



# pleinmuseum muzeumnielq

**PLEINMUSEUM AT THE 52ND VENICE BIENNALE**

June 7, 8, 9 and 10 from 21.00 h till 01.00 h - Waterfront at Riva Dei Sette Martiri

## The new museum as a travelling chameleon

### Pleinmuseum: outstanding professional art presentations in urban space

Pleinmuseum is a mobile exhibition pavilion that travels to central squares of different cities, the hearts of public life. Every evening after sunset Pleinmuseum will present a variety of works from its 100% digital collection. In each location new artists can be invited to create a new contribution to Pleinmuseum. In the last two years Pleinmuseum was presented in nine cities in The Netherlands and Belgium.

### Biennale 2007: Practising Curatorial Changes

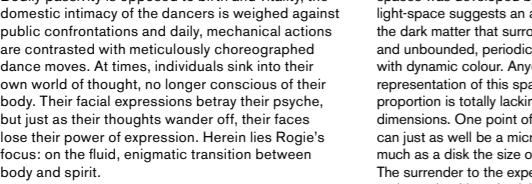
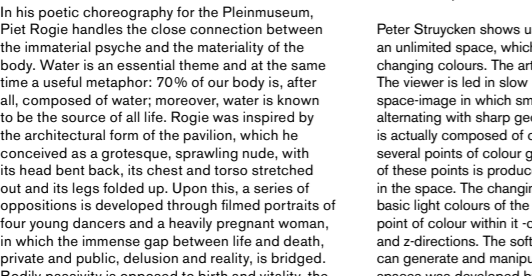
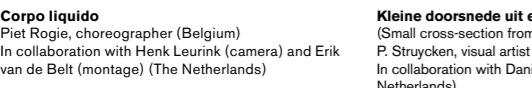
During the opening days of the Venice Biennale, June 7-10, the Arts Council England will present Pleinmuseum as a practical case within the context of the collateral symposium *Pan European Encounters* of the British pavilion, curated by **David A Bailey**, Arts Council England and **Mike Phillips**, Tate Britain. This symposium is the inaugural presentation of the International Curators Forum (ICF) which aims to initiate and stimulate international discourse on the impact of diasporic cultures on the visual arts. The symposium will provide a necessary platform for critical dialogue on emerging tropes of representation within the accelerated globalisation of culture. Pleinmuseum will practise and illustrate the issues about curatorial changes throughout the international art world and connect with the theories that come forward during the round table talks. On the waterfront between the Arsenale and the Giardini, visitors will experience a selection of the international collection of Pleinmuseum which includes works of Driessens/Verstappen, Peter Missotten, Piet Rogie, Amir Admoni, Niels Schrader, LADDS and TRASH.

### Pleinmuseum: a Radical and Progressive Alternative to Museums of Contemporary Art

Pleinmuseum is a new concept: an open and flexible museum that is easily approachable and accessible, forming a natural part of urban life. During daytime, the pavilion remains closed and, as such, symbolically refers to the 'white cube', the paradigmatic model of the modernist museum. After sunset, the cube opens itself hydraulically and forms a dynamic architectural installation that embraces space. The size is about fifteen metres long and five metres high. The white walls become projection screens that continually take on new appearances, like the skin of a chameleon. In this manner, Pleinmuseum becomes a temporary stage for visual communication; a platform through which artists and designers can communicate with a broad audience.

The initiator and designer of Pleinmuseum, **René van Engelenburg**, focuses on the relationship between art and public. He intends to develop projects, mostly mobile, temporary and open architectural structures that forge a dynamic relationship with public space, activating this space as the key physical and conceptual parameter for the ideas of the participating designers and artists.

In cooperation with curators **Edwin Jacobs**, curator of visual culture in Tilburg and **Meta Knol**, curator of modern and contemporary art at the Centraal Museum in Utrecht, Pleinmuseum invites artists, whose work is interdisciplinary and context-oriented, to develop innovative and diverse collaborations. Both Jacobs and Knol will reflect on new issues of curatorial practice, within the program of the symposium on the 8th of June.



Duration: approximately 11 minutes

Piet Rogie (b. 1954) studied at the Academy of Fine Arts in Ghent and at the Royal School of Ballet in Antwerp and worked with Robert Wilson, among others. Since 1989 he has been the artistic director of the dance company Rogie & Company in Rotterdam. His choreography practice is interdisciplinary and based on what is absolutely central and functions as a person of flesh and blood, rather than as an aesthetic figure of speech. Human emotions such as vulnerability, power, temptation and doubt are expressed in a natural manner through abstract dance. Rogie regularly collaborates with artists, actors, filmmakers, composers and musicians, among them the artist Wouter van Rossum and the filmmaker Noud Heekeren. In 2001, on the occasion of Rotterdam: Cultural Capital, he presented the work *Dancevoid 12*, which was shown in metro stations, a hospital, the Erasmus University and in the city's office buildings (in collaboration with the filmmaker Henk van Dijk).

[www.rogie-company.nl](http://www.rogie-company.nl)



**Great Sleeping Giant** Amir Admoni, designer (Brazil) i.c.w. Felipe Pipo Grytz, composer and conductor (Brazil) Great Sleeping Giant transforms the nomadic and mobile structure of the Pleinmuseum into a 1:1 scale multimedia Chinese Circus. Ladies and Gentlemen, come and see the greatest show on earth and surrender to its silent power.

Duration: ca. 5 minutes

Amir Admoni studied Architecture in FAU-USP in São Paulo and will finish a Mastercourse at the Sandberg Institute, Amsterdam this year. He is a graphic designer who works mainly with animations, video installations and TV motion graphics. Space, temporary architectural objects and museum concepts.

Felipe Pipo Grytz is a composer and conductor. He studied Music at the FASM in São Paulo. In his *Varada-Trilhas Sonoras* he creates music for films, theater, television, circus and dance.

**Kleine doorseude uit een onbegrensde ruimte** (Small cross-section from an unlimited space) P. Struycken, visual artist (The Netherlands) In collaboration with Daniel Dekkers, c through (The Netherlands)

Peter Struycken shows us a small cross-section from an unlimited space, which is defined by permanently changing colours. The artist manipulates one section. The viewer is led in slow motion through a breathtaking space-image in which smooth fields of colour hover, shimmering with sharp geometric forms. This space is actually composed of one transparent colour with several points of colour gliding within it. The movement of these points is produced by changing the colours in the space. The changing red, green and blue - the basic light colours of the space and thus also of each point of colour within it - creates movements in x, y, and z-directions. The software with which Struycken can generate and manipulate such abstract light-spaces was developed by D. Dekkers. Struycken's light-space suggests an analogy with the universe, the dark matter that surrounds our earth: unlimited and unbounded, periodically changing, but then filled with dynamic colour. Anyone who wants to make a representation of this space realises that a sense of proportion is totally lacking with respect to human dimensions. One point of colour in Struycken's image can just as well be a microscopically small speck as much as a disk the size of the diameter of a planet. The surrender to the experience of this space, for an undetermined length of time, is comparable to listening to music. For Pleinmuseum, Struycken and Dekkers developed a fragment of five minutes that is repeated again and again. The three-dimensional structure of the pavilion, comprising seven projection surfaces, is completely immersed in the unlimited colour-space. Whatever comes into the eye or space at a given moment at a given spot appears on the surfaces. The pavilion itself is thus conceived as a collection of cross-sections from an unlimited space.

Duration: approximately 5 minutes (shown continuously)

Through his acquaintance with electronic music, the artist P. Struycken (b. 1939) already had an eye for the potential of the computer in the 1960s. Since then, the logical structures that can be designed with the computer have formed a constant basis in his multifaceted oeuvre and artistry, in which painting as much as dynamic light works, real-time TV works and objects such as theatre sets all come into play. In 1999 he created, with the computer scientist D. Dekkers, the first digital representation of the symphony Prometheus. Five Poem (1911) opus 60 by the composer Alexander Scriabin. This first representation of Scriabin's magical colour symphony was not just pre-recorded but also televised, but was also performed live, with real-time images, by the Rotterdam Philharmonic Orchestra, led by Valery Gergiev.

**Trashed Kings** Roel Wouters, graphic designer (The Netherlands) i.c.w. Eltjesteg, musician en theatre producer. (The Netherlands)

Trashed Kings is an ode to casual drawings, one makes on the backside of beer spills, in the margins of notes or on the reverse of an envelope which is accidentally positioned next to a telephone.

Duration: ca. 5 minutes

Roel Wouters is a graphic designer. A reoccurring theme in his work is the relationship between man and systems, their tendency to structure the things around them and to combat the chaos that is lurking in the dark. He sees the system as an extension of the human body or brain. Through distilling fundamental parts of the system or to modify them he creates for Pleinmuseum a surreal collage of images that appears.

Kerst-Janneke Rogaar studied Audio Visual Arts at the Gerrit Rietveld Academy Amsterdam and later at the Foundation Fine Art Blake College in London. She works now as an illustrator and visual artist in Amsterdam.

Rik Eltjesteg studied Drums at the Royal Conservatory in The Hague. Rik works as a theater producer / musician at the VeenFabriek in Leiden

[www.xelox.nl](http://www.xelox.nl)  
[www.monstercollection.org](http://www.monstercollection.org)

Duration: approximately 15 minutes (shown continuously)

Bea de Visser (b. 1957) passed through painting, electro-acoustic music, live performances and dance before she began, in around 1995, to combine all of these different disciplines in film and video installations. The work that she has developed since then has been displayed not only in museums and exhibition spaces but also, and above all, in the cinema, the theatre and on the street. Her audiovisual work is extraordinarily tactile, and is strongly focused on body language as the maximum potential of communication. She uses small muscular movements or subtle facial expressions to become significant, communicative gestures. De Visser has made short 35mm films that have been screened at film festivals in both the Netherlands and in other countries, winning various prizes. In past years she has collaborated with, among others, the choreographer Krzyszna de Chatelet Waterlanders, 2001 and with the director Neek Kortekaas Hijnski, a Painting, 2005.

**Mono no Aware** Merlijn Twaalfhoven, composer (The Netherlands) In collaboration with Gionvinda Mens and Macz de Boer (The Netherlands)

Merlijn Twaalfhoven brings the imaginary skin of the rigid pavilion to life. The warm beams of light from the projectors illuminate the pavilion, striking the projection surface from moment to moment. Their installation bears the Japanese title *Mono no Aware*, which is essentially untranslatable. The concept refers to a tender, mildly melancholic state of mind that arises from the realisation of the constant passage of time. In the Japanese tradition, works of art do not always need to have an abiding value, let alone a rock-solid meaning. Instead, they celebrate the beauty of the ephemeral. Likewise, the transformations executed on the surface of the pavilion are so fleeting that they hardly register. The artists created a constantly and organically evolving process in which the material can now and then suddenly change its character. Snatches of sound come and go, as organically as the subtle transformations in the image. Here, one can only surrender to the pure experience on offer.

Duration: 5 minutes

Merlijn Twaalfhoven (b. 1978) is a composer, violist and producer of theatrical works: he is truly multitalented. He strives to create 'total artworks' using interactive media. He is one of the founders of the artists' collective The Film Factory, which has produced a number of diverse and unique projects, performed and other multimedia projects since 1994. Since 1983, Missotten has worked regularly with the theatre producer Guy Cassiers; recently he made, among other things, the video set for the performance of Cassiers' Well-considered Red at the Rotheater and for the opera Rage d'Amour for the Holland Festival, Amsterdam 2009. He has also collaborated with the choreographer William Forsythe, who plays a role in the digital feature film *The Way of the Weeds*, which Missotten made in 2008 with AnMarie Lambrechts and Anne Ouiryran.

[www.twaalfhoven.nl](http://www.twaalfhoven.nl)



**Vanya** Bea de Visser, filmmaker and artist (The Netherlands)

Vanya runs for her life across the most elongated screen of the pavilion. What is going on with this woman, who runs and leaps so vigorously but is clearly vulnerable at the same time, who falls again and again, looks around and is upset, try to play a number of emotions whilst running aimlessly? Is she trying to escape from something or someone? Is she lost control of herself? She moves through a strange, empty landscape, close up at one moment and as a speck in the distance at the next. At times it seems as though the landscape itself has become the character that is so hot on her heels; the endless, atmospheric plan has sinister underlines. Bea de Visser creates for Pleinmuseum a surreal collage of images that exploits the classic cinematic technique of suspense, as invented by Alfred Hitchcock, and combined with a surreal meaning. A number of different devices and techniques are used to create the slow-motion tension, which is conjured up through a series of images that not only film set (the long beaches of Normandy), the virtuous actress (Vanya Rose) and the estranging sound effects, but also the camerawork (by Bea de Visser herself) and, of course, the montage, in which the play with suggestions is intertwined in a finely woven network of images and effects. The suspense that De Visser creates unfolds gradually. An important cinematic convention is entirely absent from this intriguing thriller: there is no unambiguous plot. Instead, subtle hints are given on the smaller screens of the pavilion which make various interpretations possible.

Duration: approximately 15 minutes (shown continuously)

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[www.anotherfilm.org](http://www.anotherfilm.org)

**René van Engelenburg**, Director Pleinmuseum

Since May 1, 2008, Edwin Jacobs (1960) has been an independent curator commissioned by the Municipality of Tilburg to curate, facilitate and coordinate programs and projects of visual culture. He develops a framework for a curatorial box, the new centre of the arts in Tilburg. There will be no white cube, the traditional art space, rather it will be concerned with the possibilities of the artistic and cultural infrastructure combined with artists from abroad or other regions in The Netherlands. Jacobs is working with Dr. Mike Phillips, Curator at Tate Britain, writer and historian, on the creation of a long-term arts festival entitled Manifestation Tilburg. Together they search for a new consensus of the meaning of arts and culture in a large Dutch city and its meaning in The Netherlands of the 21st century.

Jacobs is the former Director of the Museum Jan Quisen in Oss. He is widely respected for his advanced experimental, educational and intercultural programming in a museum that was free to the public, a exception in the Dutch museum world. He is influenced by the ideas of Ivan Illich (1928-2002), a Jesuit and a radical theologian, youth worker, but most of all a teacher. Illich's Conviviality describes an integrated society achieved by a balance in wealth. Jacobs believes that this concept can be translated into art work by allowing individuals to live based on free will resulting in a society that is democratic and progressive. In this manner, he has worked with artists like, in Jacobs' opinion, a chain reaction on society.

Drawing on these principles, he created the inflatable Rietveld pavilion, Inflate the Rietveld! (2002), a ten metre high temporary extension to Gerrit Rietveld's Academy Building in Amsterdam, which gives the visitor the sensation of having crossed over from a realistic environment into a surreal one. On commission by the Dutch Fund for the Promotion of Architecture, Van Engelenburg designed Limes (Flumina (2005)), a forty-metre long video installation with a relief on the wall and on the influence of the Roman presence on the present-day Dutch landscape, which was projected on the floor of a large shopping centre and viewed from above.

In 2004 he started Pleinmuseum Foundation. On his initiative Pleinmuseum Foundation realises platforms or pods for contemporary art and design and organizes interventions in public space. Often as architectural structures making use of new media as an artistic context for an artistic product. The public domain and her context forms the starting point for each initiative. Every time there will be a different relationship between the public and the environment. The concept refers to a tender, mildly melancholic state of mind that arises from the realisation of the constant passage of time. In the Japanese tradition, works of art do not always need to have an abiding value, let alone a rock-solid meaning. Instead, they celebrate the beauty of the ephemeral. Likewise, the transformations executed on the surface of the pavilion are so fleeting that they hardly register. The artists created a constantly and organically evolving process in which the material can now and then suddenly change its character. Snatches of sound come and go, as organically as the subtle transformations in the image. Here, one can only surrender to the pure experience on offer.

[www.renevanengelenburg.com](http://www.renevanengelenburg.com)  
[www.dropsuff.nl](http://www.dropsuff.nl)



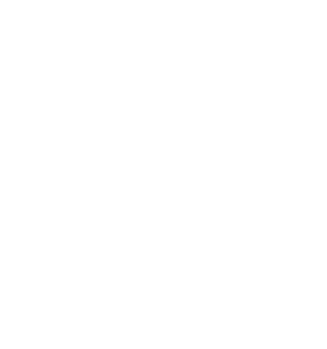
**Expect Poison from Standing Water IV** Peter Missotten, filmmaker & multimedia artist (Belgium) In collaboration with Kurt 'Hoesseer and Bran Smeeyers (Belgium)

Peter Missotten floods the Netherlands. By drawing a digital surface of water across the projection screens of the Pleinmuseum, he creates a simultaneous view of what is happening above the water surface and of that which would seem to be below it. Above the surface of water, everything seems normal: the surface reflects, through the perspective of a frog, a cross-section from a century-old, primal Dutch landscape with green meadows, blossoming patches of cow parsley, buttercups and windmills. But there are troubling aspects to Missotten's drowned land: the camera registers expressionless human figures and objects without use or function floating along in the dark waters. There is no means of escaping this ominously quiet and gloomy world. Expect Poison from Standing Water is one of Peter John Missotten's catchphrases about hell. The status quo sketched by Missotten is disturbing and made tense by underlying emotions.

Duration: approximately 20 minutes

The Flemish Peter Missotten (b. 1963) trained as a video artist but works on dance performances, short films, feature films and performances/productions using interactive media, all from a broad, literary-oriented perspective. He is one of the founders of the artists' collective The Film Factory, which has produced a number of diverse and unique projects, performed and other multimedia projects since 1994. Since 1983, Missotten has worked regularly with the theatre producer Guy Cassiers; recently he made, among other things, the video set for the performance of Cassiers' Well-considered Red at the Rotheater and for the opera Rage d'Amour for the Holland Festival, Amsterdam 2009. He has also collaborated with the choreographer William Forsythe, who plays a role in the digital feature film *The Way of the Weeds*, which Missotten made in 2008 with AnMarie Lambrechts and Anne Ouiryran.

[www.filmfabriek.be](http://www.filmfabriek.be)



**Behoort het land aan diegenen met het grootste verleden, of diegenen met de grootste toekomst? Does the land belong to those with the longest past, or to those with the most promising future?** Geert Mul (1965) i.s.m. Judith Kuipers, Tilburg (NL) production: Mothership, Rotterdam (NL)

Daar: 10 minuten

Behoort het land aan diegenen/Does the land is constructed with over more than seven hundred snapshots of citizens of Tilburg. They all are photographed in different neighborhoods. This collection of pictures is arranged in a methodical sequence in ages and divided among the several projections of the Pleinmuseum.

Visual artist Geert Mul is fascinated by the idea that every thing around us is image and belongs to a character, an abstract meaning. This memory is related to our own private and intimate experiences in our own private life's, around the house, with the family or the friends of others. Behoort het land aan diegenen/Does the land is actually proof that what we consider as interultural and globalized is in fact a collage of our selves, because it is our selves who are involved.

Geert Mul is a mostly international respected Dutch video and digital media artist.

**Edwin Jacobs**, Curator Pleinmuseum

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**Membrane** Driessens/Verstappen, Visual artists (The Netherlands)

Driessens and Verstappen developed a trompe l'oeil for Pleinmuseum: an optical illusion in a contemporary form. They envisaged the pavilion not as a solid architectural building but as a free-ranging canvas, an animated membrane stretched over an asymmetrical frame. As this virtual canvas is only fixed along the edges of the pavilion, the surface itself can register and reflect the effects of all manner of stimuli and forces which are externally introduced to act upon it. For example, when a leaf is applied from the side, the effect imitates a gust of wind, whilst pressure briefly applied at various points leave behind a series of impressions in the canvas. The canvas is in principle colourless, but the continuous movement gives rise to a refined play of light and shadow that is expressed in various shades of grey. This illusion is created by a software programme specially developed for this project, with which the tension of the canvas is fixed so that various types of stimuli can be introduced to play upon it. The visual composition developed by Driessens and Verstappen on the basis of this programme is amplified by an electronic composition by the sound artist Ton Driessens

Duration: 17 minutes  
With Ton Driessens

The artist duo Edwin Driessens (b. 1963) and Maria Verstappen (b. 1964) have worked together since their training at the Rijksacademie in Amsterdam (1991) and have since developed a multifaceted oeuvre of software, machines and three-dimensional objects. Their experimentation in the development of new digital techniques has received attention in the form of art discourse, in the field of artistic intelligence, particularly in universities in the Netherlands and abroad. Here, they give demonstrations of their computer programmes Ima Traveler, Breed and Tubod, among other things. They are currently working on an interactive software project entitled E-volver, in which dynamic images are generated on the basis of an artificial process of evolution.

[www.sad.nl/~notnot](http://www.sad.nl/~notnot).

**Meta Knol**, Curator Pleinmuseum

Meta Knol (b. 1989) is Curator of Modern and Contemporary Art at the Centraal Museum in Utrecht. She maintained a broad interest in contemporary art studies in Utrecht; in addition to art history, she also studied philosophy, film and theatre studies and musicology. Since then, she has curated exhibitions, authored various publications and served as a source of inspiration for and (co-) organiser of a number of unique cultural initiatives, such as the artists' residence The Fifth Season in the grounds of a psychiatric hospital in Den Dolder, the industrial monument The Power Station in Neerijnen, the foundation Art Acts and now the travelling exhibition pavilion Pleinmuseum.

Meta Knol is above all interested in artists with a multifaceted oeuvre who manifest a strong and innate enthusiasm for juggling with different disciplines and who welcome the opportunity to collaborate with other artists. In 1997 she curated an exhibition in the Stedelijk/Hertzen of the event-garde artist, writer, poet, typographer and performer Kurt Schwitters entitled Kurt Schwitters in the Netherlands, which was accompanied by a full publication. Knol also seeks out artists in the contemporary spectrum who can match Schwitters' characteristic drive and versatility. In the Centraal Museum she worked as a researcher for the catalogue of the modern art collection (published in 2004) and in 2006 she recently completed the intermuseum collection catalogue US in NL: American Art in Dutch Museums. In the summer of 2004 she curated Microcosm and Black on White, exhibitions of drawings that were widely acclaimed. In 2006 she curated the exhibition 'This is America: Visions of the American Dream', in which contemporary artists reviewed the American dominance in global mass and media culture, with works by a.o. Candice Breitz, Orlan Koster, Lucy Ota, Jene Haaning, Aernout Mik, Sarah Morris and Tom Sachs. In 2007 she published together with Edwin Jacobs and Stijn Huijts the Manifesto for an Enfranchised Museum' in NRC-Handelblad, a leading Dutch newspaper. It has raised a huge debate in the Dutch museum world.

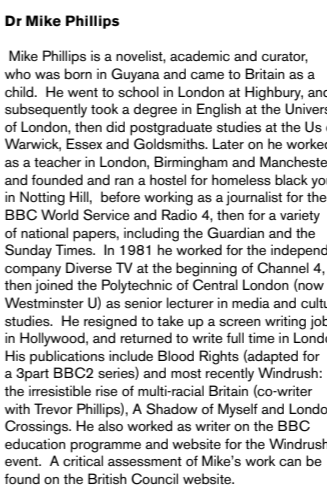
[www.centraalmuseum.nl](http://www.centraalmuseum.nl)



**PORK** Gido Leijten, filmmaker (The Netherlands) i.c.w. S.H. international urban dance company

Pork is a short dance film based on the performance PORK-IN-LOOP by T.i.a.s.h., an international urban dance-company based in Tilburg. The subject matter of the film is the space and the atmosphere of the space that frames the dance and the character. The more explicit, the space, the more explicit the dance, the mime, language, music, and gestures. It is precisely these elements that shape the film. Leijten as a filmmaker interprets film more as a natural part of the choreography instead of a distant medium; he looks very closely for a story in the dance shaped by the bodies and movements of the dancers. Duration: 10 minutes

Gido Leijten (b. 1980) is a Tilburg based filmmaker and studied at the Academy for Visual Arts in Breda.



Over the last 3 years he has also been engaged in curating displays and exhibitions, including the National Archive website *Moving Home* and the British Library website *Black*. He has also been mostly occupied with His most recent job was Curator of Cross Cultural Programmes at Tate, where his exhibition *Seeing Africa* can be viewed in the Goodson Room. He is currently conducting research on museum and gallery audiences from diasporic and migrant backgrounds as part of a collaboration between Tate, London, South Bank University and Wrenblendon School of Art. He is also a trustee of the National Heritage Memorial Fund and the Heritage Lottery Fund.

[www.tate.org.uk](http://www.tate.org.uk)  
[www.cultureartandcitywriters.com](http://www.cultureartandcitywriters.com)  
[www.bl.uk/onlinegallery/features/blackeu/](http://www.bl.uk/onlinegallery/features/blackeu/)  
[homepage.html](http://homepage.html)  
[www.collectart.co.uk/collections/canbean](http://www.collectart.co.uk/collections/canbean)  
[www.movingthere.org.uk](http://www.movingthere.org.uk)



**Sauce** Arnold van den Heuvel, designer (The Netherlands) i.c.w. Jan den Besten, soundartist (The Netherlands)

The low threshold that Pleinmuseum is aiming at, may have as a consequence that the visitors pay no attention to the work that is being shown, because they think it is highbrow or, on the contrary egalitarian. Arnold van den Heuvel and Jan den Besten worked this out. What is unattractive, but also what is tasteless, can best be swallowed with a sauce. Add Sauce and cultures will be united. Sauce is greasy and delicious, but not without consequences.

Duration: ca. 10 minutes

Arnoud van den Heuvel (b. 1978) studied graphical design at the Hogeschool voor de Kunsten in Utrecht and did a Mastercourse at the Sandberg Institute in Amsterdam. He makes mostly digital collages as statements against massconsumption like; the *Visual Flower Memory Game*, *Wanderkamers* in the Museum for Communication in The Hague and *Rainbow* for a temporary exhibition in the Stedelijk Museum, Amsterdam

Jan den Besten is an autodidact. He likes to play with sounds. Starting-points in his work are a need for pureness, exploration and interaction with surrounding and listeners. He likes to combine his soundwork with live music, dance and film. Examples are Still, i.c.w. the choreographer Wilma van de Hei and *Draumtales*, together with thetrakeamer Maud Arnoldussen.

[www.arnouldandenheuvel.nl](http://www.arnouldandenheuvel.nl)  
[www.geluidskunst.nl](http://www.geluidskunst.nl)

**David A. Bailey** David A Bailey (b. 1961, UK) is a photographer, writer, curator and lecturer. His work focuses on issues relating to black representations in the area of photography which led to working as an advisor for founding bodies where he was actively involved in setting up AutoGraph: The Association of Black Photographers in 1988 and the Institute of International Visual Arts (iiVA) in 1994. From 1996 to 2002 he was Co-Director of the African and Asian Visual Artists Archive (AAVA) based at the University of East London. He is currently working as an associate curator at iiVA.

[www.iiVA.org.uk](http://www.iiVA.org.uk)



Over the last 3 years he has also been engaged in curating displays and exhibitions, including the National Archive website *Moving Home* and the British Library website *Black*. He has also been mostly occupied with His most recent job was Curator of Cross Cultural Programmes at Tate, where his exhibition *Seeing Africa* can be viewed in the Goodson Room. He is currently conducting research on museum and gallery audiences from diasporic and migrant backgrounds as part of a collaboration between Tate, London, South Bank University and Wrenblendon School of Art. He is also a trustee of the National Heritage Memorial Fund and the Heritage Lottery Fund.

[www.tate.org.uk](http://www.tate.org.uk)  
[www.cultureartandcitywriters.com](http://www.cultureartandcitywriters.com)  
[www.bl.uk/onlinegallery/features/blackeu/](http://www.bl.uk/onlinegallery/features/blackeu/)  
[homepage.html](http://homepage.html)  
[www.collectart.co.uk/collections/canbean](http://www.collectart.co.uk/collections/canbean)  
[www.movingthere.org.uk](http://www.movingthere.org.uk)



**Rücksichtlos** LADDS, The Organisation of Imagination (The Netherlands)

Rücksichtlos is an ongoing film based on endless looping rough-cut animations. Images change constantly and follow different measurements in times of projection. Additionally, the piece of art follows exactly the framing of the Pleinmuseum projection screens. The viewer has an experience as if he is watching several television screens at the same time although he is aware that he is looking at one piece of art and sees the coherency of the projections and animations. The title however, translates as 'with no holding back', refers to the direct and firm effects of the montage between images, music and projection.

Duration: 20 minutes

Arnoud van den Heuvel (b. 1978) studied graphical design at the Hogeschool voor de Kunsten in Utrecht and did a Mastercourse at the Sandberg Institute in Amsterdam. He makes mostly digital collages as statements against massconsumption like; the *Visual Flower Memory Game*, *Wanderkamers* in the Museum for Communication in The Hague and *Rainbow* for a temporary exhibition in the Stedelijk Museum, Amsterdam

[www.playgrounds.com](http://www.playgrounds.com)

**White Blackout** Niels Schrader, graphic designer (Germany) i.c.w. Tarja Keilen, musician (Germany)

Every day, Pleinmuseum awakens at sunset, when daylight vanishes and artificial light governs our visual perception. That is, why the only light that has ever illuminated the pavilion, was man-made light. White Blackout splits the beamer/light into its digital components, renders artificial light in its original color values and by this refers to the technical equipment of the museum as such. While the intensity of the natural afternoon light decreases, White Blackout reveals the computer's calculation processes and translates their numerical patterns into a virtual sunrise. Based on a color spectrum of 256 levels of gray, every pixel of an image has a brightness value ranging from 0 to 255, with white being defined as 255 and black equaling 0. Although White Blackout is in fact only displayed in black and white, the missing grey shades re-emerge as the three-digits number 255 appears actually brighter on the monitor than 0.

Duration: 4-08 minutes  
A co-productie with lo-fi electro-punk band Sister Love

Niels Schrader was born in 1977 in Caracas, Venezuela. He took up studies at the University of Applied Sciences in Dusseldorf in 1997 and graduated in Communication Design in 2003. Hereafter, he enrolled in live music programs and at the Sandberg Institute Amsterdam. He has worked as a freelance designer for Uwe Lonsch and Irma Bissers and set up his own studio in Amsterdam in 2005. His work is chiefly concerned with text-based design focusing on the translation of digital data into plaiser creates for Pleinmuseum a surreal collage of images that exploits the classic cinematic technique of suspense, as invented by Alfred Hitchcock, and combined with a surreal meaning. A number of different devices and techniques are used to create the slow-motion tension, which is conjured up through a series of images that not only film set (the long beaches of Normandy), the virtuous actress (Vanya Rose) and the estranging sound effects, but also the camerawork (by Bea de Visser herself) and, of course, the montage, in which the play with suggestions is intertwined in a finely woven network of images and effects. The suspense that De Visser creates unfolds gradually. An important cinematic convention is entirely absent from this intriguing thriller: there is no unambiguous plot. Instead, subtle hints are given on the smaller screens of the pavilion which make various interpretations possible.

Tanja Keilen was born in Hamburg, Germany. She studied music at the Amherst College in