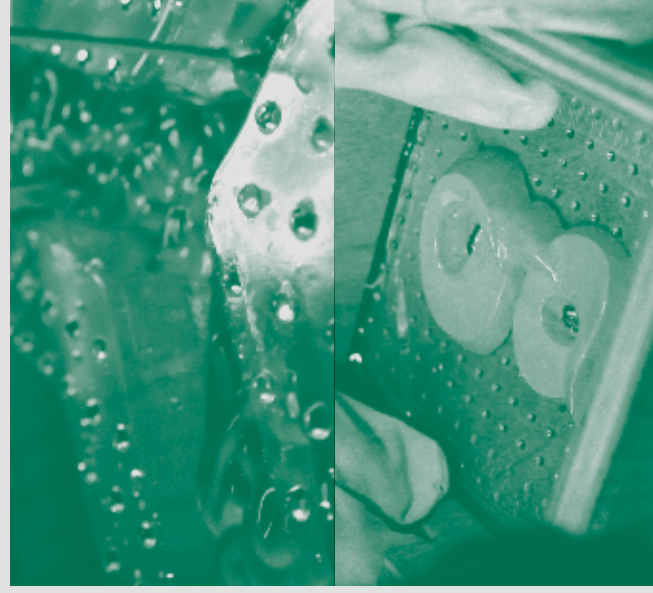
FontShop – which was basically a mail order company with some colourful brochures – its own face, and to put the spotlight on a number of type designers. We had already set up a website, but that was something of a novelty at the time. It's hard to imagine today. Jan Willem Stas

TIMELESS APPEAL

Dutch typographic designer Karel Martens is one of the most influential and enduring designers alive in the Netherlands today. His body of work spans over 50 years and manages to maintain a freshness and timeless appeal. Martens will be honoured with this year's Gerrit Noordzij Award. Wim Crouwel, who received the Gerrit Noordzij Award in 2009, will present Martens with the award on Friday, 9 March 2012 at the Royal Academy of Art (KABK). [GNprize2012 Blog / http://gnprize2012.com/](http://gnprize2012.com/)

CHOCOTYPE

A short clip on Vimeo shows the design and casting of chocolate letters by the Type and Media class of 2010/2011.



© Yanone / [screencasts http://vimeo.com/17692718#at=0](http://screencasts.vimeo.com/17692718#at=0)

TYPE, TYPE AND TYPE – ALL NIGHT LONG

At Type and Media it's impossible to engage in any kind of small talk, because the main topic is type. Type, type and type – all night long. [...] I think you actually should hate working with other people if you want to be a type designer. A type designer prefers to work on his own in order to feel free. The really nice thing about it is that you can do it wherever you want. The only thing you need is a computer. Nils Thomsen

ARROGANCE CAN SOLVE THE PROBLEM

I listen quite carefully to what clients have to say, and then I throw everything overboard and start to think for myself. Usually I come up with some approach that is entirely different from what they asked me for and I try to convince them. Sometimes, they think I'm completely arrogant and not worth telling anything to. However, most of the time, I'd say the clients realise that I also react to them. I try to respond to their direction; solve the problem; take them seriously – but not by trying to give them wine or to please them. Instead, I'm interested in what they could do with their organisation or approach. I don't mind at all if I have to argue with them. I act like I'm an independent artist in that sense. René Knip interviewed by Jon Glazbo / www.typotheque.com/site/articles.php?id=177&preview=1



© René Knip / <http://www.atelierreneknip.nl/>

stems, serifs, hooks, etc.), which only interact and emerge through text. It also requires an ability to shift between foreground [the 'black' shape] and background [the 'white' counter-shapes], and a sense of rhythm and repetition – it is no coincidence that many type designers also play or have played the bass [myself included].

Gustavo Ferreira



DESALNETTEMIN ['NEVERTHELESS']
© Image: www.typeworkshop.com

blog

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We would like to thank all students, type designers and instructors who contributed to this article, and particularly Jan Willem Stas.

COMPILER
Essayist Bob van der Sterre writes about film for Planeetcinema.be and works as a freelance writer. Specialising in film and literature, he is actually interested in culture in all its guises. Van der Sterre runs his own website: Indipendenz.nl. He is currently working on a book about the Hague ice-cream parlour Florencia.

TYPEFACE FOR MARS

A typeface for a new civilisation on Mars sounds like the ultimate challenge: unheard-of, refreshing and interesting. For handle such a job, I would really need to widen my boundaries into new territories, which is a necessity for a designer's creative survival.

Jon Glarbo



© Tânia Raposo / <http://www.taniaraposo.com/index.php?/other/random-letters/>

HAGUE LETTER

How do you recognise a specific individual's face? Thanks to the position of the nose, eyes and mouth. Similarly, there are certain aspects of letter anatomy that are recognised by students as typically The Hague. They use them in their designs. For example, I can see The Hague in the counter – the aperture in a letterform – but also in certain height-width ratios and the form and slant of the serifs. But this is not the same thing as a monumental typeface. Monumental typeface needs to react against its surroundings. For a typical Hague monumental typeface I'd suggest joining me on one of my 'type tours'. We could go check out Berlage letters, which were actually designed by Piet Zwart. You won't find those in Amsterdam. **Françoise Berseerik**

USING SHAPES TO CREATE SOUND

Three things fascinate me about letters and applied typography. First of all, typefaces are graphical systems that are reduced to a manageable set of rules, to which every letter has to bend. On the other hand, these rules have to be sympathetically applied to let the letters live and breathe. It's the same as in music. Secondly, letters carry semantic value: they are not all the same; they transport feelings, associations and connotations. But they do so in a way that is far less apparent to the general public than pictures. Letters always embody a speaker's voice. Just as poetry uses words to create worlds, letters use shapes to create sound. Finally, written letters and typography are a major example of cultural heritage, as much in their form as in their content. There's no history without writing and writing has its own history. The more I learn about the history of letters – how they were made; what they were intended for; what larger context they exist within – the more I come under their spell.

Fritz Grögel

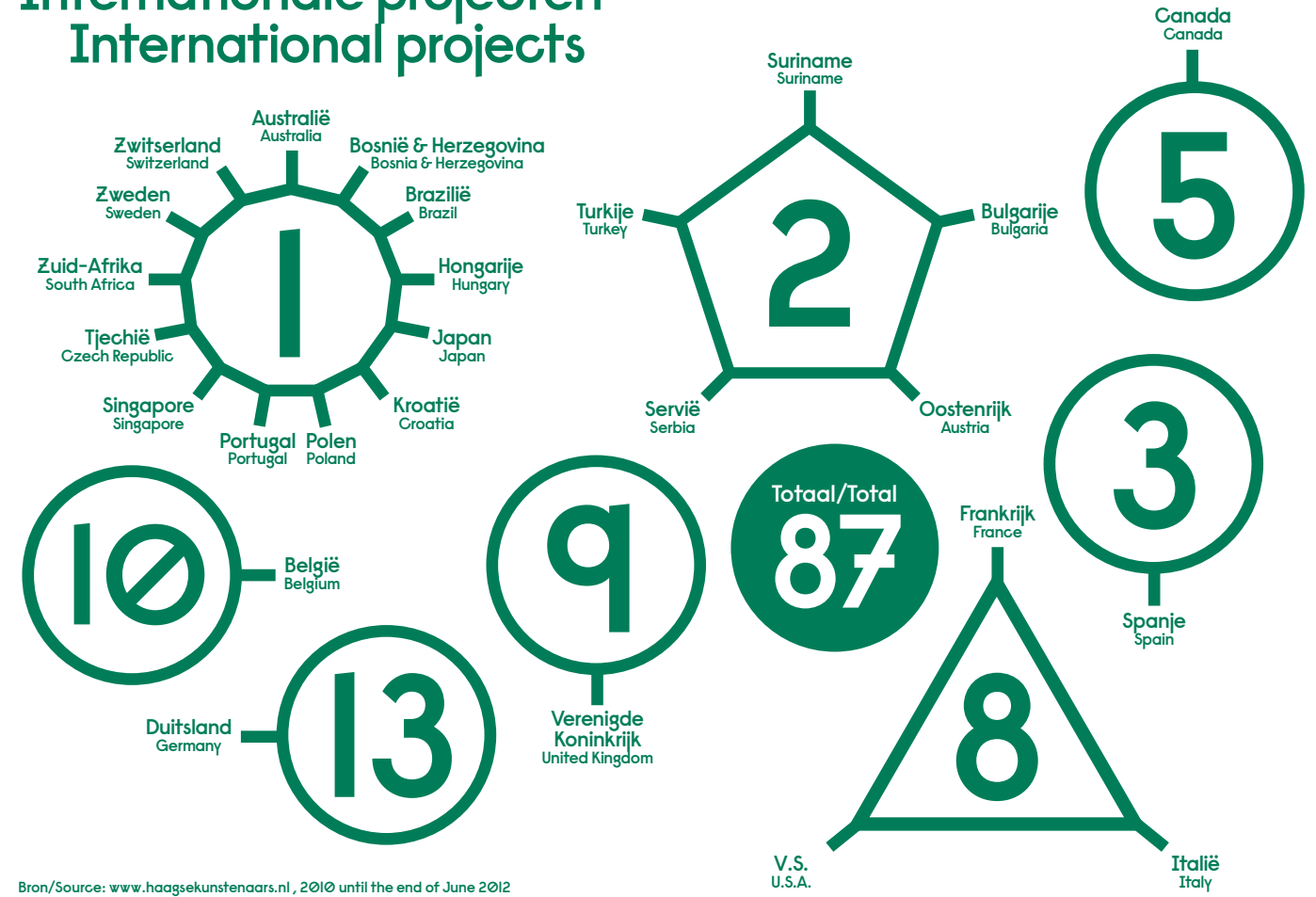
TYPE DESIGNERS VERSUS GRAPHIC DESIGNERS

I think many type designers started their careers as graphic designers, or at the very least were trained in graphic design. Typography is an integral component of graphic design education and type design serves to make 'tools' for designers which they can utilise in their work. In that respect, I regularly collaborate with graphic designers who need type or custom lettering for their projects. **Abi Huynh**

© KABK Martina Flor: Supernova

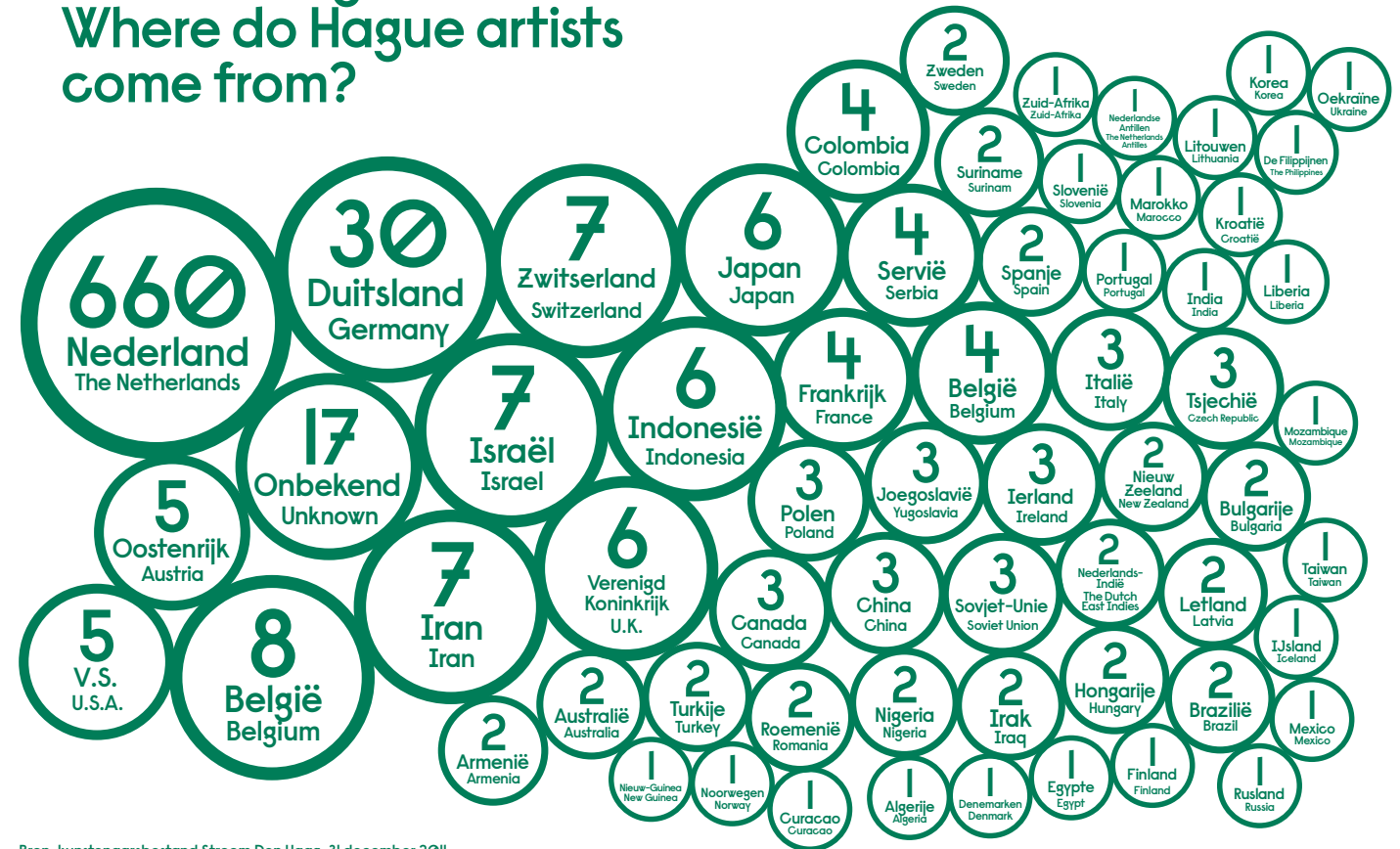


**Internationale projecten
International projects**



Bron/Source: www.haagsekunstenaars.nl, 2010 until the end of June 2012

**Afkomst Haagse kunstenaars
Where do Hague artists come from?**



Bron: kunstenaarsbestand Stroom Den Haag, 31 december 2011
Source: Stroom Den Haag's artist database as of 31 December 2011

Warschau vs. Den Haag

Warsaw calling

Een ongepolijste, goede energie en aanpakmentaliteit.' Zo omschrijft Stroom de hedendaagse kunstscene in Warschau. In 2008 vormde het bloeiende culturele klimaat in de Poolse hoofdstad het motief om een studiereis te organiseren vanuit Den Haag, met verschillende afgevaardigden van kunstenaarsinitiatieven.



RASTER ///
Raster art space, Warsaw.

Andersom werden Łukasz Gorczyca van galerie Raster en Michał Wolinski van het tijdschrift Piktogram uitgenodigd naar Den Haag te komen om enkele kunstenaars, kunstinstellingen en Stroom zelf te bezoeken. Meer recent nam kunstenaar Arianne Olthaar deel aan het residency programma A.I.R. Laboratory bij het Warschause Centre for Contemporary Art en stelde Marius Lut zijn werk tentoon bij galerie Leto. Wat zijn hun bevindingen?

Volgens Michał Wolinski, oprichter en hoofdredacteur van het tijdschrift Piktogram, werpt de 'Open Form' theorie, in 1959 geïntroduceerd door de visionaire architect Oskar Hansen (1922-2005), een passend licht op de Poolse kunst en haar ontwikkelingen sinds de jaren zestig. Hansen formuleerde de theorie om een alternatief te bieden voor de geslotenheid van de schilder- en beeldhouwkunst, die in deze tijd werden gedomineerd door de strikte regels van het sociaal realisme. Hansen gaf ruim drie decennia lang les aan de Academie van Schone Kunsten in Warschau en beïnvloedde generaties Poolse kunstenaars, onder wie Grzegorz Kowalski (1942). Voortbordurend op Hansens ideeën ontwikkelde hij een pedagogisch model genaamd 'partnership teaching' of 'didactics of partnership'. De continue dialoog tussen kunstenaars onderling, maar ook die tussen kunstenaars en de samenleving, staan in dit model centraal. Kowalski stelde de individuele ontwikkeling en vrijheid van de student voorop en sloot geen enkel medium uit. Op de kunstacademie wordt niet langer volgens zijn model onderwezen, maar het kan wel worden beschouwd als een passende metafoor voor de uitwisseling tussen Den Haag en Warschau. Dankzij het individuele contact onderling en met de verschillende culturele instellingen kan ook hierdoor zowel een blik naar buiten als naar binnen worden geworpen.

Ontwikkeling

Sinds de jaren negentig maakt de Poolse kunstwereld een enorme ontwikkeling door. Internationaal laat zij van zich horen met kunstenaars als Paweł Althamer, Mirosław Bałka, Paulina Ołowska, Wilhelm Sasnal en Artur Zmijewski. In een adem kunnen galeries Raster en Foksal worden genoemd, die als eerste Poolse galeries deelnamen aan kunstbeurzen als Art Basel en Frieze. Een van de nieuwere galeries in Warschau is Leto, die in 2007 haar deuren opende. Afgelopen mei nodigde de galerie de Haagse kunstenaar Marius Lut uit voor een solotentoonstelling. In Leto liet hij nieuwe werken zien, waarin – kenmerkend voor Lut – de architectuur van de ruimte een belangrijke rol speelde. De tentoonstellingsruimte, andere werken en de toeschouwer worden vaak letterlijk weerspiegeld in zijn abstracte panelen en sculpturen. Lut bezocht Warschau voor het eerst: "Mijn eerste indruk van Leto was: indrukwekkend. De galerie zit in een groot gebouw met een gigantische expositieruimte, een artist-in-residence plek, en ontvangst- en kantoorruimtes die museaal aandoen. Leto ligt net buiten het centrum op een voormalig fabrieksterrein,

'A raw energetic mentality of knowing how to set about work'. Thus Stroom's description of Warsaw's current art scene. In 2008 the blossoming cultural climate in the Polish capital formed the motive for organising a study trip for representatives of several of The Hague's artists' initiatives. In return Łukasz Gorczyca of Raster Gallery and Michał Wolinski of the magazine Piktogram were invited to come to The Hague to visit several artists, art organizations and Stroom itself. More recently artist Arianne Olthaar took part in the residency programme A.I.R. Laboratory at the Warsaw Centre for Contemporary Art and Marius Lut exhibited his works at Leto Gallery. What are their findings?

According to Michał Wolinski, founder and editor-in-chief of the magazine Piktogram, the 'Open Form' theory, introduced in 1959 by the visionary architect Oskar Hansen (1922-2005), sheds a fitting light on Polish art and its development since the sixties. Hansen formulated a theory that would offer an alternative to the closed worlds of painting and sculpture that were then dominated by the strict rules of social realism. For more than three decades Hansen taught at the Academy of Fine Arts in Warsaw and influenced generations of Polish artists, among whom Grzegorz Kowalski (1942). Building on Hansen's ideas he developed a pedagogic model named 'partnership teaching' or 'didactics of partnership'. The continuous dialogues among artists, but also between artists and society, are central to this model. Kowalski put the student's individual growth and freedom first and did not exclude any medium. The academy no longer teaches in accordance with his model, but it can be considered as a fitting metaphor for the exchange between The Hague and Warsaw. Mutual individual contacts and contacts with the different cultural institutions make it possible to glance both outside and inside.

Development

Since the nineties the Polish art world has experienced an enormous growth. It makes itself heard on an international level with artists like Paweł Althamer, Mirosław Bałka, Paulina Ołowska, Wilhelm Sasnal and Artur Zmijewski. The same can be said of galleries like Raster and Foksal, who were the first Polish galleries to take part in art fairs like Art Basel and Frieze. One of the newer galleries in Warsaw is Leto that opened in 2007. Last May the gallery invited The Hague artist Marius Lut for a solo exhibition. In Leto he showed new works in which, as is typical for Lut, the architecture of the space played an important role. The exhibition space, other works and the beholder are often literally mirrored in his abstract panels and sculptures. It was Lut's first

genaamd Soho Factory. Het gebied heeft zich snel ontwikkeld tot een zelf benoemde 'avant-garde space for culture and business.'"

Arianne Olthaar, eveneens uit Den Haag, nam van maart tot juni 2012 deel aan het residency programma A-I-R Laboratory van het Centre for Contemporary Art (CCA) in Warschau. Zij omschrijft het programma als 'professioneel en goed georganiseerd'. Na haar opleiding aan de Koninklijke Academie van Beeldende Kunsten, studeerde ze in 1993-1994 zes maanden aan de kunstacademie in Krakow. In 2010 verbleef ze voor het eerst enige tijd in Warschau, een stad die haar fascineert vanwege het weids opgezette karakter en de jaren zeventig architectuur. De 'authentieke' sfeer in de stad herinnerde haar aan het Polen zoals ze dat had leren kennen in de jaren negentig. Een sfeer die echter snel aan het verdwijnen is: "Neem de bar mleczny, de zogenaamde melkbars die tijdens het communisme ongekend populair waren bij een brede laag van de bevolking, omdat ze goedkope en traditionele warme maaltijden boden. Daar is nog slechts een aantal van over. Die zijn overigens nog steeds populair, met name onder studenten en ouden van dagen."

Dankzij het residency programma van het CCA kon Olthaar gedurende drie maanden verder werken aan het thema waar zij zich al langer op richt: de vergane glorie van interieurs die op het moment dat ze werden ontworpen als enorm luxueus en modern golden. Olthaar ging op zoek naar voormalige chique staatshotels uit de jaren zeventig en tachtig, die nog niet zijn gerenoveerd. In het voormalige restaurant en in de conferentiezalen van hotel Silesia in de stad Katowice, op ongeveer 250 kilometer van Warschau, maakte ze foto-, film- en video-opnames. Olthaar: "Ooit was dit het meest prestigieuze hotel in de regio, een 'oase van luxe' die in 1971 werd geopend en sinds 2006 is gesloten. De gouden tijden eindigden al midden jaren negentig. In de voormalige nachtclub, met verveerd spiegelplafond, zit nu een casino. Er is geen elektriciteit meer, er brandde alleen een serie heel bijzondere daglichtlampen. Hierdoor zijn alle beelden onderbelicht, en krijgt de verlaten ruimte een nog suggestievere lading." Tijdens Olthaar's verblijf werden tevens zeven van haar films getoond in het Kino.Lab van het CCA, in het kader van een speciaal programma over experimentele films uit Nederland, getiteld 'Shortly Speaking... Dutch'.

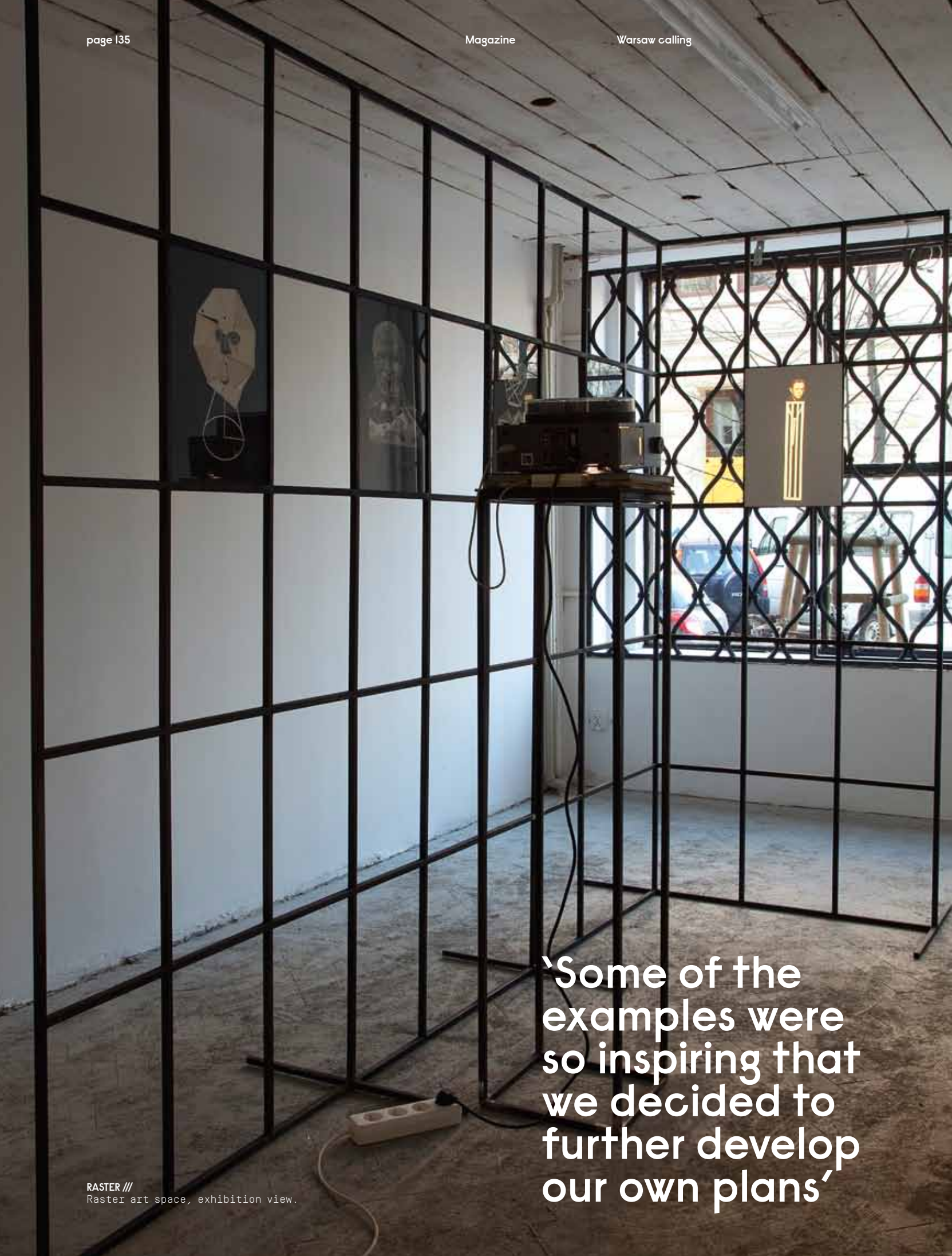
Geen standaard locaties

Het culturele leven in Warschau wordt door de verschillende bezoekers uit Den Haag beschreven als actief, met veel goede initiatieven, galeries en musea. Maar het blijkt niet eenvoudig om het culturele klimaat van de Poolse hoofdstad in enkele dagen te doorgronden. Joost Nieuwenburg was als kunstenaar en medeoprichter van Walden Affairs mee op de Stroom-studiereis in 2008. Het viel hem op dat niet alles plaatsvindt op de standaard locaties van galeries, musea en andere culturele instellingen. Nieuwenburg: "Veel projectruimtes opereren vanuit appartementen, die niet altijd zichtbaar zijn vanaf de straat. Ze functioneren prima, maar voldoen niet bepaald aan het standaardmodel van de 'white cube with window front.'" Een goed voorbeeld

visit to Warsaw: "My first impression of Leto was overwhelming. The gallery is located in a large building with a gigantic exhibition space, room for an artist-in-residence and reception and office spaces that have the feel of a museum. Leto is located just outside of the centre on former factory grounds, now named Soho Factory. The area has quickly developed into a self proclaimed 'avant-garde space for culture and business.'"

Arianne Olthaar, who is also from The Hague, took part in the residency programme A-I-R Laboratory of the Centre for Contemporary Art (CCA) in Warsaw from March until June 2012. She describes the programme as 'professional and well organised'. After her education at the Royal Academy of Art, she studied for six months at the art academy in Krakow in 1993-1994. In 2010 she spent her first period of time in Warsaw, a city that fascinates her because of its broad set-up and seventies' architecture. The city's 'authentic' atmosphere reminded her of the Poland that she had come to know in the nineties. An atmosphere however that is rapidly disappearing: "Take for example the bar mleczny, the so called milk bars that were immensely popular with large sections of the population during the era of communism, because they served cheap and traditional hot meals. Only a few are left. These are still popular though, especially with students and the elderly."

Thanks to the CCA's residency programme Olthaar was given the three-month opportunity to further work on the theme that she has been focusing upon for some time now: the faded glory of interiors that at their moment of creation were the epitome of luxury and modernity. Olthaar went in search of former smart state-run hotels from the seventies and eighties, which had not been renovated. In the former restaurant and conference halls of the hotel Silesia in Katowice at approximately 250 kilometres from Warsaw she made photographs and shot film and video footage. Olthaar: "This used to be the most prestigious hotel in the region, an 'oasis of luxury', opened in 1971 and closed since 2006. The golden years were already over in the nineties. The former nightclub with its weathered mirrored ceiling now housed a casino. There is no electricity; only a series of exceptional daylight lamps was giving off light. All the images are therefore underexposed, which makes the deserted space even more suggestively



"Some of the examples were so inspiring that we decided to further develop our own plans"



MARIUS LUT ///
Leto Gallery, Warsaw, 2012.
Photo by Krzysztof Kowalski.

van deze verborgen kunstwereld van Warschau is het Instytut Awangardy. Dit bevindt zich op de elfde etage van een flatblok, waar het voormalige atelier van de Poolse avant-gardist Edward Krasinski (1925-2004) compleet in tact is gehouden. Het is een van de favoriete plekken van Arianne Olthaar: "Het voelt als een soort tijdscapsule."

Nieuwenburg heeft de indruk dat de kunstinstellingen in Warschau 'redelijk geïsoleerd' van elkaar opereren: "Er lijkt weinig contact tussen plekken onderling." Het viel hem op dat de meeste culturele instellingen een commerciële insteek hebben. Naast de wat oudere instituten die door de bureaucratie vrij traag te werk gaan, zijn er veel, vooral jonge ondernemers die galeries openen. Nieuwenburg: "Wat ik miste was een middenveld dat inhoudelijk sterke programma's presenteert en in contact staat met wat er internationaal speelt. Wel werden er destijds, in 2008, in Polen veel nieuwe musea gerealiseerd voor hedendaagse kunst."

Nieuwenburg is kritisch, maar de bezoeken aan de projectruimtes in Warschau hebben uiteindelijk wel een doorslaggevende bijdrage geleverd aan zijn eigen ontwikkeling: "In die periode ontwikkelde ik samen Mischa Poppe ideeën voor een nieuw op te zetten projectruimte in Den Haag. Een aantal voorbeelden die we destijds samen in Warschau hebben gezien, waren zo inspirerend dat we daardoor onze eigen plannen verder zijn gaan uitwerken." Tijdens de studiereis is dus de kiem gelegd voor Walden Affairs, het initiatief dat Nieuwenburg en Poppe samen bestieren. "De menselijke maat van een tentoonstellingsruimte in een appartement met verschillende vertrekken, dat was erg verfrissend om te ontdekken, heel iets anders dan de projectruimtes die wij tot dan toe hadden gezien. Wel is het zo dat de meeste kleinere initiatieven en kunstruimtes in Warschau heel marktgericht zijn, dat zijn wij dan weer niet."

Commercieel

Volgens Lukasz Gorczyca, die in 2001 samen met Michał Kaczynski galerie Raster oprichtte, is deze commerciële houding eenvoudig te verklaren: "We kozen de vorm van de commerciële galerie, simpelweg omdat er geen mogelijkheden waren voor financiële ondersteuning in de vorm van subsidies." De galerie komt voort uit het tijdschrift Raster, dat Gorczyca en Kaczynski in 1995 lanceerden en waarmee ze op zoek gingen naar een nieuwe taal voor de Poolse kunstkritiek (het tijdschrift bestaat nog steeds in digitale vorm). Gorczyca: "In de jaren negentig zag de kunstwereld van Warschau er nog heel anders uit. Economisch was het een moeilijke tijd en er was nog nauwelijks een infrastructuur voor kunst en cultuur. Heel anders dan zoals ik dat recent bijvoorbeeld in Den Haag zag."

Bij afwezigheid van staatsondersteuning, richtte Raster zich op de markt, overigens zonder kennis van de kunstmarkt en Poolse verzamelaars. Polen blijkt geen traditie te hebben op het gebied van het verzamelen van hedendaagse kunst. "Ook in de jaren dertig, voor de oorlog, waren er vrijwel geen kunstverzamelaars", legt Gorczyca uit. Pas sinds de jaren negentig heeft dit

ARIANNE OLTHAAR ///
Hotel Silesia.



ARIANNE OLTHAAR ///
Hotel Silesia.



'In the nineties Warsaw's art world looked completely different'

charged." During Olthaar's stay seven of her films were shown in the Kino.Lab of the CCA within the framework of a special programme on experimental films from The Netherlands, titled 'Shortly Speaking...Dutch'.

No standard locations

The different visitors from The Hague describe Warsaw's cultural life as active, with many good initiatives, galleries and museums. But it does not prove easy to fathom the Polish capital's cultural climate in just a few days. Artist and co-founder of Walden Affairs Joost Nieuwenburg joined the Stroom study trip in 2008. He noticed that not everything takes place in the standard locations of galleries, museums and other cultural institutions. Nieuwenburg: "Many project spaces operate from apartments that are not always visible from the street. They function well, but do not comply with the standard model of the 'white cube with window front.'" A good example of this hidden art world of Warsaw is the Instytut Awangardy. It is located on the eleventh floor of a block of flats, where the former studio of the Polish avant-gardist Edward Krasinski (1925-2004) has been kept completely in tact. It is one of Arianne Olthaar's favourite spots: "It feels like a sort of time capsule." Nieuwenburg has the impression that the art institutions of Warsaw operate in 'relative isolation': "There does not seem to be much mutual contact between them." It struck him that most cultural institutions have a commercial line of approach. Next to the older institutions that operate rather slowly because of bureaucracy, there are many, mainly young entrepreneurs who open galleries. Nieuwenburg: "What I missed was a sort of midfield presenting intrinsically strong programmes and being in contact with what is playing internationally. There were however at the time, in 2008, many museums for contemporary art being realised in Poland." Nieuwenburg is critical, but the visits to project spaces in Warsaw have largely contributed to his own development: "In that period I was developing ideas for a new project space in The Hague together with Mischa Poppe. Some of the examples we had seen in Warsaw together were so inspiring that we decided to further develop our own plans." It was during this study trip that the seeds were sown for Walden Affairs, the initiative that Nieuwenburg and Poppe now run. "The human scale of an exhibition space in an apartment with different rooms was something so refreshing to discover, so different from the project spaces we had seen up to then. It is true though that most smaller initiatives and art spaces in Warsaw are very market driven: we are quite the opposite."

Piktogram

Piktogram is a bi-lingual [Polish and English] magazine founded by Michał Wolinski in 2005, with the undertitle 'Talking Pictures Magazine'. Piktogram is sometimes described as an exhibition in images and is published four times a year. www.piktogram.pl

Leto and Soho Factory

Art historian Marta Kolakowska founded Leto gallery in 2007. She represents both young and more established Polish artists as well as regularly showing work by international artists. Since 2011 Leto is located on former factory grounds, now named Soho Factory, and the gallery shares it's building with Piktogram. On the grounds there are several galleries, design shops, architect's and designer's offices and restaurants. www.leto.pl www.sohofactory.pl

A-I-R Laboratory

Since 2003 the Centre for Contemporary Art [CCA] in Warsaw organises the artist-in-residency programme A-I-R Laboratory. The CCA is housed in an age-old castle, the Ujazdowski castle: the studios are located in the so-called laboratory next to it. For a period of three months at a time at most seven artists from various disciplines are invited. Artists can apply for a residency place through an open call. csw.art.pl/a-i-r_en/

'The infrastructure is far more transparent here'



RASTER ///
Raster art space, exhibition view.
Bottom image: MARIUS LUT ///
Leto Gallery, Warsaw, 2012
Photo: Krzysztof Kowalski.



Institut Awangardy
The Instytut Awangardy [Avant-Garde Institute] was founded in 2004 by the Foksal gallery Foundation with the goal of preserving and opening up the studio of Polish avant-gardist Edward Krasinski [1925-2004]. In the years between 1988 and 2002 the artist realised a unique installation of his works in here. Characteristic is the blue adhesive tape he stuck on everything, horizontally and at a height of 130 cm from the ground. Next to the studio on the upper floor of the building is a covered terrace where exhibitions and workshops, which are related to the apartment's history, are organised on a regular basis.
instytutawangardy.org

Raster
www.raster.art.pl
Foksal Gallery Foundation
www.fgf.com.pl
Museum of Modern Art Warsaw, PL
www.artmuseum.pl

Commercial

According to Lukasz Gorczyca, who together with Michał Kaczynski started gallery Raster in 2001, this commercial attitude can easily be explained: "We chose the form of a commercial gallery simply because there were no possibilities of financial support in the form of subsidies." The gallery springs from the magazine Raster that was launched by Gorczyca and Kaczynski in 1995 in their search for a new language for Polish art criticism (the magazine is still in existence in digital form). Gorczyca: "In the nineties Warsaw's art world looked completely different. Economically it was a hard time and there was hardly an infrastructure for art and culture. Very different from what I for example recently saw in The Hague." With the absence of state funding Raster focused on the market without any knowledge however of the art market and Polish collectors. Poland did not have any tradition of collecting contemporary art. "Even in the thirties, before the war, there were hardly any art collectors to speak of", explains Gorczyca. Only since the nineties this has slowly evolved. "Opening a gallery both for me as for Michał came from a public mission. We wanted to support a new generation of artists while simultaneously creating a context for them. By bringing the art discourse together with private means we wanted to develop a broader social basis for contemporary art. By now the situation has changed considerably. When we would have to start the gallery today it would probably have a totally different point of departure."

zich langzaam ontwikkeld. "Het openen van een galerie kwam bij Michał en mij eigenlijk voort uit een publieke missie. We wilden een nieuwe generatie kunstenaars ondersteunen en tegelijkertijd een context voor hun creëren. Door het kunstdiscours samen te brengen met private middelen, wilden we een breder draagvlak ontwikkelen voor de hedendaagse kunst. De situatie is inmiddels wel wat veranderd. Als we vandaag de dag de galerie zouden starten zou die waarschijnlijk een heel ander uitgangspunt hebben." De Warschause kunstsector heeft zich de afgelopen jaren sterk ontwikkeld en de Poolse overheid toont meer en meer interesse voor kunst en cultuur. Toch was Gorczyca onder de indruk van de culturele infrastructuur in Den Haag, de samenwerking tussen de instellingen en de mogelijkheden tot financiële en materiële ondersteuning: "Het is interessant om te zien hoe professioneel de samenwerking is tussen de publiek gefinancierde instituten zoals Stroom, kunstenaarsinitiatieven en kunstenaars. Deze infrastructuur richt zich niet alleen op het ontwikkelen en ondersteunen van lokale kunst en kunstenaars, maar ook op de plaatsing van de kunstenaars en hun werk in een internationale context."

Kenniscentrum

Gorczyca werd ook erg blij van de bibliotheek van Stroom: "Stroom is het soort instituut dat ik mis in Polen. Het opereert zowel op een lokaal als internationaal niveau en functioneert ook als kenniscentrum. Toen ik de bibliotheek van Stroom zag, werd ik haast jaloers." Ook Nest, en dan met name de combinatie van tentoonstellingsruimte en goede ateliers voor kunstenaars, maakte indruk op hem. "We hadden al eens contact met Nest, om na te denken over een mogelijke samenwerking. Hopelijk komt dat er in de toekomst nog eens van." Het programma van 1646 sluit qua stijl het beste aan bij zijn eigen interesses, zegt Gorczyca. "1646 heeft een niet al te grote tentoonstellingsruimte en er wordt nauw samengewerkt met de kunstenaars om tot een expositie te komen. In het ideale geval zou ik Raster ook op zo'n manier willen organiseren." Wat zijn volgens Gorczyca de belangrijkste verschillen tussen Den Haag en Warschau? "De infrastructuur is hier veel transparanter dan in Warschau. De continue ontwikkeling van die infrastructuur en de onderlinge contacten tussen de verschillende partijen worden door kunstenaars in Den Haag als vanzelfsprekend ervaren. Als ware het een natuurlijke situatie." In Den Haag miste hij een zekere vechtlust onder kunstenaars. Die is hier dan ook minder nodig dan in Polen, waar kunstenaars de barricades op moeten om te vechten voor sociale zekerheden. "De Haagse kunstenaars hebben een luxere positie, maar leken zich hier ook wel van bewust. Wij droomden van een situatie zoals in Den Haag, maar die is door de recente bezuinigingen natuurlijk wel iets complexer en misschien minder ideaal geworden. Het is duidelijk dat men in Nederland helaas voorbereid moet zijn op verandering, gewild of ongewild."

The Warsaw art sector has seen a strong development in the past years and the Polish government is showing more and more interest in art and culture. Nevertheless Gorczyca was impressed by The Hague's cultural infrastructure, the cooperation between institutions and the possibilities for financial and material support: "It is interesting to see the professional cooperation between publicly funded institutions like Stroom, artists' initiatives and artists. This infrastructure does not only focus on the development and support of local art and artists, but also on the positioning of the artists and their work in an international context."

Centre of knowledge

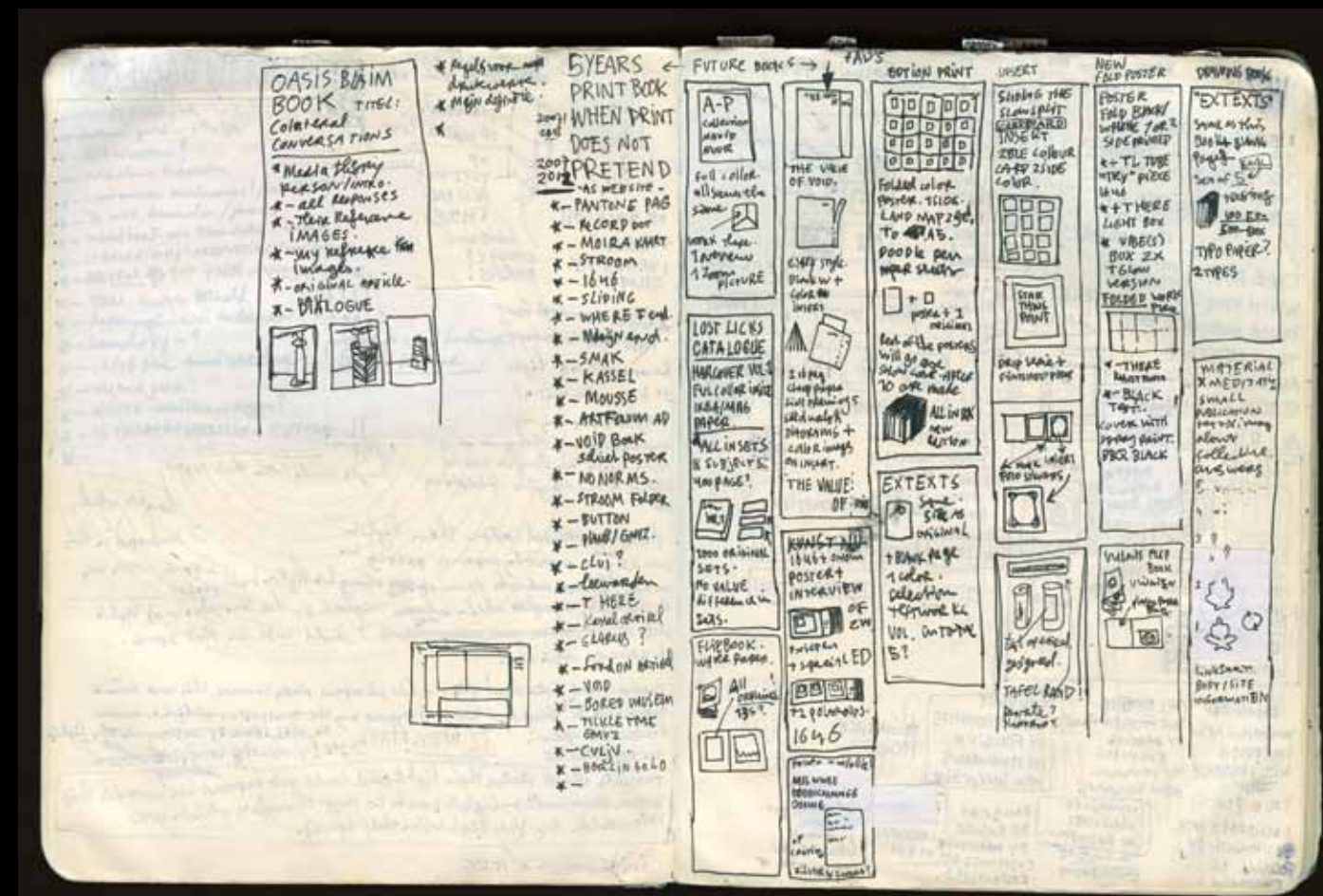
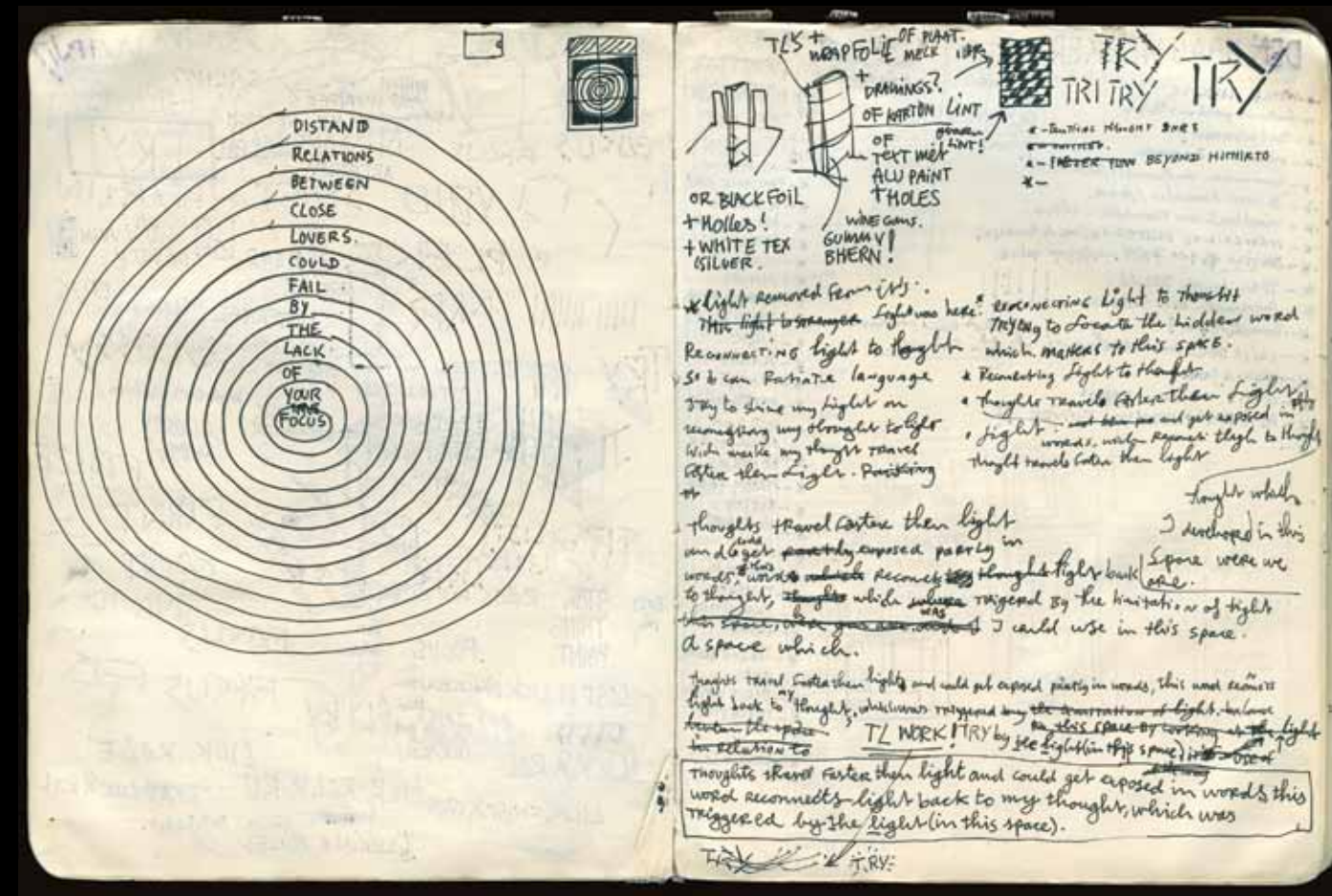
Stroom's library also put a smile on Gorczyca's face: "Stroom is the sort of institution that I miss in Poland. When I saw Stroom's library I almost got jealous." Nest as well, in particular the combination of exhibition space and good studios for artists, made a big impression on him. "We were in contact with Nest to think about possible cooperation. Hopefully this may be realised in the near future." Gorczyca says that 1646's programme is closest in style to his own interests. "1646 has a relatively modest exhibition space and there is a close collaboration with the artists when realising an exhibition. In ideal circumstances this would be the way I would like to organise Raster." What are the most important differences between The Hague and Warsaw according to Gorczyca? "The infrastructure is far more transparent here than in Warsaw. The continuous development of that infrastructure and the mutual contacts between different parties is a given for artists in The Hague. It is almost a natural situation." What he missed in The Hague was a certain fighting spirit among artists. This is less of a necessity here than in Poland, where artists have to climb the barricades for social security. "The Hague artists find themselves in a more luxury position, but do seem to be aware of this. We dreamt of a situation like in The Hague, but we realise that the current budget cuts have made things more complex and less ideal. It is clear that unfortunately one has to be prepared for change, whether one wants it or not."

Laurie Cluitmans read Art History and Communication Studies at the University of Amsterdam and works as an art critic and curator.

Waar je bij het kijken naar tekeningen de kunstenaar het dichtst op de huid zit, de hand van de maker is hierin letterlijk te volgen, lichten diens schetsjes, ideeën en inspiratiebronnen een tipje op van zijn of haar denkwereld en unieke manier van kijken. De meer of minder uitgewerkte krabbels in Moleskine schetsboekjes, de krantenknipsels op een prikbord, de foto's verspreid over de vloer, ze geven allemaal een indruk van de denk- en werkwijze van de verschillende Haagse kunstenaars.

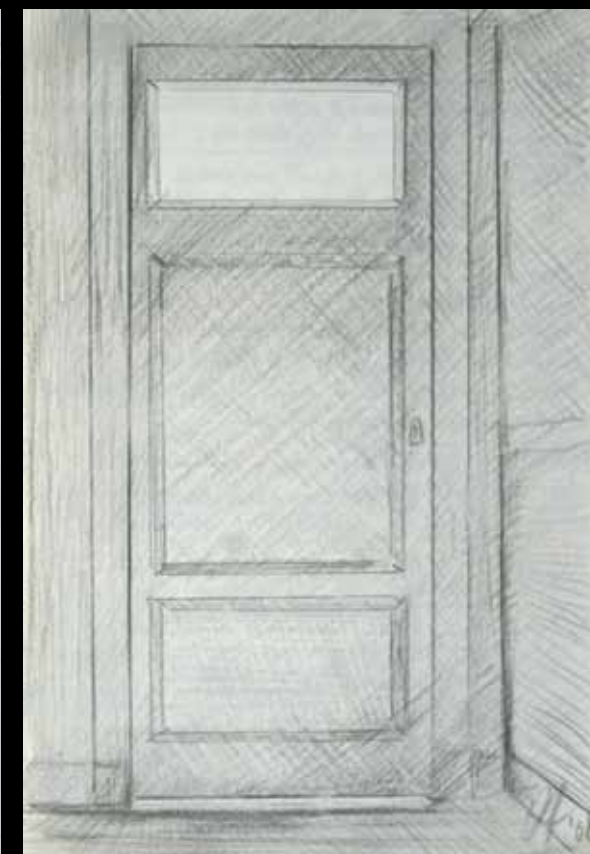
Schetsen/ Inspiratie Sketches/ Inspiration

While you are closest to the artist when you view his or her drawings – allowing you to literally follow the maker's hand – sketches, ideas and sources of inspiration that have been quickly jotted down can provide a special insight into the artist's mental world and unique perspective. The more or less elaborate scribbles in Moleskine notebooks, the newspaper cuttings pinned on a notice board, the photos spread across the floor: they all help to gain an impression of the thought processes and working methods of a variety of Hague artists.

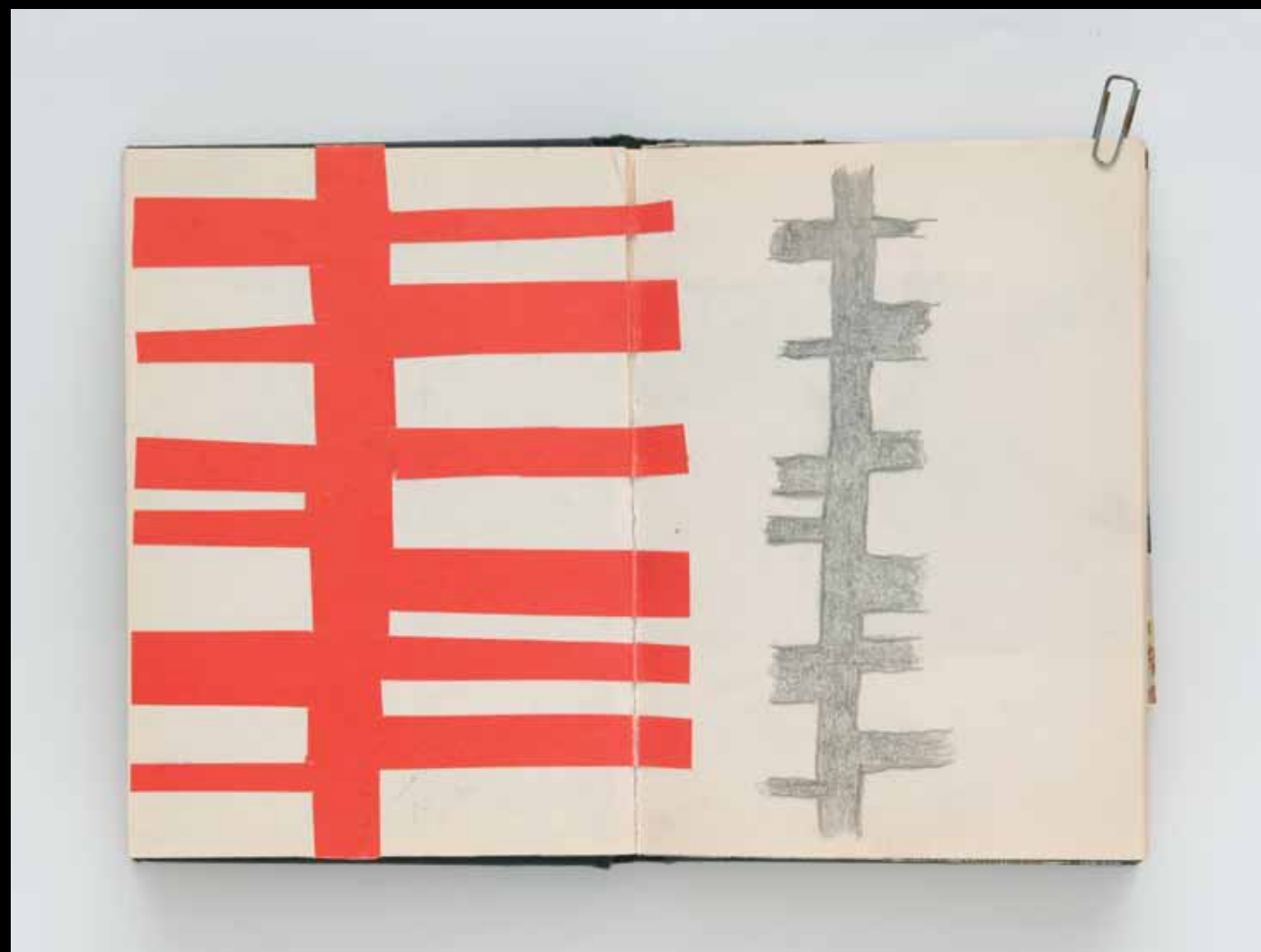




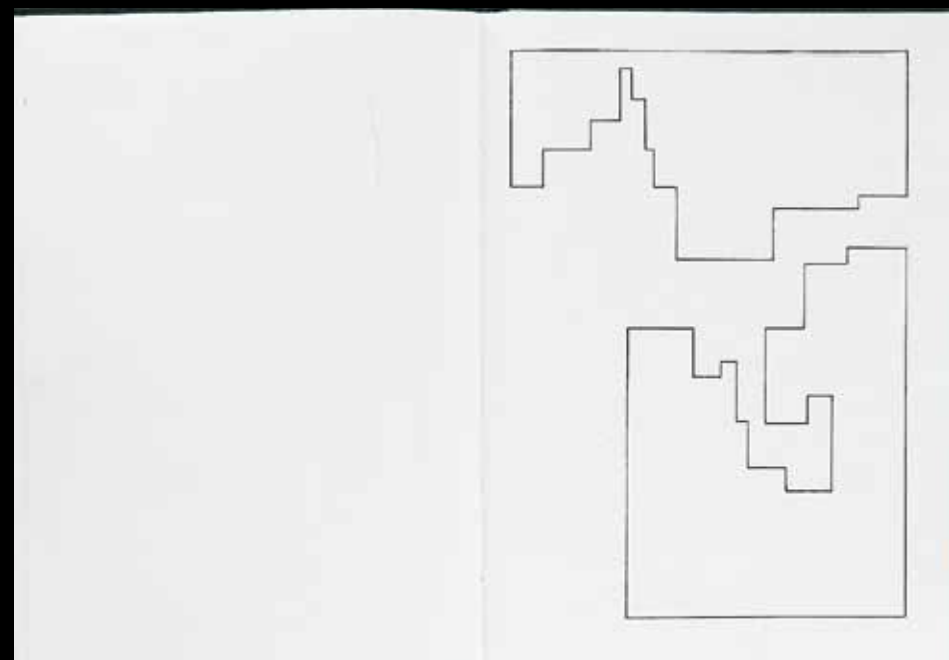
ANDRÉ KRUYSEN ///
 Image from the series 'Straatsculpturen:
 De mens en de natuur in dialoog en strijd'.



DIEDERIK GERLACH ///
 Left image / 'Scheveningen'.
 Right image / 'Het gaat om resp.
 een herinnering aan een deur'.



HANS ENSINK OP KEMNA ///



HANS ENSINK OP KEMNA ///

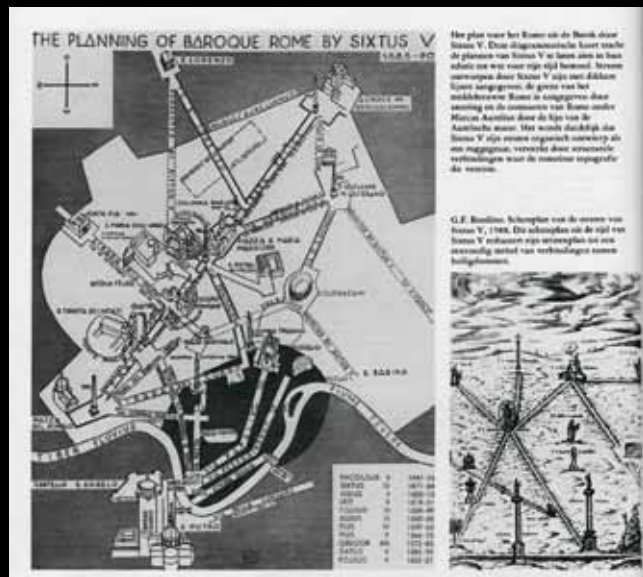
LOSS OF TEMPERATURE FISH BRAIN BREAD HEART
 BREAD WINE SOIL LIGHT BLACK STONE MILK
 HEART BLOOD LIGHT HEART SOIL SOAP HEART
 PISTOL SKIN ELECTRICITY CONDOM ELASTIC BROWN
 RED FIST FOAM SQUARE CIRCLE CROSS BREAD
 WODKA MEAT WATER SOIL PILLAR CUBE GAS GEN
 AGAINST YOUR NEIGHBOURS WATER HUID ZILVER
 GOUD ROOD GROEN LAND WISK THUIS AARDE
 AANSLAG AUTOPSIE MENIGTE VUUR KOM NEUKEN
 BONES BUTTER FISH GAS FLAG DUST RED
 BEER AND URINE BREAD AND SOIL COCAINE AND
 WATER MENSTRUAL FLUID SPERM GALAXY INNER
 ORGANS FLOWERS CLEANING MATERIAL CHILD PENIS
 VAGINA OPEN MOUTH MASSGRAVE LANDSCAPE
 INTER URINAS ET FAECES NASCIMUR LAMP BODY-
 BAG FLAG SOIL PLASTIC BUCKETS WOOD SHIT
 URINE MILK SKULL BOT BLOED VLEES VET SEX
 GOD GEEST DOOP DOOD DOOD BLUT SKIN SOIL
 CARDIAC ARREST GEN NATION SELF STATE
 SOLAR SYSTEM UNBORN NOTME DEATH FLASH
 US OR THEM DRUM BEAT BURNED FLESH PLASTIC
 VIRUS DRUM BEAT OF DEATH REFLECTION
 PRESSURE TEMPERATURE PAIN SURVIVAL BLANKET
 CARDIAC ARREST TONE SKIN FLAG DNA BORDER
 SOIL RED AND BROWN UPSIDE DOWN FLAG BLEACH
 BAG WATER SALT STANDING IN AN EMPTY
 ROOM BLINDED WINDOW KITCHEN # LOVE
 YOUR NEIGHBOURS ATOMS MOLECULES BODY
 CLOTHS FOOD LOVE PROPERTY STATE WAR WORK
 DEATH COSMOS TIME FEELING OF WARMTH

 MACHIEL VAN SOEST ///
 'Loss of Temperature', 2012,
 system poetry.

JONCQUIL ///
Sketches and source material from a newspaper [Photo of the NOC President Charles Pahud de Motanges and his horse Marcroix on the eve of a voyage to Los Angeles, 1932].

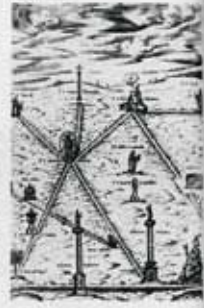


JEAN VAN WIJK ///
Top image: 'Hortus apertus', 2011.
Bottom image: 'Generic mapping of Hortus apertus', 2012.



De plan van het Rome van de Barok door Sixtus V. Dit diagrammatische kaart toont de plannen van Sixtus V in Rome aan te zien als een systeem van verbindingen tussen de belangrijkste kerken van Rome. Het toont de manier waarop Sixtus V zijn stad omvormde tot een systeem van verbindingen tussen de belangrijkste kerken van Rome.

G.F. Bordino, sketchplan van de straten van Sixtus V, 1588. Dit sketchplan van de straten van Sixtus V toont een systeem van verbindingen tussen de belangrijkste kerken van Rome.



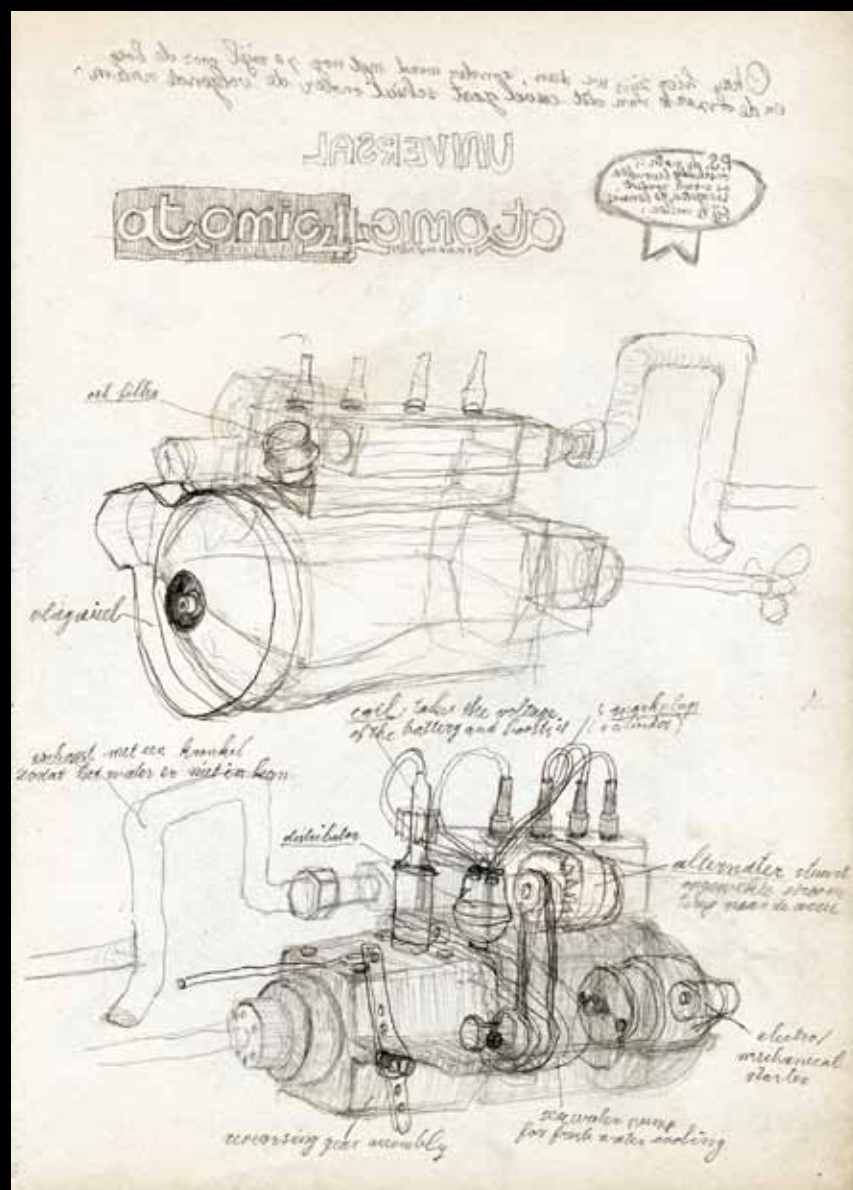
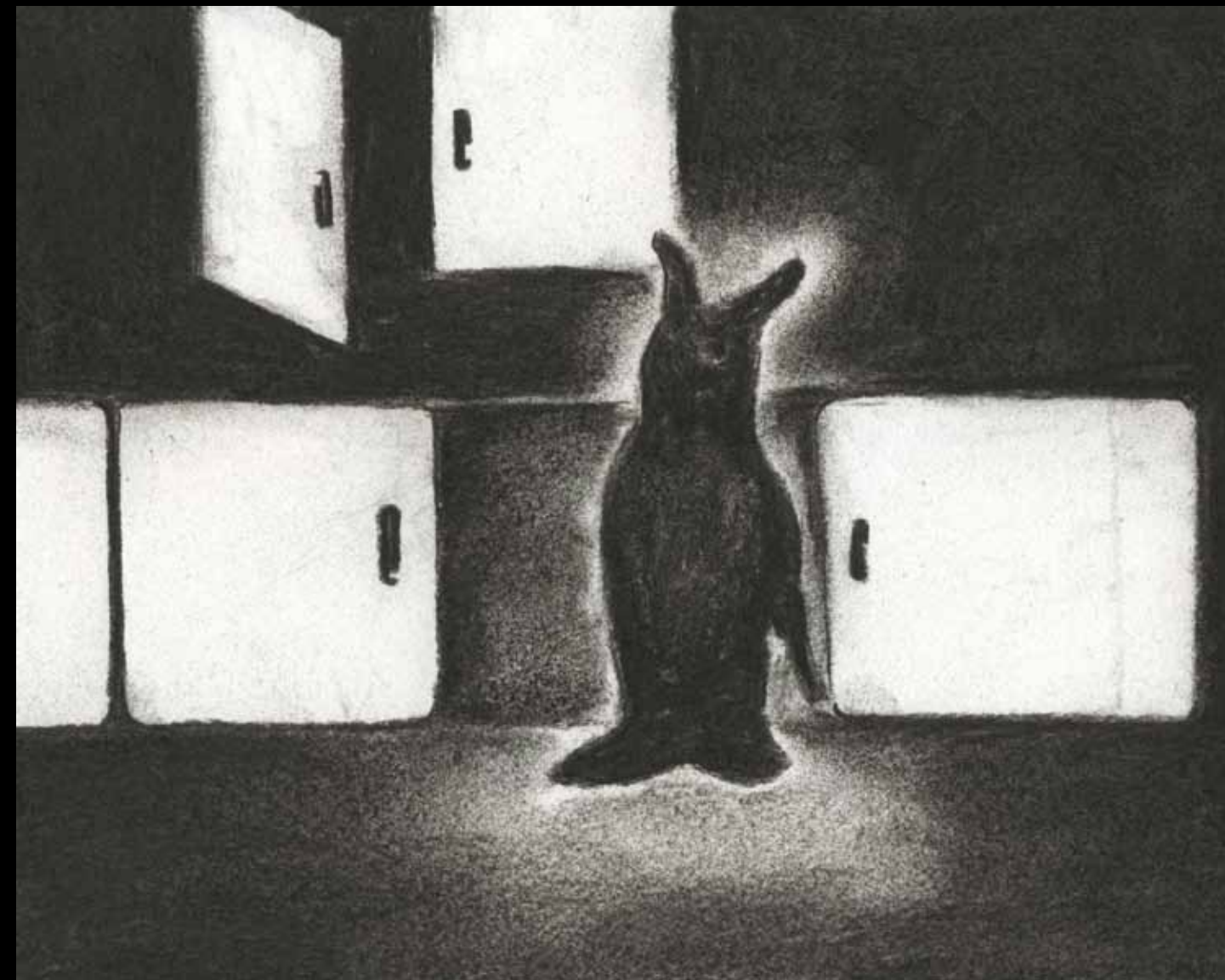
AUKE DE VRIES ///

G. F. Bordino, 'Sketch plan of the Streets of Sixtus V', 1588.

This contemporary sketch shows the system of connections between the city's main holy places.

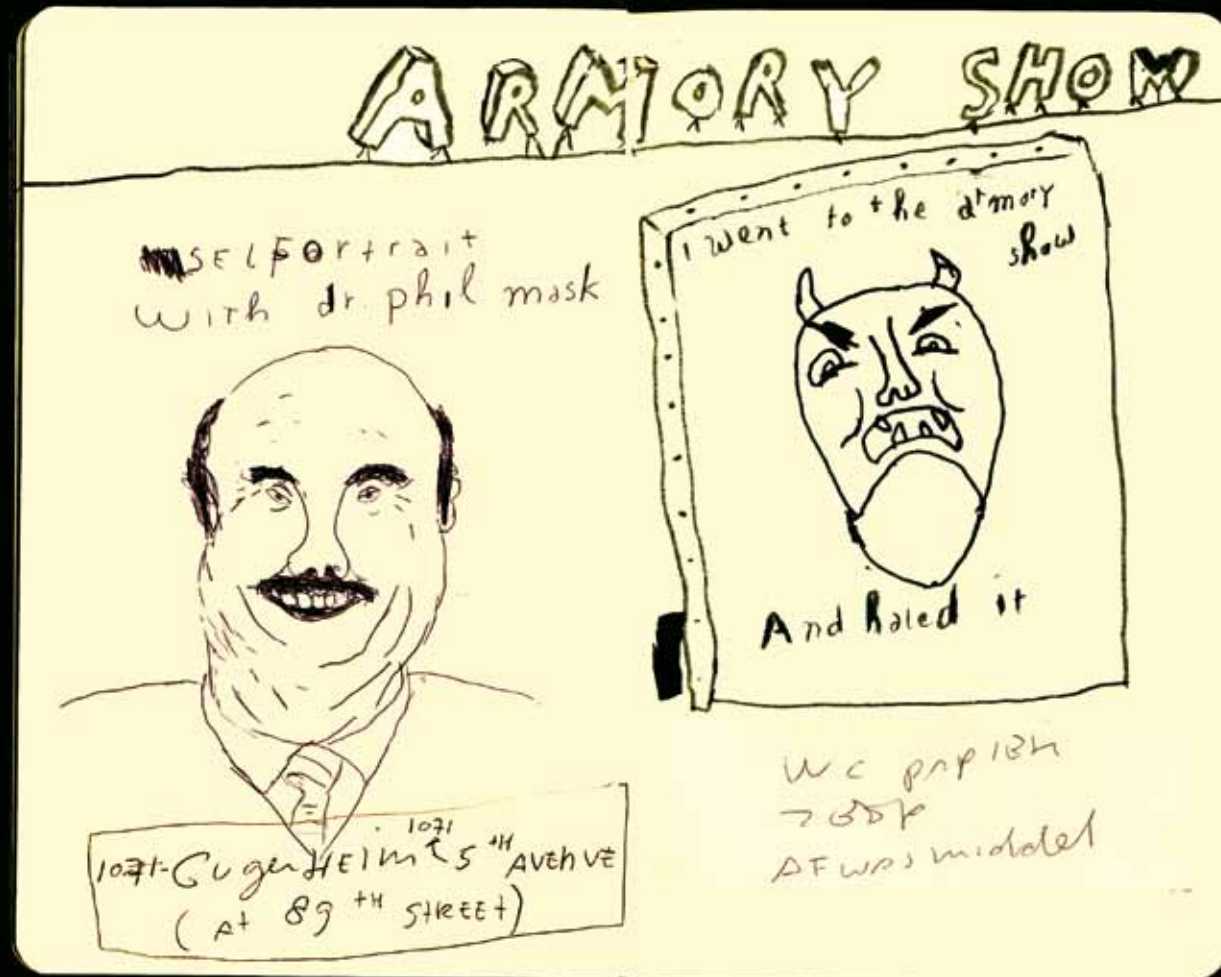
MANON BOVENKERK ///

'Ghost Story', sketch, 2012.



RIK BUTER ///

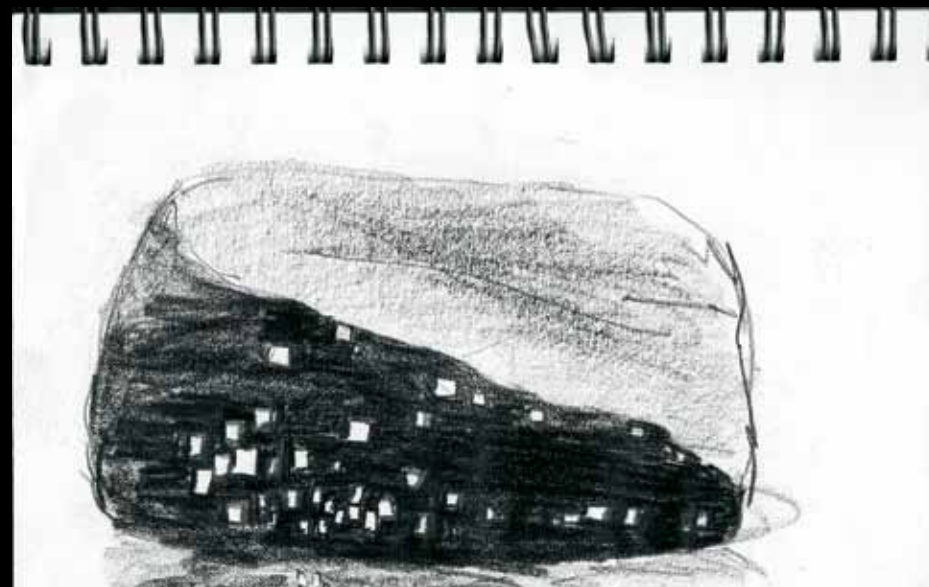
Pencil drawing in the artist's travel sketchbook of a sailboat engine that constantly required repairs.



MELLE DE BOER ///
Moleskine drawing, 2011.



MARTIJN KOOLSTRA ///



SIMONE VAN DEN HEUVEL ///
Sketchbook drawing made during the realisation of an installation at Bergwerk Sargans, Switzerland.

MARJOLIYN VAN DER MEIJ ///
Collage, 2012



TON OF HOLLAND ///
DOG TRAINING, ink and watercolour on paper,
30 cm x 40 cm. Drawing from the series
'ES GEHT AUCH OHNE [Berlin Nachtbuch]':
90 days, 90 parties, 90 people, 90 drawings.



ARJAN DE NOOY ///



ROBBIN HEYKER ///
'Beijing' nr. 10, 2010,
street sculpture.



8 Cultureel Supplement

Alles is van iedereen

In muziek en film, maar ook in de beeldende kunst wordt steeds meer materiaal van anderen gebruikt. De Amerikaanse kunstenaar Richard Prince verloor een belangrijke rechtszaak van een Franse fotograaf van wie hij beelden gebruikte in schilderijen. Mag alles grondstof zijn of zijn er grenzen?

Randy Kennedy

Op een vergadering ergens in het New Yorkse advocatenkantoor van David Boies en zijn machtige partners stond onlangs op een middag een grote zwarte archiefdoos. Deze bevatte rauwe, soms hilarische handgemaakte collages van foto's en tijdschriftpagina's van topkunstenaar Richard Prince, kunstwerken die de basis zijn voor een van de meest angstvallig gevolgde auteursrechtzaken in de beeldende kunst.

In maart oordeelde een federale rechtbank in Manhattan dat Prince – die zijn carrière heeft gebouwd op de toe-eigening van andermans beeldmateriaal – de wet had overtreden door zonder toestemming foto's uit een boek over rastafari's te gebruiken voor collages en een reeks schilderijen. Die werken brachten – zelfs naar de maatstaven van de hedendaagse kunstwereld – al snel veel geld op: een ervan zelfs bijna 2,5 miljoen dollar. „Wauw. Ja”, antwoordde Prince toen een advocaat hem

in de rechtbank onder ede vroeg of dit bedrag klopte. Na deze uitspraak gingen overal bij galerijen en musea de alarmbellen rinkelen. De kern van de zaak, waarin Prince hoger beroep heeft aangekondigd, draait om het zogeheten *fair use* beginsel, een soort citizenrecht. Het stelt kunstenaars in staat om voor bepaalde doeleinden andermans materiaal gebruiken, met name als dit gebruik leidt tot een veranderde vorm – of zoals een juridisch artikel hier verwoordde: als die nieuwe vorm zodanige „waarde aan het origineel toevoegt” dat dit een culturele verrijking is voor de samenleving als geheel.

In de zaak-Prince werd deze altijd moeilijk te bepalen norm voor vormverandering zeer strikt opgevat. Kunstenaars en musea waarschuwden dat zo de deur van het *fair use* zo goed als gesloten wordt en dat de traditie van de toe-eigening, die op zijn minst teruggaat tot Picasso en aan veel moderne kunst ten grondslag ligt, wordt bedreigd. Diverse musea, waaronder het Museum of Modern Art en het Metropolitan, schaarden zich achter Prince. Geleerden en juristen uit het andere kamp prezen het vonnis als een welkome correctie.

De zaak heeft in ieder geval een handaansensle waarheid van ergens net buiten de juridische discussie in de publieke arena geseleurd. De stroom van creatieve expressie op basis van de miljarden direct beschikbare digitale foto's en video's is in hoog tempo zo sterk geworden, en het recyclen van beelden gebeurt zo reflexmatig, dat het moeilijk voor te stellen is dat een rechter die nog kan afremmen, laat staan stuiten. Hierbij steekt de

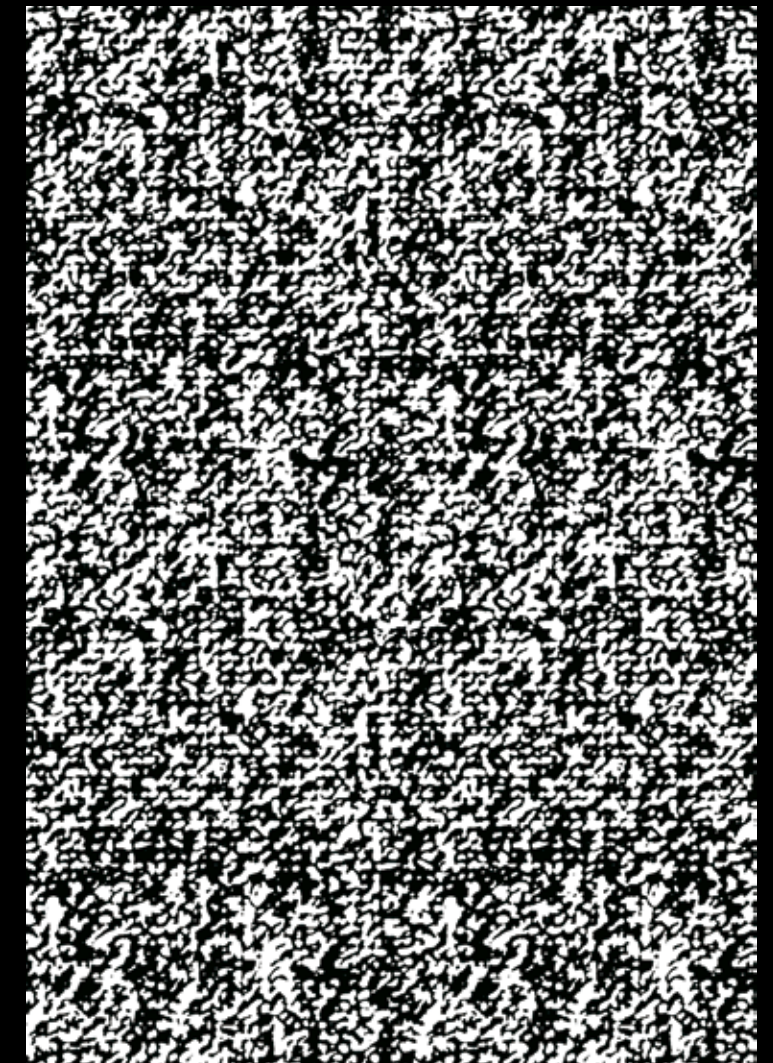
kunztinnige diefstal van Prince bijna 20 jaar geleden. **The Clock** In veel opzichten is de beeldende kunst een soort auteursrechtelijke spanningen. Bij speelt het probleem al langer en zijn uitmen van toezicht en toestemming ontstaan steeds meer juridische problemen waardoor dat er op de kunstmarkt zoveel gevoerd door het enorme aantal omdenkingen. Een willekeurige blik op de hedendaagse afgelopen paar jaar volstaat om deze omzeten. De groepstentoonstelling *For In* in het in 2010 was deels zelfs ingericht rond de oentelingscultuur, hoe internet het beeld drastisch herordent, „niet als opstandig stal of deconstructieve kritiek, maar als doedacht en actief deel te nemen aan de cultuur”, zoals conservator Lauren Corry. De razend populaire video *The Clock* van Marclay uit 2010 was 24 uur lang citaat, duizenden aan elkaar geplakte fragmenten uit films en tv-programma's. Maar jaren tachtig gebouwen. Maar wie het werk kunstenaars bekijkt – die zich niet de tijd web kunnen herinneren – heeft pas echt veranderende aard van de toe-eigening. „Voor de generatie waar ik mee omgingen geen enkele ideologische bagage te

Richard Prince, pionier van de Appropriation Art

Richard Prince (1949) is een van de belangrijkste vertegenwoordigers van de Appropriation Art, een stroming die eind jaren zeventig in de New Yorkse East Village ontstond en waartoe ook kunstenaars als Barbara Kruger en Sherrie Levine gerekend worden. Hun werken bestonden voor

PIETERTJE VAN SPLUNTER ///
 'Alles is van Iedereen'.
 Portrait of Elizabeth I
 superimposed on an image of
 Cate Blanchett as Elizabeth I.

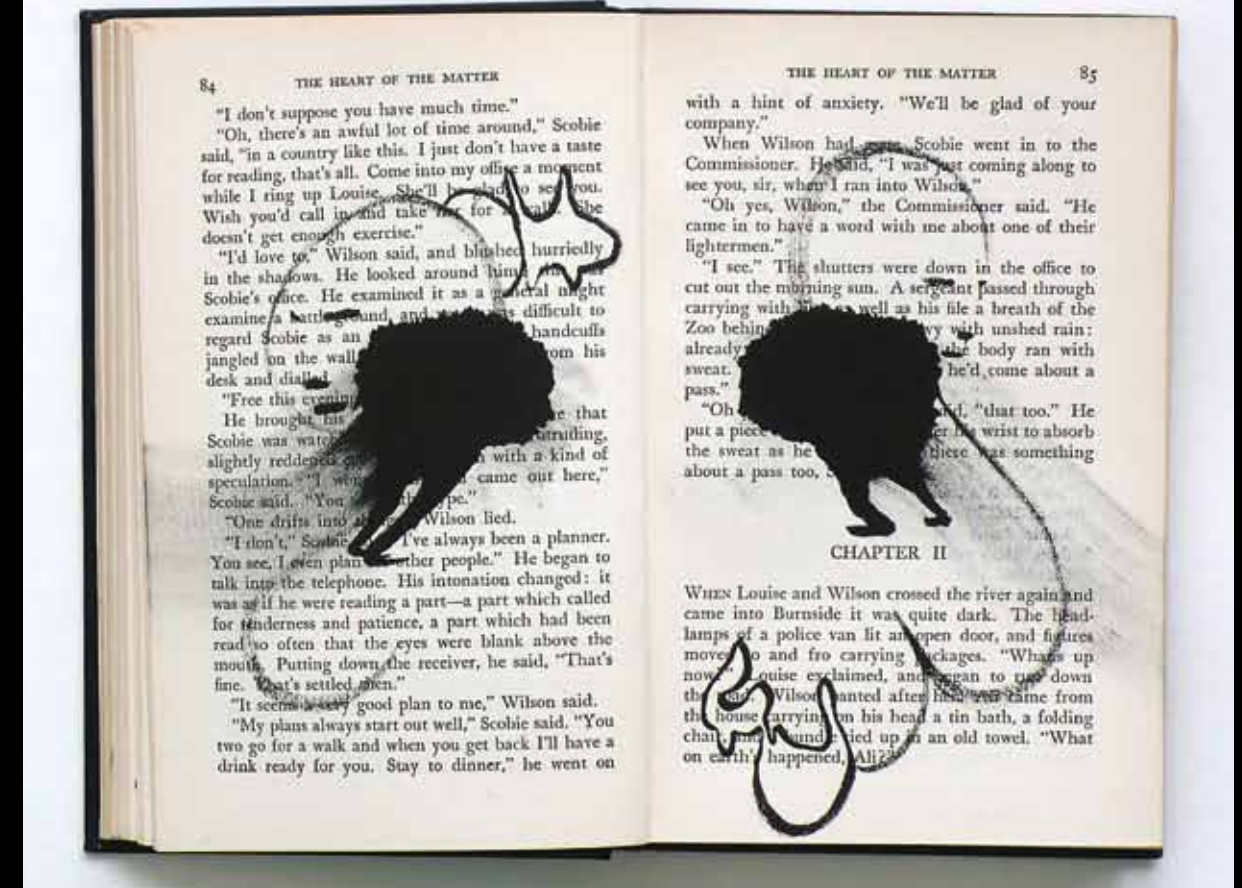
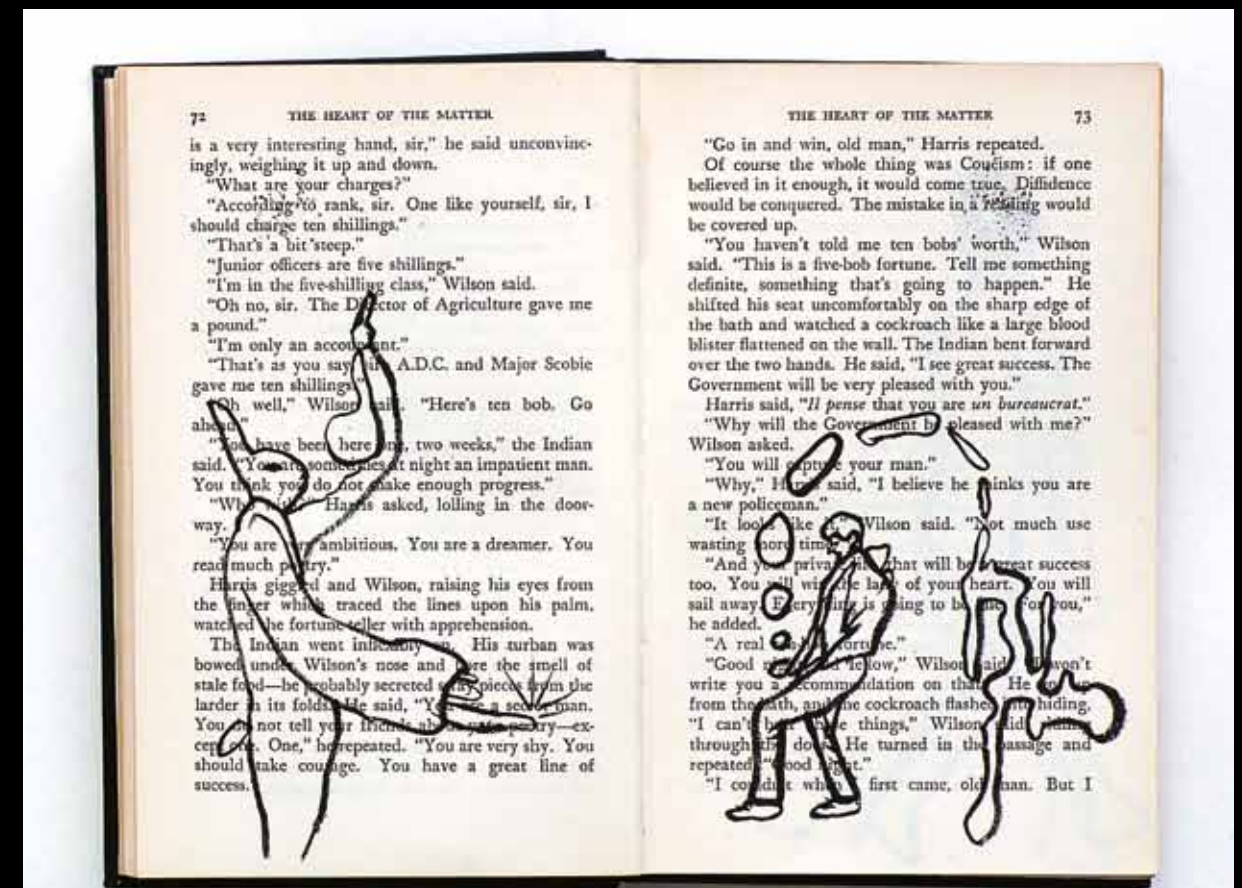
NORMAN BEIERLE ///
 'Pattern for cover', 2011.
 Sketch for photo map.





THOMAS ANKUM ///
Printer's proofs from 2012. Black-and-white and colour engravings and polymer prints.

TANJA SMIT ///
Drawings in a copy of Graham Greene's *The Heart of the Matter*, 2012, 16 cm x 20 cm.



VITTORIO ROERADE ///
Drawing, pencil on paper, 21 cm x 29.7 cm. Part of the new multimedia project 'Itund and The Artist (in exile)'.



AHMET POLAT ///
High Society wedding,
Ankara, Turkey, 2005, detail.

W

Haagse kunstenaar woont/werkt in...
Hague artist lives/works in...

W

MACHIEL VAN SOEST ///
Hanging 3, 2012.



Residency plekken heb je inmiddels overal ter wereld, kunstopleidingen en tentoonstellingscircuits oriënteren zich tegenwoordig steeds internationaler. Mogelijkheden te over voor de hedendaagse kunstenaar om in het buitenland te verblijven, studeren, werken of exposeren. Machiel van Soest, Jeroen Eisinga, Yoko Seyama en Ahmet Polat reizen heen en weer tussen meerdere steden of zijn voor langere tijd naar het buitenland vertrokken. Waarom veranderen zij graag van omgeving en wat betekent dit voor hen?

MACHIEL VAN SOEST ///
Hanging 7, 2012.



Machiel van Soest

Terug uit Belgrado via Leipzig: Machiel van Soest

Inmiddels is beeldend kunstenaar Machiel van Soest ('s-Gravenzande, 1968) officieel weer terug in Den Haag. Sinds 2006 woonde hij verschillende periodes in Belgrado, waar hij in eerste instantie slechts een paar maanden in het atelier van een kennis zou verblijven. Van Soest heeft zich sinds zijn studietijd intensief beziggehouden met het (mede)opzetten van een rijkelijk aantal kunstenaarsinitiatieven in Den Haag, waarvoor hij vaak vluchtige exposities maakte – soms slechts voor de duur van de openingsavond. “Ik heb heel veel gedaan, maar hou het meestal niet meer dan twee jaar vol bij een initiatief. Als het teveel een instituut begint te worden, vind ik het niet interessant meer. Ik wil mezelf geen directeur noemen.” Tussen 2004 en 2010 organiseerde hij ook exposities in zijn eigen huis. Onder de titel Kamer Laakkwartier stelde hij een witgeschilderde kamer open voor bezoekers, om hen kunst midden in een volkswijk te laten ervaren. In 2008 besloot hij voor langere tijd naar Belgrado te vertrekken en begon daar de tegenhanger Soba Beograd ('Kamer Belgrado'). In eerste instantie stelde hij veelvuldig tentoon in zijn woonruimte. Later, in 2009 en 2010, presenteerde hij zijn werk vooral op zijn website. De kunstscene in Belgrado is door de slechte economische situatie weinig bruisend, en Van Soest vond het moeilijk om er aansluiting te vinden. Voelde hij daardoor de behoefte zijn werk juist meer uit te gaan leggen? “Integendeel. Ik hoefde me aan niemand te verantwoorden, en voelde me totaal vrij

By now, you can find artist-in-residence programmes around the world, and art schools and exhibition circuits have an increasingly international orientation. More than enough opportunities in other words for today's artists to stay, study, work or exhibit abroad. Machiel van Soest, Jeroen Eisinga, Yoko Seyama and Ahmet Polat regularly travel between cities or have lived abroad for an extended period of time. Why do they enjoy a change of surroundings, and what does it mean to them?

Back from Belgrade via Leipzig: Machiel van Soest Visual artist Machiel van Soest ('s-Gravenzande, 1968) is officially back in town. Starting in 2006, Van Soest spent a number of periods living in Belgrade, even though he originally only planned to stay a few months in the studio of an acquaintance. After graduating from art school, Van Soest was closely involved in the founding or co-founding of a liberal number of artists' initiatives in The Hague. He made a variety of, often ephemeral, exhibitions for these initiatives – some of which only lasted the night of the opening. “I've done a lot, but I usually don't last more than a year or two at a particular initiative. As soon as it starts resembling an institution too much, I lose my interest. I don't feel like calling myself a director.”

Between 2004 and 2010, Van Soest also organised exhibitions in his own home. Calling his venue 'Kamer Laakkwartier' ('Laakkwartier Room'), he painted one of his rooms white and opened it to the public, so that they could experience art in the heart of a working-class neighbourhood. In 2008, he decided to move to Belgrade for a longer period, where he launched a counterpart, 'Soba Beograd' ('Belgrade Room'). He started by holding a large number of exhibitions in his home there. Later on, in 2009 and 2010, he mainly presented his work on his website. Due to the poor economic conditions in Serbia, Belgrade's local art scene is not particularly vibrant, and Van Soest found it establish a connection. Did he feel the need to explain more about his work as a result? “On the contrary: I didn't have to justify myself to anyone, and felt free to experiment to my heart's content. I went through an amazing development there. After those hectic years in The Hague, it was good to step back for a moment and see things from a distance – including my own work. In Belgrade, it suddenly exists in a whole other context. There you are: an artist from The Hague, a

om te experimenteren. Ik heb er een ontzettende ontwikkeling doorgemaakt. Na die drukke tijd in Den Haag was het erg goed om afstand te nemen, ook tot mijn eigen werk. In Belgrado staat het ineens in een heel andere context. Dan sta je daar als kunstenaar uit Den Haag, wat in Servië een beladen betekenis heeft door het Joegoslavië-tribunaal.” In Belgrado produceerde Van Soest veel werk: “Het denken gaat snel, dus ik pas mijn werk daarop aan. Aan de andere kant maakte ik ook mind maps om mijn werk te analyseren.” Eind 2010 besloot hij terug te keren naar Den Haag, met een omweg via een residency in Leipzig. Daar maakte hij het kunstenaarsboek Reflection on Skin (2011), een compilatie van losse woorden waarbij elk woord staat voor een beeld. “Ik omschrijf fysieke plaatsen, maar ook mentale ruimtes. De huid is voor mij de grens tussen binnen- en buitenwereld.” Van Soests nieuwste schilderijen borduren voort op de inzichten die hij in Belgrado en Leipzig heeft verkregen: de objecten hangen vrij in de ruimte en hebben twee gelijkwaardige kanten, waarin zijn eerdere schilderijen van onder meer huiden en kleurschema's resoneren. Zo komen de verschillende paden die zijn werk had ingeslagen nu letterlijk weer samen.



MACHIEL VAN SOEST ///
Hanging 11, 2012.

Machiel van Soest is sinds dit voorjaar elke zaterdagochtend, tussen 11 en 12 uur, op het Malieveld in Den Haag te vinden. In eerste instantie samen met beeldend kunstenaar Ton Schuttelaar, met wie hij eerder het baanbrekend initiatief Atelier als Supermedium oprichtte, presenteert hij er elke week eigen werk. “Dat bewijst voor mij ook dat je helemaal geen budget of ruimte nodig hebt. Het gaat er alleen om de autonomie van het kunstwerk te tonen.” Inmiddels zijn er meer kunstenaars bijgekomen en in principe kan iedereen meedoen. Zelf geeft Van Soest kunstwerkjes in kleine oplages weg, zoals boekjes, flyers en foto's. “Het is een soort propaganda voor mijn eigen werk en geeft inzicht in de inhoudelijke achtergrond.”

Favoriete plek in Den Haag Van Soest houdt altijd bij wat er gebeurt in de kunstenaarsinitiatieven in de stad. “Zoets als Chantals van Ramon Ottenhof spreekt mij het meest aan. Daarin zie je echt een persoonlijke keuze terug, dat vind ik interessanter dan presentaties van gevestigde namen.” Voor nu is zijn favoriete plek in de stad het Malieveld, waar hij elke zaterdag werk exposeert in de open lucht [zie hiernaast]: “Het groene vierkant in het hart van Den Haag, zoals het zwarte vierkant van Malevitsj waar ik gek op ben.” Favoriete muziek Zoekend door de verzameling cd's in zijn atelier: “Ik luister altijd hetzelfde: de Swans, en Prince, voor de frivoliteit.”

city whose name is quite emotionally charged in Serbia due to the International Criminal Tribunal for the former Yugoslavia.” Van Soest produced a lot of work in Belgrade: “Your thought process speeds up, so I adjust my work to that. On the other hand, I also made mind maps to help analyse my work.” At the end of 2010, he decided to move back to The Hague, after taking a detour in the form of a residency in Leipzig. There, he made the artist's book Reflection on Skin (2011), a compilation of isolated words, in which every word stands for a particular image: “I describe physical locations, but also mental spaces. For me, skin forms the boundary between our inner and outer world.” Van Soest's latest paintings elaborate on the insights the artist gained in Belgrade and Leipzig: the objects are suspended throughout the entire exhibition space and have two equal sides, echoing his earlier paintings of, among other things, skin and colour schemes. In these works, the various paths that Van Soest has taken in his art literally come together again.

Favourite spot in The Hague Van Soest always keeps an eye on what's going on in the city's artists' initiatives. “I'm most attracted to initiatives like Ramon Ottenhof's Chantals. Their shows really reflect a personal selection process, which to me is far more interesting than presentations of established names.” Right now, his favourite place in town would have to be Malieveld, where every Saturday, he presents some of his work in the open air [see right]: “The green square in the heart of The Hague, similar to Malevitsj's black one – a work I really love.” Favourite music Looking through the stacks of CDs in his studio: “I always listen to the same music: the Swans. And Prince, when I feel like something frivolous.”

Since the spring of 2012, every Saturday between 11 and 12 a.m., you can find Machiel van Soest set up on The Hague's Malieveld. Every week, he presents examples of his work there. First together with the artist Ton Schuttelaar, with whom Van Soest previously founded the groundbreaking initiative Atelier als Supermedium. “This also proves to me that you don't actually need any kind of budget or space. It's all about the autonomy of showing the work.” Van Soest has presently been joined by a number of other artists, and basically, anyone can join in. Van Soest himself regularly gives away small limited-edition multiples: booklets, flyers and photos, for instance. “It's a kind of propaganda for my own work and offers people an insight into its background.”



Jeroen Eisinga

Via LA naar Den Haag: Jeroen Eisinga

Beeldend kunstenaar Jeroen Eisinga (Delft, 1966) woont sinds drie jaar in Den Haag met zijn gezin. In 2011 organiseerde het Stedelijk Museum Schiedam een overzichtstentoonstelling van zijn films, waar hij veel opzien baarde met *Springtime* (2010-2011). Voor deze indrukwekkende geluidloze film in zwart-wit liet hij zich bedekken door honderden bijen, die langzaam bezit leken te nemen van zijn lichaam. Tussen 2006 en 2008 woonde Eisinga in Los Angeles om een masteropleiding *Screenwriting* te volgen aan het American Film Institute Conservatory. "Op dat moment had ik het een beetje gehad met de kunstwereld, en ik wilde mijn kunstfilms naar een hoger plan trekken." Zijn voorliefde voor Amerikaanse films uit de jaren zeventig en filmmaker David Lynch, een oud-student van het AFI Conservatory, deden hem besluiten naar Hollywood te verhuizen. De opleiding heeft een duidelijk commerciële insteek, met oefeningen in het schrijven voor tv-series. "Dat wereldje paste me niet, maar ik leerde er wel heel concrete vaardigheden zoals het schrijven van scripts. Het was totaal anders dan de Rijksakademie van beeldende kunsten, waar je compleet vrij gelaten wordt."

JEROEN EISINGA ///
Springtime.

Via LA to The Hague: Jeroen Eisinga

Artist Jeroen Eisinga (Delft, 1966) has been living with his family in The Hague for the last three years. In 2011, Stedelijk Museum Schiedam held a retrospective of his films, in which Eisinga's work *Springtime* (2010-2011) caused quite a stir. For this impressive silent film, the artist allowed himself to be covered by hundreds of bees, which seem to slowly take possession of his body. Between 2006 and 2008, Eisinga lived in Los Angeles, attending a master's degree programme in Screenwriting at the American Film Institute Conservatory. "At the time I was more or less fed up with the art world, and I wanted to raise my art films to the next level." His love of American films from the 1970s and of the work of director David Lynch, an alumnus of the AFI Conservatory, led him to decide to move to Hollywood. The programme has a clear commercial focus, with exercises in writing for television serials and the like. "The scene didn't really suit me, but I did learn a number of very concrete skills there, like writing scripts. It was a totally different



JEROEN EISINGA ///
Springtime.

In LA heeft hij geen autonoom werk gemaakt, en interesse voor residencies heeft Eisinga nooit gehad: "Mijn werk leent zich daar niet voor. Een idee moet lange tijd rondzingen in mijn hoofd. Als er dan ineens een plan is, komt er heel veel uitvoerwerk bij kijken en heb ik mijn netwerk nodig." Voor al zijn films heeft Eisinga op financiering vanuit Nederland kunnen rekenen, maar voor de uitvoering moest hij geregeld uitwijken naar het buitenland. Zo is zijn werk *Sehnsucht* (*Yearning*) (2002) opgenomen in Kenia en *Springtime* in Ierland. "Mensen vragen vaak waarom ik mijn films niet met de computer manipuleer, maar het gaat er juist om dat het echt is. Een goed werk, dat beklijft, is iets dat je in een paar woorden kunt vangen: de bijen, de dooie zebra, enzovoorts. Als je er – zoals ik – dan ook nog voor naar het buitenland moet, krijgt het werk iets extra monumentaals." In Den Haag heeft hij nu voor het eerst een atelier, waar hij werkt aan scripts voor verschillende langere films. Daarnaast is hij in gesprek met Nest over een groepstentoonstelling over de schaduwzijde van de natuur, die in het voorjaar van 2013 zal plaatsvinden. Eisinga bezoekt zelf het liefst ongepolijste broedplaatsen zoals de DCR en Ruimtevaart. "Ik vind een brede sponning aan kunstenaars erg belangrijk. Het is ook goed om verschillende gradaties van kunstplekken in de stad te hebben om je tussen te bewegen, of om gewoon een biertje te drinken. Op dat soort plekken doe ik inspiratie op."

Favoriete plek in Den Haag Als hij iemand uit zou kunnen nodigen om Den Haag te zien, dan zou het David Lynch worden: "Om een avond samen aan de bar te hangen in Ruimtevaart, en te praten over het leven." **Favoriete filmmaker** Stanley Kubrick, en mijn lievelingsfilm is *Barry Lyndon* [1975]. Ik vind het vooral leuk om te lezen over hoe hij werkte. Eigenlijk is Kubrick een kunstenaar die zijn kunst in het groot heeft kunnen doen. Dat is ook mijn ideaal."

Favoriet kunstwerk "Op dit moment is dat een geluids-kunstwerk van Leif Inge, *9 Beet Stretch* [2002]. Hij heeft de Negende Symfonie van Beethoven opgerekt tot een stuk van 24 uur. Ik heb eigenlijk niet zoveel met geluidskunst, maar toen ik de cd ervan opzette in de auto was ik helemaal verkocht. In mijn atelier heb ik het de hele nacht aangezet met de speakers vol open. Gelukkig was er verder niemand in het gebouw. Die enorme vertraging doet iets met je tijdsgevoel. Het was echt magisch."

experience to the Rijksakademie van beeldende kunsten, where they basically give you free rein." Eisinga did not make any autonomous work while living in LA, and he's never been interested in residencies: "My work isn't suited for that. An idea has to bounce around in my head for a long time. And when the plan's suddenly there, its realisation usually requires a tremendous amount of work, in which case I need my network." For each of his works, the artist was able to fall back on Dutch funding, but for their actual realisation, he has regularly been required to look abroad. His work *Sehnsucht* (*Yearning*) (2002), for instance, was recorded in Kenya, and *Springtime* was shot in Ireland. "People often ask me why I don't use a computer to manipulate my films, but the fact that it's real is actually the whole point. A good work – one that leaves a lasting impression – is something that you can capture in a few words: the bees; the dead zebra; etc. And if you have to travel abroad to realise it – like I do – it gains a kind of extra monumentality." In The Hague, Eisinga – for the first time in his life – has a studio, in which he is currently working on scripts for a number of longer films. In addition, the artist is in talks with Nest about a group exhibition that deals with the dark side of nature and is scheduled for the spring of 2013. Eisinga personally prefers to visit breeding grounds that are a bit rough around the edges, like DCR and Ruimtevaart. "I think it's very important to have a broad framework of artists. I also think it's good for a city to have a mix of art venues, at a variety of levels, which you can move around in or where you can simply drop in for a beer. I draw inspiration from these kinds of locations."

Favourite spot in The Hague If he could invite anyone to take a tour of The Hague with him, it would be David Lynch: "We'd prop up the bar at Ruimtevaart for the evening and talk about life." **Favourite film maker** "Stanley Kubrick, and my favourite film is *Barry Lyndon* [1975]. I particularly enjoy reading about how he worked. Actually, Kubrick is an artist who was able to realise his art on a grand scale. That's my ideal too."

Favourite work of art "At the moment, it's a soundscape made by Leif Inge: *9 Beet Stretch* [2002]. He stretched Beethoven's Ninth Symphony into a concert that lasts 24 hours. Actually, I'm not particularly into sound art, but when I put the CD on in my car it blew me away. I played it all night in my studio, with the speakers at full volume. Fortunately, no one else was in the building at the time. The incredible deceleration does something to your sense of time. It was a truly magical experience."



YOKO SEYAMA ///
Set design for *Mémoires d'Oubliettes* [choreographer: Jiří Kylián], 2009.

Yoko Seyama

Van Tokyo naar Den Haag naar Berlijn:

Yoko Seyama

Beeldend kunstenaar en scenograaf Yoko Seyama (Tokyo, 1980) woonde van 2004 tot en met 2010 in Den Haag. In Tokyo werd zij opgeleid als architect, maar Yoko besefte al snel dat zij dit breder wilde trekken en interesseerde zich voor performancekunst en dans. Toen het Nederlands Dans Theater (NDT) tijdens een tour in Tokyo workshops organiseerde, meldde zij zich gelijk aan. Niet lang daarna besloot ze naar Europa te verhuizen. In Amsterdam begon ze aan een studie Theatre Design aan de Gerrit Rietveld Academie, maar ook die studie bleek haar te specifiek. Yoko zocht een meer open, interdisciplinaire benadering en kwam terecht bij de master ArtScience van de Koninklijke Academie van Beeldende Kunsten (KABK) in Den Haag. "Dat was wel een overschakeling. Ik gebruik nog steeds de gestructureerde methodiek van architectuur, maar het medium was anders geworden. Bij design komt de vraag vanuit een cliënt met een probleem, maar kunst gaat over het ondervragen van de wereld – de vraag moest nu vanuit mijzelf komen."

Doordat de master internationale kunstenaars en vormgevers met verschillende achtergronden aantrekt, ontstonden er bijzondere samenwerkingsverbanden tussen en haar medestudenten.* Samen met beeldend kunstenaar Lyndsey Housden maakte zij verschillende ruimtelijke installaties, waarbij lichamelijke en beweging centrale thema's vormen. Dat fysieke aspect sprak ook NDT-choreograaf Jiří Kylián aan: "Ik had hem uitgenodigd voor mijn eindexamenshow en hij was erg enthousiast over de installatie met elastieken. Niet veel later kwam hij naar me toe met het idee om zijn dans te combineren met werk van mij."

Inmiddels woont Yoko met haar gezin in Berlijn. Daar

From Tokyo to The Hague to Berlin:

Yoko Seyama

Artist and scenographer Yoko Seyama (Tokyo, 1980) lived in The Hague from 2004 to 2010. In Tokyo, Seyama was training to become an architect, but she soon realised that she wanted to expand her activities and developed an interest in performance art and dance. When the Nederlands Dans Theater (NDT) organised a number of workshops during the Tokyo leg of its tour, she immediately applied to take part. Not long afterwards, she decided to move to Europe. In Amsterdam, Seyama started studying Theatre Design at the Gerrit Rietveld Academie, but this programme also proved to be too specific for her. Yoko was looking for a more open, interdisciplinary approach, and eventually ended up at the ArtScience master's degree programme of the Royal Academy of Art (KABK) in The Hague. "That required some readjusting. I still use the structure methodology found in architecture, but the medium has changed. In design, the fundamental question is generated by the client and his particular issue, while art is about examining the world – I now had to generate this fundamental question." The master's degree programme attracts artists and designers from all over the world and from a variety of backgrounds. This has led to some interesting collaborations between Seyama and her fellow students.* She worked together with artist Lyndsey Housden on a number of spatial installations that centred on physicality and movement. This physical aspect also appealed to the NDT's resident choreographer Jiří Kylián: "I had invited him to visit my final exhibition and he was very enthusiastic about the installation that had been made from rubber bands. Not long after, he approached me with the idea to combine his choreography with my work." Yoko has since moved with her family to Berlin. There, she is busy reworking a number of her installations for new shows, as well as working on two projects whose origins can be traced to her time in The Hague. For example, she is currently developing a performance piece in collaboration with the theatre production house Korzo. And the Swedish conductor Christian Karlsen has asked her to translate a musical composition into a light installation, in the context of the town of Umeå's appointment as European Capital of Culture in 2014. "I've also noticed that there are various institutions in the Netherlands that are

is ze bezig met de herbewerking van installaties voor nieuwe exposities en aan twee projecten die voortkomen uit haar tijd in Den Haag. Zo maakt ze in samenwerking met het Korzo Theater een performance werk. En de Zweedse dirigent Christian Karlsen vroeg haar om een muziekstuk te vertalen naar een lichtinstallatie, in het kader van Umeå als culturele hoofdstad van Europa in 2014. "Ik merk ook dat er vanuit Nederland verschillende instellingen zijn die mijn werk kennen en voordragen bij anderen. Daardoor werd ik afgelopen zomer bijvoorbeeld gevraagd voor een expositie in Pittsburgh."

In Berlijn is Yoko nog niet actief bezig met autonoom werk: "Na je afstuderen ga je nadenken hoe je verder wilt en het is goed om een verandering van omgeving te hebben om er met afstand naar te kijken." De aardbeving en kernramp in Japan in 2011 hebben ook een grote impact op haar gehad: "Ik begon mij toen af te vragen wat de betekenis van kunst eigenlijk is, en voor een tijd verloor ik mijn motivatie. Door de tsunami en radioactieve straling raakten zoveel mensen hun thuis kwijt. En nu door de financiële crisis worden meer mensen hun huis uitgezet. Zelf vraag ik me af wat mijn thuis is; Tokyo, Den Haag of nu Berlijn? Dit zou een nieuw thema voor me kunnen worden."

Favoriete plek in Den Haag

Wat Yoko het meest opviel in Den Haag waren de kleine huisjes met jaartallen op de gevel. Haar geboortestad Tokyo staat vol met immense gebouwen, die ongeveer elke vijftig jaar gesloopt en opnieuw opgebouwd worden. De Nederlandse monumentenwet was voor haar een fascinerend novum. "Het idee dat je in een huis woont waar geschiedenis aan kleeft, waar zoveel verschillende mensen hebben gewoond. Mijn favoriete plek in Den Haag is de Torenstraat, waar ik woonde, en dan met name ijsalon Florencia. Hier gaf ik mijn dochter haar eerste ijsje."

Favoriet kunstwerk Onlangs zag ik werk van James Turrell in Pittsburgh. Eerder had ik weinig affiniteit met zijn werk, maar de installatie *Pleiades* [1983] raakte me meteen. Ik zat bijna een uur in een ogenschijnlijk pikzwarte ruimte, waarbij je je bewust werd van hoe je ogen zich keer op keer aan proberen te passen aan de donkere omgeving."

Favoriet eten

Sinds ik naar Europa ben gekomen besef ik hoeveel ik van rijst hou. In Tokyo was het vanzelfsprekend en at ik ook veel andere dingen. Maar nu ik het veel minder eet, besef ik pas hoe erg ik het nodig heb." *** Voor de audiovisuele** installatie *Plane Scape* werkte Yoko samen met haar medestudenten van de KABK Lyndsey Housden, Wolfgang Bittner en Jeroen Uyttendaele. Ze wonnen er de BNG Workspace Projectprijs 2010 mee van het Filmhuis Den Haag en werden zo in staat gesteld om van de installatie een meer complete werk te maken. Met de aanmoedigingsprijs ging een expositie in Zaal5 gepaard en een tentoonstellingstournee door binnen- en buitenland. Dit najaar zal *Plane Scape* te zien zijn in het Zentrum für internationale Lichtkunst in Unna, Duitsland. Yoko: "Als we elkaar niet hadden leren kennen bij de master ArtScience hadden we dit niet kunnen bereiken. Inmiddels woont Lyndsey in Londen, Wolfgang in Berlijn en is Jeroen naar België vertrokken, dus we houden nu contact via Skype."

familiar with my work and suggest it to others. As a result of this interest, I was asked for an exhibition in Pittsburgh last summer, for example."

At the moment, Yoko isn't actively working on any un-commissioned works. "After graduation, you start considering where you want to go from here, and then it's good to have a change of scenery, so you can take a more detached view of things." The earthquake and nuclear disaster in Japan in 2011 also had a major impact on her: "I started wondering which significance art really could have, and for a while I lost my motivation to work. So many people lost their homes as a result of the tsunami and the radioactive contamination. And now even more people are evicted due to the financial crisis. And I'm not sure myself what my home is: is it Tokyo, The Hague or Berlin now? That could become a new theme in my work."

Favourite spot in

The Hague The thing that Yoko found most striking when living in The Hague were the little houses with dates on the facades. Her own city of birth, Tokyo, is full of immense buildings that are torn down every fifty years or so and replaced. She was fascinated by the novelty of the Dutch Monumentenwet ['Heritage Act']. "The idea of living in a house with so much history; where so many people have lived." My favourite spot in The Hague is Torenstraat, where I lived – and particularly the Florencia ice-cream parlour. That's where I gave my daughter her first ice cream."

Favourite work of art

"I recently saw some works by James Turrell in Pittsburgh. I previously felt little affinity with his work, but his installation *Pleiades* [1983] had an immediate effect on me. I sat for nearly an hour in a seemingly pitch-black space, in which you become aware of how your eyes repeatedly try to adjust to the darkness of your surroundings."

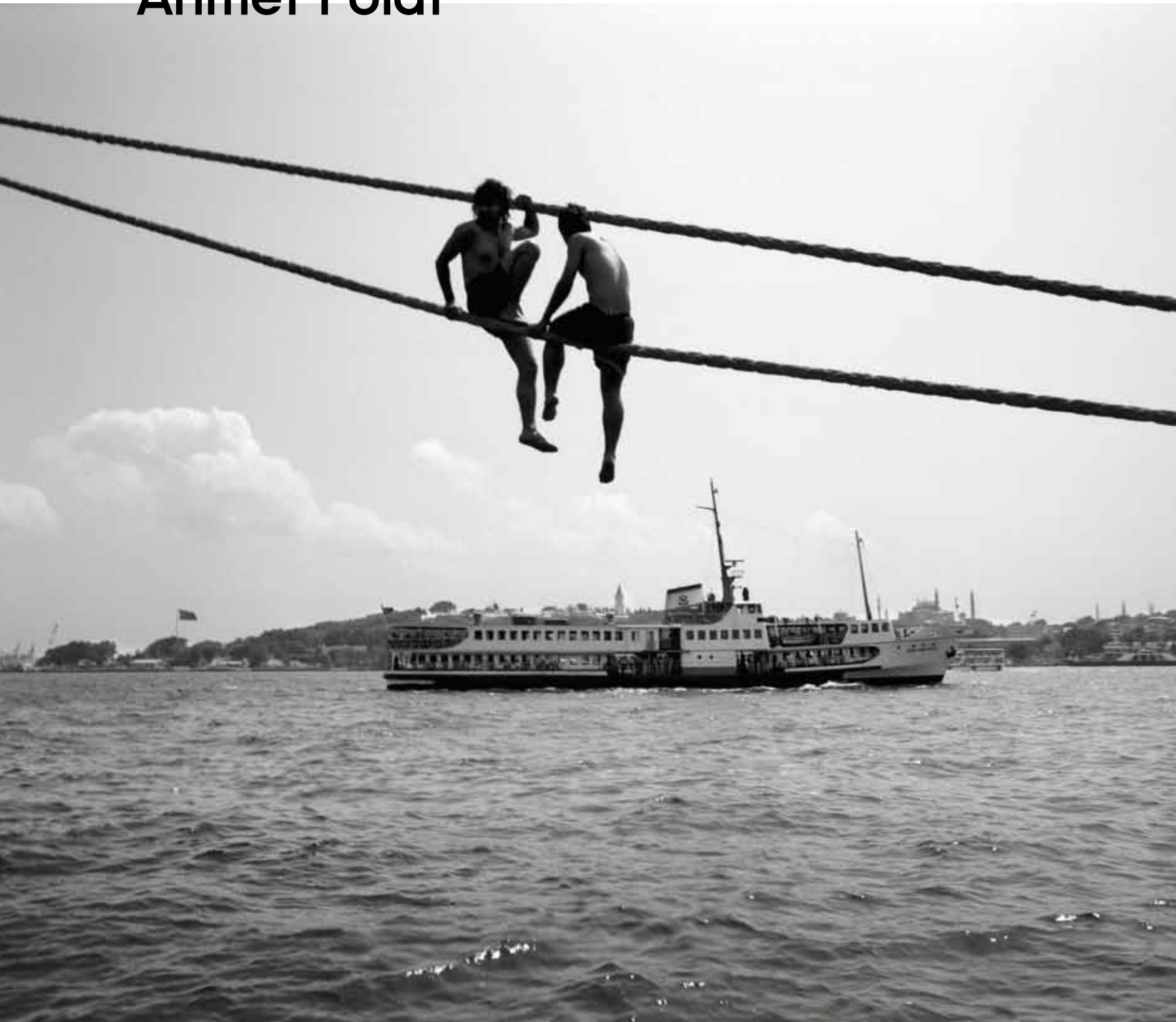
Favourite food: "When I moved to Europe,

I started to realise just how much I love rice. In Tokyo, it was the most natural thing in the world, and I also ate a lot of other things. But it's only now that I eat far less rice that I realise how much I really need it."

*** For her audio-visual** installation *Plane Scape*, Yoko worked together with fellow KABK students Lyndsey Housden, Wolfgang Bittner and Jeroen Uyttendaele. In 2010, it won them Filmhuis Den Haag's BNG Work Space Project Award, which enabled them to subsequently develop the installation into a more complete work. The incentive prize was accompanied by an exhibition in Zaal5 and a travelling exhibition in the Netherlands and abroad. This autumn, *Plane Scape* will be shown at the Centre for Light Art in Unna, Germany. Yoko: "If we hadn't gotten to know each other at the ArtScience master's programme, we wouldn't have been able to achieve this. Lyndsey has since moved to London, Wolfgang to Berlin and Jeroen has left for Belgium, so we stay in touch via Skype."

Ahmet Polat

AHMET POLAT ///
The Bosphorus - Istanbul, 2008.



Tussen Istanbul en Den Haag: Ahmet Polat

Het is voor beeldend kunstenaar en fotograaf Ahmet Polat (Roosendaal, 1978) niet ongewoon om te reizen tussen Istanbul en Den Haag. Als zoon van een Nederlandse moeder en Turkse vader hield hij zich al tijdens zijn studie in Breda bezig met autobiografisch onderzoek naar zijn Turkse wortels. In 2003 en 2004 woonde Polat in de Haagse Transvaalbuurt, waar hij de gemeenschap fotografeerde in het kader van een project met het kunstenaarsinitiatief OpTrek. "De wijk was toen heel negatief in het nieuws. OpTrek is waarschijnlijk een van de succesvolste projecten op het gebied van gentrification." Het project mondde uit in een tentoonstelling in het Fotomuseum Den Haag, dat verrassend veel nieuwe bezoekers trok, en een reizende tentoonstelling in zeecontainers in de wijk. Polat presenteert zijn werk nog altijd op verschillende podia in Turkije en Nederland – van museaal tot lokaal: "Ik wil niet vanuit een afstandelijk macroniveau werken, maar van heel dichtbij. Want ik geloof dat ik ook werk maak voor de mensen die ik benaderd heb. Tegelijkertijd heb ik de museale vorm nodig omdat er een abstractie in mijn werk zit, die niet blootgelegd kan worden binnen die lokale context."

In 2005, toen de politieke spanningen na de moord op Theo van Gogh flink opliepen, besloot Polat zich te vestigen in Istanbul. "Als je een kunstenaar bent met een etnische achtergrond word je snel als voorbeeld gebruikt of als 'ingang tot'. Als je je als kunstenaar wilt ontwikkelen moet je jezelf bewegingsruimte geven. In Nederland werd op dat moment alleen benadrukt dat ik een Turkse fotograaf ben, maar ik ben gewoon een kunstenaar."



AHMET POLAT ///
High Society wedding,
Ankara, Turkey, 2005

Nog altijd houdt Polat de banden met Nederland aan. Zo was hij een tijd commissielid bij het Fonds voor beeldende kunsten, vormgeving en bouwkunst (nu: Mondriaan Fonds) en doceerde hij aan de KABK en de AKI in Enschede (nu: ArtEZ hogeschool voor de kunsten Enschede). Ondanks dat hij er momenteel geen vast adres meer heeft, is Den Haag zijn uitvalsbasis als hij in Nederland is. "En mijn fiets staat er nog!" Polat exposeert veelvuldig in Nederland. Afgelopen voorjaar was zijn werk te zien in het Rijksmuseum, tijdens de eerste editie van de fotografiebeurs Unseen presenteerde hij zijn nieuwste boek *Kemals' Dream* en tot en met half januari 2013 doet hij mee aan een groepstentoonstelling in Stedelijk Museum Schiedam. "Ook met mijn fotografieprojecten in Turkije probeer ik altijd een duidelijke positie in Nederland in te nemen."

Between Istanbul and The Hague: Ahmet Polat

It's not unusual for artist and photographer Ahmet Polat (Roosendaal, 1978) to travel between Istanbul and The Hague. As the son of a Dutch mother and a Turkish father, Polat already embarked on an autobiographic inquiry into his Turkish roots as a student in Breda. In 2003 and 2004 he lived in the Hague neighbourhood of Transvaalbuurt, where he photographed the local community in the context of a project realised in partnership with the artists' initiative OpTrek. "At the time, there was a lot of negative coverage about the neighbourhood. As far as gentrification is concerned, OpTrek probably stands as one of the most successful projects." The project eventually resulted in an exhibition in The Hague Museum of Photography, which drew a surprising number of new visitors, and a travelling exhibition that was presented in Transvaalbuurt itself in shipping containers. Polat still presents his work via a variety of platforms in Turkey and the Netherlands – from museums to strictly local venues: "I don't want to work from an aloof, macro level, but rather get very close to my subjects. Because as I see it, I also make my work for the people I've approached. At the same time, I need the context of a museum too, because there's an abstract quality in my work that cannot be brought to light within such local contexts."

In 2005, when political tensions ran high after the murder of Theo van Gogh, Polat decided to set up in Istanbul. "As an artist with an ethnic background, people are quick to use you as an example or to 'open doors'. If you want to develop as an artist, you need to create some breathing space for yourself. At the time, the only thing people paid attention in the Netherlands was my being a Turkish photographer. But I'm simply an artist – nothing more, nothing less."

Polat still maintains ties with the Netherlands. For example, for a while, he served as a committee member for the Netherlands Foundation for Visual Arts, Design and Architecture (the present-day Mondriaan Fund), as well as teaching at KABK and AKI in Enschede (currently known as the ArtEZ Institute of the Arts). Even though he doesn't have a fixed abode there at the moment, The Hague still serves as his home base when he's in the Netherlands. "And my bike is still there!" Polat regularly exhibits in the Netherlands. Last spring, his work could be seen in the Rijksmuseum, he presented his latest book



AHMET POLAT ///
Family at the beach, Black Sea, 2005.

Polat speelt een actieve rol in de opkomende hedendaagse kunstwereld in Istanbul. "Je ziet dat het ontzettend snel is gegaan in de afgelopen tien jaar. Toen ik er voor het eerst kwam was het totaal niet in de mode om kunstenaar te zijn. Nu is dat klimaat razendsnel aan het veranderen." Tegelijkertijd lijkt het multiculturele debat in Nederland wel over zijn houdbaarheidsdatum, en onderschrijft Polat dat zijn positie hier erg veranderd is. "Voor mij is het plus-plus. En het blijft inspirerend om tussen die twee landen heen en weer te gaan en de ontwikkelingen te volgen."

Favoriete plek in Den Haag

Polat volgt de ontwikkelingen in Den Haag en houdt ook nog altijd de eindexamenshows van de kunstacademies in de gaten. "Als ik in Den Haag ben bezoek ik steevast mijn galerie Liefhertje en de Grote Witte Reus, het Gemak en ga ik naar het Fotomuseum, omdat ik vind dat ze daar een bijzondere eigen kijk hebben op fotografie. Ook kun je me vaak vinden in de CoffeeCompany aan het Noordeinde, dat is mijn vaste stek."

Favoriete muziek "Ik ben heel erg ingenomen met de performance groep HaZaVuZu. Ik fotografeerde voor de New York Times de opkomende kunstscene in Istanbul en kwam toen met hen in aanraking. Ze combineren verschillende media in hun live optredens."

Favoriete fotograaf Op dit moment is dat Pieter Hugo: "Ik heb hem al een paar keer mogen ontmoeten en vind hem erg interessant om te volgen, omdat hij zich erg bewust is van zijn eigen positie en context waarin hij werkt. Ik deel zijn

interesse in beeldcultuur en de mechanismes daarachter. **Momenteel werkt Polat** aan het onderzoeksproject *The Context is the Message* met Jonas Staal, Dimitri Nieuwenhuizen, Ruben Ables en onder begeleiding van Anke Coumans. "Het is een brainstorm die we drie jaar geleden zijn begonnen, waarbij iedereen vanuit zijn eigen invalshoek een werktraject doorloopt van ongeveer zes maanden. Ik start dit najaar en richt me op de ontwikkeling van de beeldcultuur in Turkije. In Nederland heb je alleen al vier fotograffiemusea, eeuwenlange kunstgeschiedenis en een design- en modewereld die internationaal herkenbaar is. Turkije is daarentegen nog een hele jonge cultuur en bestaat als republiek nog geen honderd jaar. Tien jaar terug was die hedendaagse kunstcultuur er nog niet eens. Over de vorm van dat onderzoek kan ik nog niets zeggen. Of het fotografie wordt of iets anders, daar ben ik nog mee bezig."

Kemal's Dream during the first edition of the photography fair Unseen, and until mid-January 2013, he will be taking part in a group exhibition in Stedelijk Museum Schiedam.

"With my photography projects in Turkey, I also try to occupy a clear position in the Dutch discours."

Polat plays an active role in Istanbul's emerging contemporary art scene. "Things have gone incredibly quickly here over the past ten years. When I first came here, being an artist wasn't hip at all. This climate seems to be changing overnight." At the same time, the multicultural debate in the Netherlands seems to have grown stale, and Polat agrees that his position in this country has changed dramatically. "Right now, I see advantages at both ends. And travelling between two countries and keeping track of what's going on locally continues to be an inspiring experience."

Favourite spot in The Hague Polat remains up to date on developments in the Hague scene, and continues to keep an eye on the art schools' final exhibitions. "Every time I'm in The Hague, I always take time to visit my gallery Liefhertje en de Grote Witte Reus, het Gemak and drop in at The Hague Museum of Photography, because I think they offer their own unique perspective on photography there. You can also regularly find me at CoffeeCompany's coffeehouse on Noordeinde. That's my watering hole."

Favourite music "I have a real sympathy for the performance group HaZaVuZu. I discovered them when I was covering Istanbul's rising art scene for The New York Times. They combine a variety of media in their performances."

Favourite photographer At the moment, it's Pieter Hugo: "I've had the pleasure of meeting him a few times, and I find it very interesting to keep track of his work because he is very aware of his own position and the context in which he works. I share his interest in visual

culture and its underlying mechanisms."

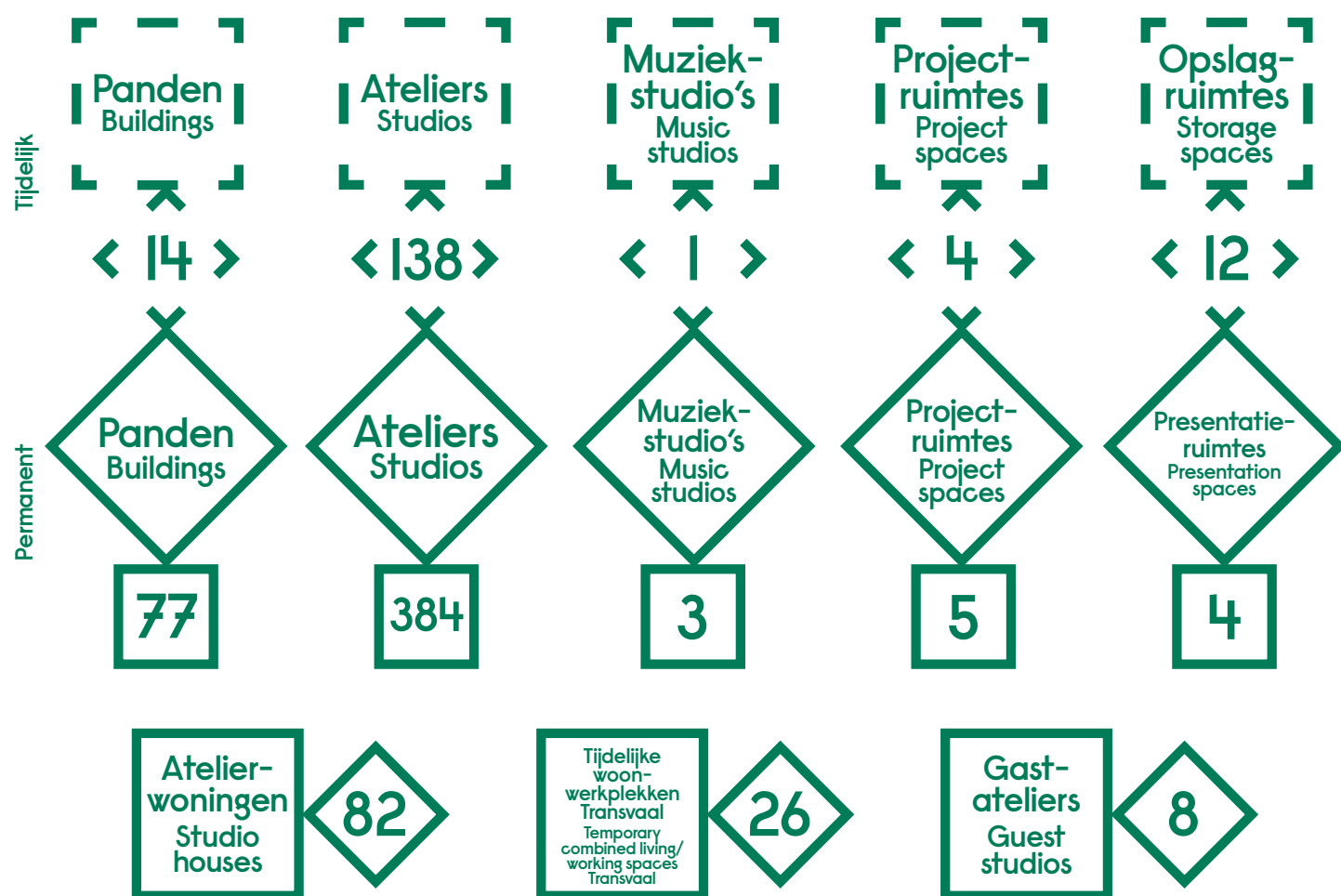
Polat is currently collaborating with Jonas Staal, Dimitri Nieuwenhuizen and Ruben Ables on the research project *The Context is the Message*, with Anke Coumans acting as a mentor. "We started working on this brainstorming project three years ago. Everyone takes around six months to complete a work programme based on his own perspective. I'll be starting in the autumn, and will be focusing on the development of visual culture in Turkey. In the Netherlands alone, you can find four photography museums a centuries-old art tradition, and design and fashion scenes that are recognised around the world. Turkey on the other hand is a very young culture, and has been a republic for less than a century. Ten years ago, it didn't even have a contemporary art scene. I can't tell you anything yet about which form this research will take. I still have to determine whether it will be photography or some other medium."

Art historian Anne Ruygt specialises in photography. She has previously contributed as a junior curator to the re-opening of Amsterdam's Stedelijk Museum and has written for *Metropolis M* and *Tubelight*, among other publications.



AHMET POLAT ///
TorBall - Izmir, 2009

Atelierruimtes Studio spaces



Bron: Gegevens bekend bij Stroom Den Haag, juni 2012
Source: Data as recorded at Stroom Den Haag, June 2012

Culturele infrastructuur Cultural Infrastructure



Bron: Gegevens bekend bij Stroom Den Haag, juni 2012
Source: Data as recorded at Stroom Den Haag, June 2012

We leven in een post-studio tijdperk, wordt wel beweerd. Het traditionele atelier, door Daniel Buren al in 1971 dood verklaard, moet het steeds meer afleggen tegen de laptop, die je tenminste in het vliegtuig op schoot kunt meenemen. Maar is dat wel zo? Zou het niet zo kunnen zijn dat door al dat gereis de behoefte aan een vaste werkplek, een besloten uitvalsbasis waar je je rustig kunt concentreren, alleen maar is toegenomen? Hoe dan ook, de atelierimpressies in deze DH///, door de kunstenaars zelf gemaakt, lijken voldoende bewijs dat het atelier nog springlevend is. Ze gunnen ons een blik op de plek waar de kunst ontstaat en het meest 'thuis' is, nog afgeschermd en geïsoleerd van de wereld. De enorme diversiteit van de werkplekken geeft een indruk van de grote verscheidenheid aan attitudes van de Haagse kunstenaars.

It is occasionally said that we live in a post-studio age. The traditional studio, already declared dead as early as 1971 by Daniel Buren, has increasingly lost out to the laptop – which at least you can take with you on the plane. But is this actually true? Wouldn't it rather be the case that after all that travelling, the need for a permanent workplace – a quiet home base where you can relax and concentrate on your work – has only become greater? Whatever the case, the studio impressions in this edition of DH///, which have been made by the artists themselves, seem to suggest that the traditional studio is alive and well. These impressions offer us a glimpse of the surroundings where art actually comes into being and is most 'at home', still screened and protected from the world outside. The tremendous diversity of the workplaces gives us an idea of the wide range of attitudes found among Hague artists.

Ateliers/ Studios



Joncquil



Atelier
Carvalho
Bernau



André
Kruysen

Esther Janssen



Christien Rijnsdorp



Marie Civikov



Bas Zoontjes

Kim De Ruyscher



Norman
Beierle



Gerard
Holthuis

Mark de Weijer



Wander

Pietertje van Splunter



Auke de Vries



Marjolijn van der Meij

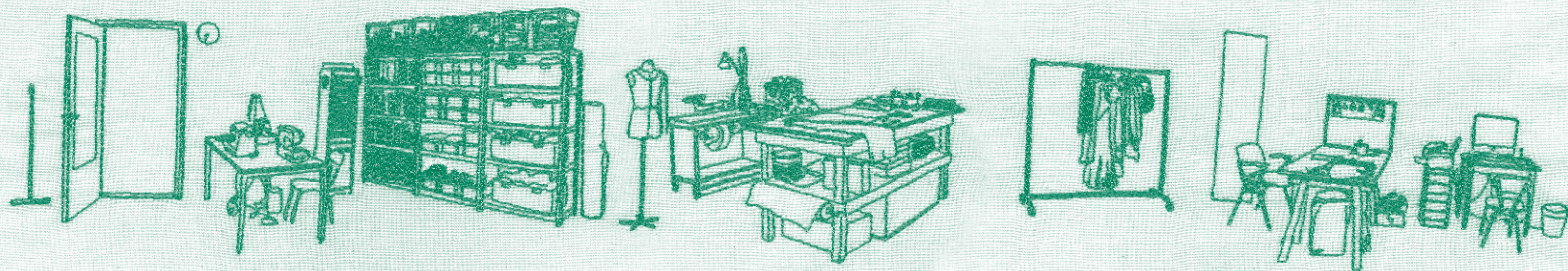


**Johan
Gustavsson**



**Ton van
Kints**

Sara
Vrugt



Rachel Bacon



Willem Marijs



David Goldberg



Ingrid Mol



Renate Boere





Philip Akkerman



Femmy Otten

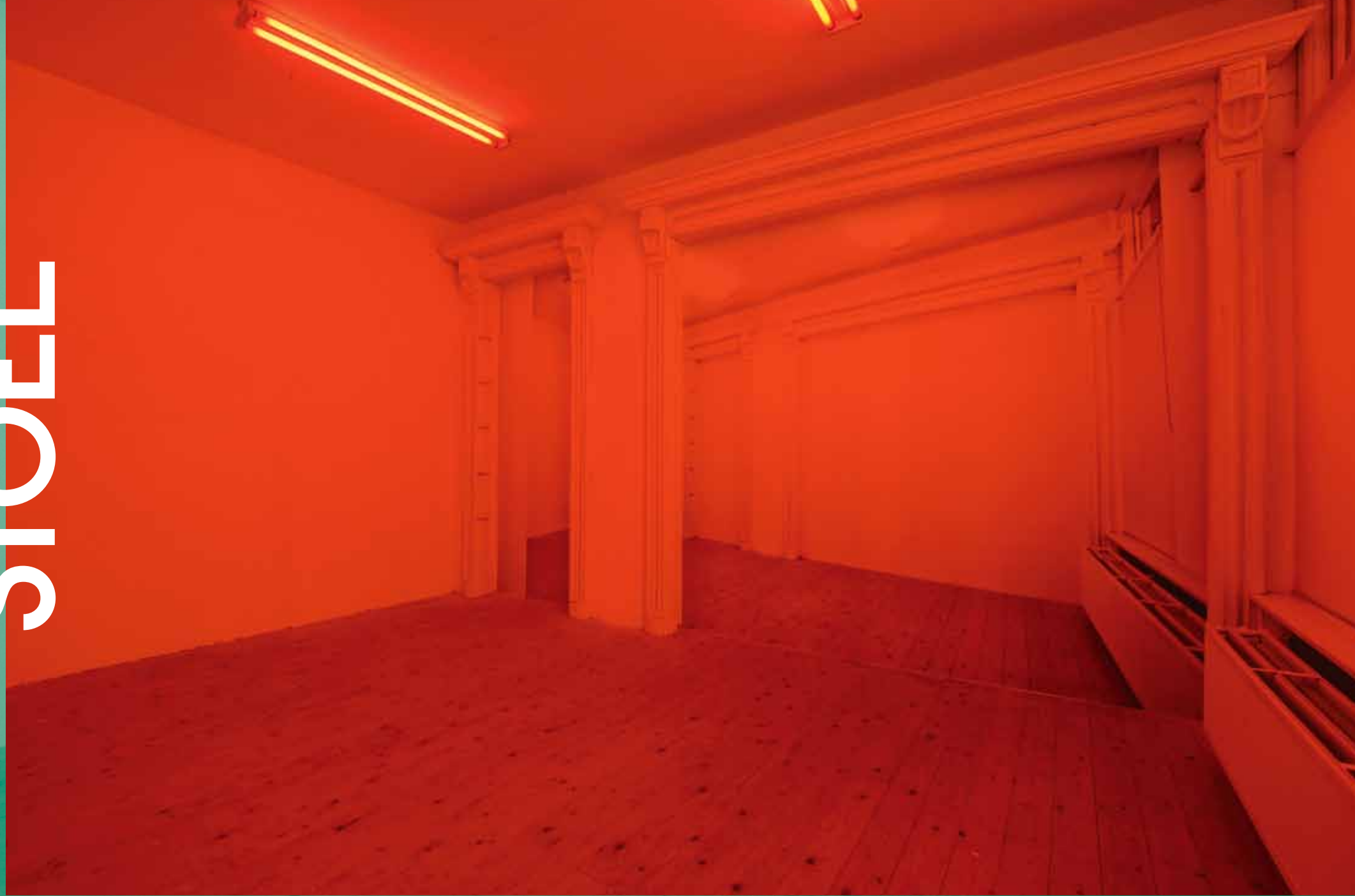
Refunc



Angeline Dekker



VERBEEFDE STOEL



Magazine DH/// is de derde uitgave van het tweetalige gratis magazine (Nederlands/Engels) over hedendaagse kunst in Den Haag. Het magazine laat Den Haag zien als een stad met een divers en eigengereid kunstklimaat. Het vormt een afspiegeling van wat er in Den Haag op het gebied van hedendaagse kunst gebeurt. Met de distributie in Nederland en internationaal, biedt het een gids voor de culturele infrastructuur in Den Haag.

This issue of DH/// is the third edition of the free bilingual (Dutch/English) magazine focusing on contemporary art in The Hague. The publication sheds light on the city's diverse and unique artistic climate, and reflects the full breadth of The Hague's contemporary art scene. Distributed both within the Netherlands and abroad, DH/// can serve as a guide when exploring The Hague's rich cultural infrastructure.

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Gemeente Den Haag



**Stroom
Den Haag**



ZITNE

DH/// Magazine