GEERT-JAN HOBIJN

Witteveen+Bos Art+Technology Award 2014

6 November 2014



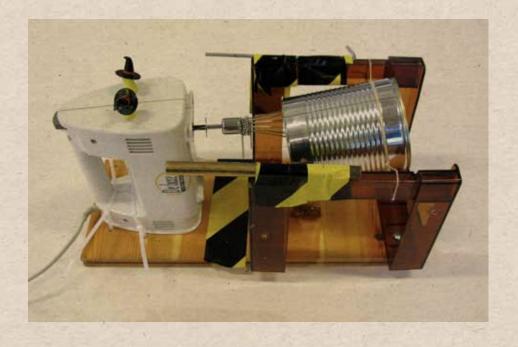
FOREWORD

The first time we met Geert-Jan Hobijn, he impressed us as an open-minded, enthusiastic artist with a boundless curiosity. Fascinated by sound and space and making use of pedestrian materials, Geert-Jan is constantly devising new creations to use in his experiments. His art investigates elements such as the acoustics of a room or the effect of a familiar sound on an unexpected location; the listener and his or her experience are always part of the experiment. The process of research, discovery and improvement is never-ending, since, as he says, new questions constantly crop up.

The inspiration and curiosity with which Geert-Jan creates his art are traits we also recognise in the people at Witteveen+Bos. They want to know exactly how things work; they dig deep; they dare to turn things on their heads; they keep searching until they find the right answer. We arrive at new solutions to meet our clients' complex needs because of the same kind of ongoing process of investigation, discovery and clever combinations.

Board of Directors Witteveen+Bos

Sale Away



INTRODUCTION BY DOUGLAS KAHN

Geert-Jan Hobijn and Staalplaat Soundsystem are inseparable from their sound systems, from all the tools, toys, contraptions, appliances, vehicles, buildings, trees, and environments that share our domestic chores, work days, daily lives and urban existence. The talents of the objects and spaces in these sound systems have always been known. Their reputations as performers were overshadowed for a period of time by home audio gear but then that too became an appliance. Radios, turntables, consumer electronic surround sound systems, in fact, are servile in comparison, subservient to a music made elsewhere, whereas give them a little electrical juice and so-called convenience items are happy to perform their own work live anytime anywhere. They perform themselves much like singers in that they are their own instruments. Sometimes they have solos; other times they disappear en masse into the surrounding architecture like Gregorian chant. Their performances are well received by audiences because people have performed on the same instruments. Only a small percentage of an audience will have played, say, a violin; those who have appreciate excellence when they hear it. Most everyone has played a vacuum cleaner or honked a car's horn; they too seek out their ensembles, their virtuosos. It is more than that. As babies we fall asleep to a clothes dryer's white noise lullaby, as kids we become entranced by a lopsided spin cycle. As adults we may not be accustomed to seeing our toasters collectively express themselves, but when was the last time a violinist made you breakfast? Hobijn is a composer not just of music or sounds. He composes these sound systems with generous wit and wisdom of care, through a collectivist poetics that rejuvenates, makes young again, the everyday, while polishing the floor.

4 Kids workshop 5



JURY REPORT

The jury of the Witteveen+Bos Art+Technology Award is proud to announce Geert-Jan Hobijn as its winner for 2014.

Geert-Jan Hobijn has succeeded in bringing large groups of people into contact with art and technology in an accessible manner. For years, he has been creating remarkable interactive sound installations and performances, ranging from ambitious interventions to small, clever acts in public space. His use of out-of-the-ordinary materials and his boundless energy for producing work outside the museum setting make his work attractive to a broad audience of art lovers and chance passersby.

As a co-founder of Staalplaat Soundsystem, a collective of people who design and build innovative sound installations, Hobijn has demonstrated how the simplest materials can be transformed into a unique orchestra. Technology is not a goal in itself for Staalplaat Soundsystem: it is the often playful ideas underlying the constructions that take centre stage. Public space constitutes a vital component of every Staalplaat/Hobijn production. His unique interventions have transformed roads in busy cities like New Delhi and rail traffic at The Hague's main station into unexpected works of sonic art.

Hobijn cooperates with the local communities where he produces his work, and consequently it has strong links to its surroundings. His work is inviting and generous, and children's workshops make it accessible to a young audience.

The jury unanimously applauds the way in which Hobijn's interactive installations succeed in affecting people. He creates playful gifts for the communities he works in and with. In an era when the gulf between art and society can seem unbridgeable, artists like Hobijn can make a difference. The jury of the Witteveen+Bos Art+Technology Award is therefore unanimous in its opinion that this is the right moment to reward Hobijn for the consistent contributions he has made over the years to the contemporary cultural landscape in which technology and art operate together. In the opinion of the jury, sound and sonic art, in spite of their multifaceted embedment in the scientific, artistic and social con-

Geert-Jan Hobijn

texts, have too seldom received the attention they deserve. The awarding of this unique prize to Geert-Jan Hobijn, the accompanying exhibition at the Bergkerk in Deventer, and this splendid book on his work will undoubtedly do much to ensure that his work continues to surprise and excite an ever-larger audience and inspire a new generation of artists.

The jury of the Witteveen+Bos Art+Technology Award
Olof van Winden, chair
Alex Adriaansens
Joost Rekveld
Margriet Schavemaker



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ESSAY BY JORINDE SEIJDEL

A SOCIALLY ENGAGED, DEMOCRATIC ART PRACTICE

'I don't want to make work for museums. It's dead. That's fine if you're dead yourself, but it's not the place for me, or for sound. Sound belongs in society.'

- Geert-Jan Hobijn1

Since 2000, Geert-Jan Hobijn and Staalplaat Soundsystem² have been making sound artworks and performances, which are usually installed or performed in locations outside the museum – industrial settings, urban public spaces, even nature. Over fifteen years, Hobijn has amassed a multidisciplinary oeuvre that is ephemeral and immaterial at the same time as it is physical and present. It bespeaks a poetic and experimental but also down-to-earth view of culture. This essay will describe the most important of these works, place them within sound-art and fine-art traditions, and discuss them from a theoretical point of view. It will examine from various angles the relationships between object, art object, sound, space, audience and society that occur in the work. The question that arises here is: How does a socially engaged, democratic artistic practice emerge out of these relations? By this, we mean an artistic practice that is not primarily based on traditional ideas of autonomous high art but instead assumes an expressly open attitude toward the world and its everyday objects and renders them visible and audible out of a fundamentally involved position.

The works

Hobijn and Staalplaat Soundsystem's earliest works consist of 'mechanical orchestras', including Earitainment in Stereo (2001), an installation of dozens of old radios, TVs and dot matrix printers; Sweet Sissy and the Ballroom Hiss (2002), an installation consisting of twelve floor polishers; and Avantilator (2003), a composition for electric office fans. They are works that speak to the imagination, with objects that come to life, mechanically powered and sonically directed by Hobijn and Staalplaat Soundsystem. According to the artist, a highlight among these assemblages of consumer appliances was Floating Islands (2004), a large floating sound and light installation comprising fifty vacuum cleaners, plastic bottles and lights, made for the opening of the Rem Koolhaas-designed Netherlands embassy in Berlin and temporarily placed in the Spree River.

10 Suck it Baby, A Lullaby in a Kitchen

The audience is expressly invited to participate in Hobijn's work; the interactive element is manifest in works such as Sale Away (2004), in which viewers can operate a mechanical orchestra using their mobile phones as an interface. This ensemble also consists of household machines, with a computer monitor as conductor; listeners dial in to the system to make the instruments play. Sale Away was originally installed in a shopping street in Osnabrück, Germany, for the European Media Art Festival.

In the public work Yokomono-Pro (2009), first performed during the India Art Summit in New Delhi, thirty auto rickshaws – a common sight in India – drove through the city along a route mapped by Hobijn and Staalplaat Soundsystem. The three-wheeled taxis' horns were operated remotely by means of transmitters. The horn chorus and the taxis' driving patterns came together in an impressive feat of urban sonic choreography. In 2008, at the TodaysArt Festival in The Hague, Staalplaat Soundsystem³ had previously made use of a municipal transport system: in the performance Station to Station, trains arriving and departing at The Hague's central station served as faders on an imaginary mixing board, controlling ten train horns and other ambient sounds in one vast shared public sonic space.

Composed City is a collaborative project of LOLA Landscape Architects, Hobijn and Staalplaat Sound-system to use public space as a musical instrument, to allow sound to contribute to the construction of a local identity and to investigate the common ground between sonic art and landscape architecture.⁴ One of the component works is Composed Nature (2011). In a deserted forest outside the city of Dordrecht, 64 trees, each with a vibrating motor attached, were mechanically activated so that their leaves rustled in a controlled manner. Visitors were surrounded by the rustling and could experience it in different ways as they walked between the trees. They could use their mobile phones to activate ('play') certain patterns and thus influence the behaviour of nature.⁵ In another Composed City work, Kikkit (2008), numerous brightly coloured buckets attached to a fence surrounding a small football field in the Wriezener Freiraum park in Friedrichshain, Berlin, generated a sonic experience as well as a visual one by amplifying the sounds of players' feet kicking the ball.

A striking aspect of Hobijn and Staalplaat Soundsystem's artistic practice – only partially described here⁶ – is the way it confers extra expressive power on common existing objects (consumer appliances, trees, trains, cars, footballs) by mechanically amplifying and processing them and thereby writing them alternative scripts. Everyday reality and ordinary things thus exhibit new sonic and spatial qualities and

generate experimental musical and aesthetic experiences while getting audience members involved: they help to make up the work rather than standing apart from it at a safe distance, as with classical painting or sculpture.

Expanding the definition of music

Hobijn and Staalplaat Soundsystem do not compose with notes on paper or conventional instruments. Instead, they use existing sounds made by common objects and often involve three-dimensional space in their compositions. Important trailblazers working in this field have expanded definitions of music and art by embracing elements that had previously been excluded. Artist Max Neuhaus (1939-2009), a doyen of sound art⁷, said in 1974: 'Traditionally, composers have located the elements of a composition in time. One idea which I am interested in is locating them, instead, in space, and letting the listener place them in his own time'.⁸ In the work Times Square, for example, permanently but invisibly installed in a subway ventilation shaft on Broadway in New York City, Neuhaus uncoupled sound from the temporal dimension. Without producing a visual, material object – passersby merely hear a mechanical ringing – he deployed sound to create an individual, authentic experience of place.

Hobijn handles sound and space in a similar manner. In Composed Nature, for example, the experience evoked by the sound of the rustling forest is mainly a spatial one, and Station to Station, too, is primarily about experiencing a place through omnipresent sound. But while Neuhaus installed deliberately manufactured sounds in public space, Hobijn used ones that were already present. A famous predecessor of his in this area was the artist/composer John Cage (1912-1992), who in the groundbreaking 4'33" (1952), an entirely silent composition that contains not a single intentional sound, gave audibility to phenomena that were present by chance, unstaged: coughs from the audience, shuffling feet, passing cars. 'When I talk about music... I'm talking about sound that doesn't mean anything', Cage said. 'I love sounds, just as they are.'9 Hobijn pays similar homage through his work, which allows everyday things to raise their voices. But whereas in 4'33" Cage granted audibility to the environment by staging silence, Hobijn amplifies and controls the sounds made by objects such as vacuum cleaners and vehicles in traffic.¹⁰

Socially minded art

A strong performative element and an affinity with theatre as a representational form are evident in the work of Hobijn and Staalplaat Soundsystem. Hobijn appears uninterested in treating art and technology

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in the highbrow manner of the museum, placing works majestically on pedestals for viewers to decipher or deploying machines and technology as complicating factors for their own sake. His sonic artworks and performances contradict the still-dominant modernist conception of high art as an autonomous, object-based form of expression produced by an artist who is a unique author. In this regard, it is significant that Hobijn, as part of Staalplaat Soundsystem, belongs to a collective and has joint authorship. Hobijn shares authorship and its associated status not only with Staalplaat Soundsystem but also, to an extent, with the audience. Listeners are asked to take part in certain works and to place their own stamp on the performance. One might even say Hobijn also shares authorship with the objects, which play as prominent a role in, for example, the mechanical orchestras as the artists do.

Rather than making complete, 'authoritarian' works of art, Hobijn and Staalplaat Soundsystem create fluid situations that attempt to engage the audience in a bottom-up manner with the overarching space – whether an Asian metropolis, a Belgian forest or a people's park in Berlin. In this sense, they make 'social sculpture' – a term coined by the German artist Joseph Beuys – referring to a connecting practice, and community art: art that manifests a public spirit. Kikkit effectively increased the community's use of the park and modified it as well.

Hobijn and Staalplaat Soundsystem's socially oriented, anti-elitist attitude is underlined by the fact that they do not compose music in the traditional sense but instead present ordinary sounds for people to listen to. In contrast to music, the experience of sound does not depend on specialised prior cultural knowledge. Staalplaat Soundsystem keeps its use of machines and technology simple, too, but without sacrificing depth. As their website says: 'At the heart of all Staalplaat works is a low-tech philosophy: make the complex machinery of modern life appear simple, thus unmasking technology's inner world'.¹¹

Material and immaterial sustainability

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Another element that is evident in the artistic practice of Hobijn and Staalplaat Soundsystem, and one that is explicitly linked to their socially engaged philosophy, is sustainability, specifically as it relates to durability and reuse. They not only reuse consumer electronics in the mechanical orchestras; within the oeuvre, they continually re-present concepts and works and bring them into a relationship with different spaces and circumstances. Yokomono-Pro, for instance, was also performed in Berlin and Ghent, where the conditions and thus the results differed from those in New Delhi.¹²



Composed City 15

The sounds in the installations and performances are also reused in a sense. Hobijn and Staalplaat Soundsystem do not add sound to an object or space as a separately manufactured element; rather they extract it from that object or space. In Composed Nature, the rustling of the forest is amplified and made playable; Kikkit intensified the sounds of a football game; and Station to Station worked with the sounds of the trains and the ambient noise of the station. Hobijn and Staalplaat Soundsystem engage our visual and auditory perception of a place and create a new space-time continuum. They treat public space as a soundboard and use it to define a new soundscape, working with the audience and a relatively low-tech set of instruments. 'I don't want sound art in public space', Hobijn has said. 'I want public space as sound art... I think composers used to base their compositions on natural sounds, on birdsong. I think we need to rediscover our environment and make compositions out of the sounds our environment makes now. Those are the birds of today. We need to understand them...'13

Giving objects a voice and issues a shape

Finally, let us look at Hobijn and Staalplaat Soundsystem's oeuvre through the lens of Dingpolitik, a school of thought that is related to the philosophy of technology disseminated by the French philosopher of science Bruno Latour and is sometimes used to interpret art and public space. ¹⁴ Dingpolitik holds that things (objects and artefacts), people and ideas do not exist in isolation but in a web of relations with other things, people and ideas. This relational thinking provides us with a new way of looking at reality. People and things – such as works of art – together make up networks in which they possess equal value through participating in processes of action and interaction. Dingpolitik can therefore be termed democratic, since it allows issues to be represented and things to assume significance that would otherwise have remained underexposed.

A work of art in public space likewise places itself within a network of things and ideas. 'A work of art, and its network, has a chance of success if it does not exclude anything or anyone in advance,' according to Jeroen Boomgaard, a lecturer in art and public space. He has also said: 'A work of art in public space survives by assembling so many people, things, concerns, gazes, ideas, feelings around it that it does not shrink but grows. It goes from being a thing made by an audience to being a thing that makes audiences'.¹⁵

Hobijn and Staalplaat Soundsystem's artistic practice appears to unconsciously take Dingpolitik into account, not only in the way it constantly connects things – sounds, people, ideas – and invites them to

interact (this is the relational aspect) but also in the way it aims to be meaningful not just in public space but also in relation to public space and its issues. In a lecture, Hobijn spoke of an unexpected effect that accompanied Yokomono-Pro, the performance for thirty auto rickshaws in New Delhi: a drivers' strike had taken place a few days beforehand, and many people assumed the show was linked to the protest. Although it wasn't, the misunderstanding benefited the drivers by refocusing attention on their issue. ¹⁶ This incident is a perfect example of Dingpolitik and confirms the social and democratic nature of Hobijn and Staalplaat Soundsystem's practice.

The perspective of Dingpolitik makes it even clearer that Hobijn and Staalplaat Soundsystem's socially engaged practice flows not only from community spirit, shared authorship and artistic sustainability but also, in large part, from relationality. Relations between people, objects and spaces come first; the artist is not a central figure but just another part of the network, in which he functions as a catalyst. Geert-Jan Hobijn and Staalplaat Soundsystem create works of art that not only make sounds but help us to hear the world.

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Notes

- 1 In a lecture published online at www.staa/plaat.org/site/media/press/
- 2 Staalplaat Soundsystem is the organisation through which Hobijn creates and performs compositions and sonic installations alone and in collaboration with others, including Carlo Crovato, Jens Alexander Ewald/and/Carsten/Stabenow.
- 3 In collaboration with Mike Reinierse, Erik/Hobijn and/Mark Bain.
- 4 www.composedcity.org
- 5 A permanent independent version of this installation was realised at the invitation of the Klankenbos/project in Neerpelt,
 Belgium.
- 6 Hobijn and Staalplaat's practice also includes, among other things, workshops for children and a/project/called Sonice
 Therapy, that incorporates contributions from guest artists. See www.staalplaat.org/site/projects/
- 7 See www.max-neuhaus.info/timessquare.htm. Also see Ulrich Loock 'Times Square: Max Neuhaus' Sound Artwork in New York City', in: Open. Cahier on Art & the Public Domain, #9, 2005, pp. 82–93.
- 8 Quoted by Christophe Cox, 'Sound Art Now', Artforum website, accessed at artforum.com/symposium/id=6682&page_id=2
 on 10 August 2014. Also see www.max-neuhaus.info
- 9 Quoted by Harry Tuttle, Unspoken Ginema, accessed at unspokendinema.blogspot.co.uk/2010/09/sound-is-just-sound-john-cage.html on 10 August 2014.
- 10 Other contemporary sound artists who use existing sound and space include Mark Bain, who focuses on inaudible sounds made by spaces and buildings, and Justin Bennet, whose work relates to urban development, technology and the relationship between architecture and sound. See www.bmbcon.demon.nl and www.tunedcity.net/?page_id=29.
- 11 www.staalplaat.org/site/about/
- 12 Work is under way on a version for thirty rubbish vorties in Findhoven
- 13 Lecture published at www.staalplaat.org/site/medla/press/
- 14 See, for example, 'Dingpolitiek. Wat kunst en design doen in democratie', Open. Cahier on Art & the Public Domain # 24, 2012.
- 15 Jeroen Boomgaard, 'De kunst van publieken'; rujmte maken vook misverstand', in Open # 24, p. 14.
- 16 www.staalplaat.org/site/media/press/





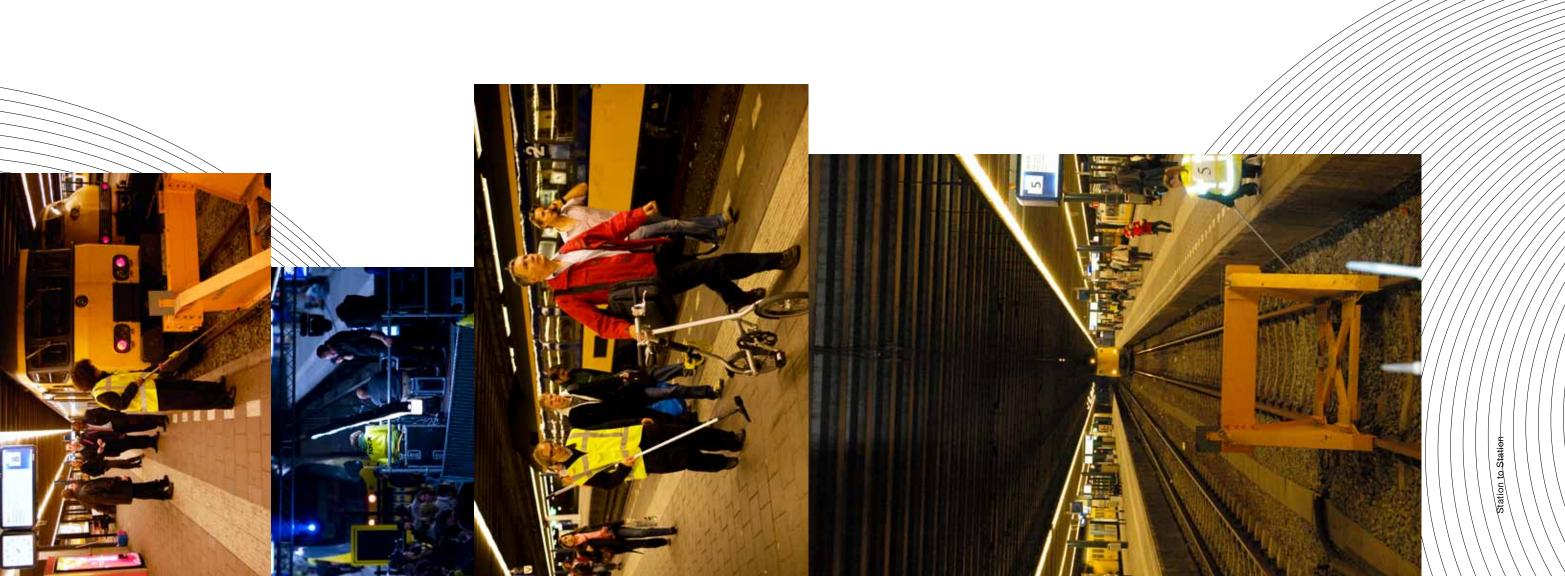


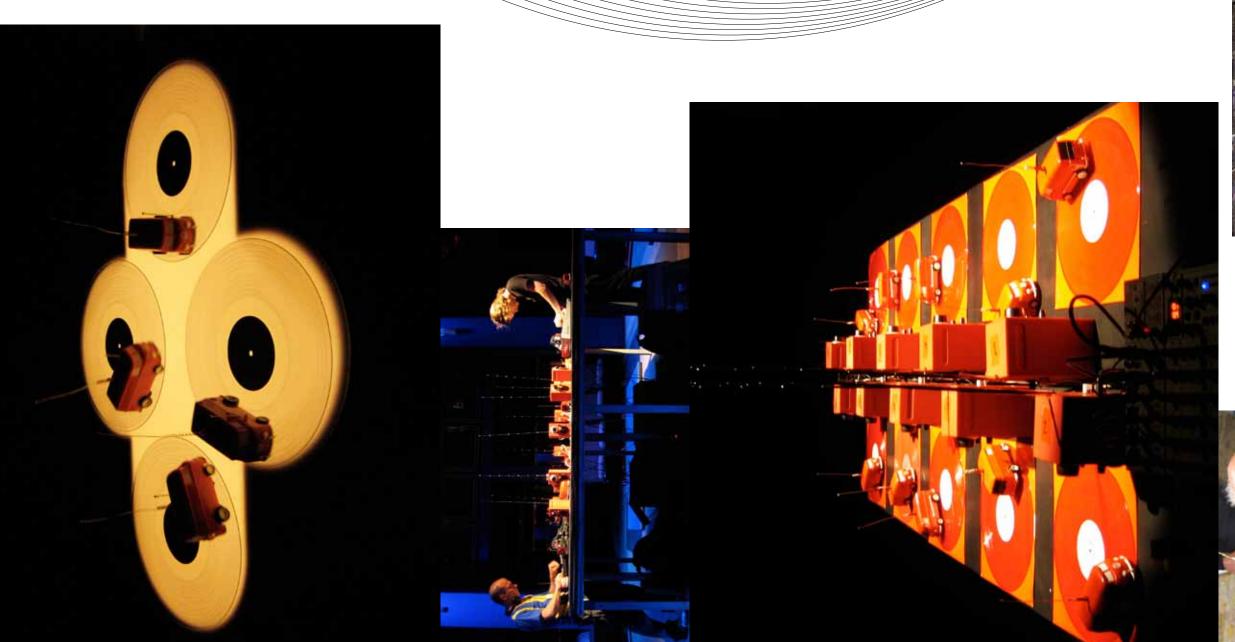








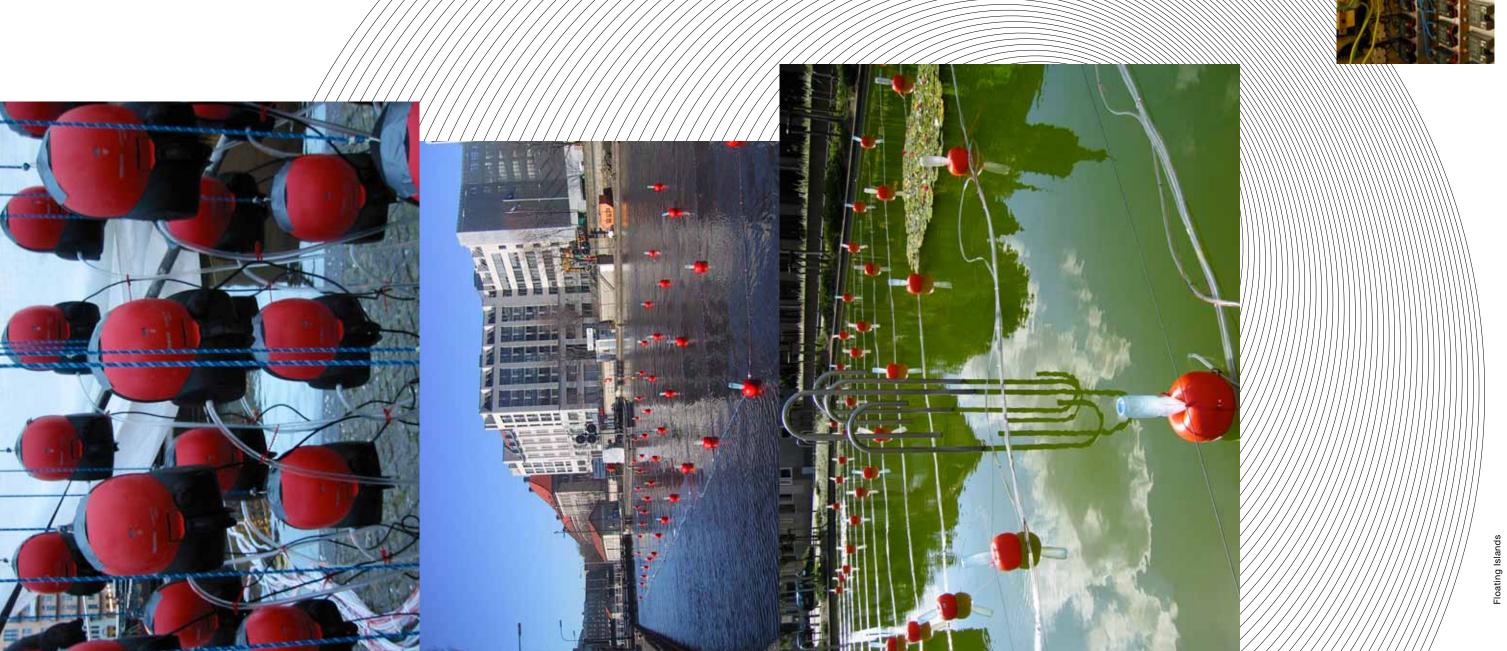


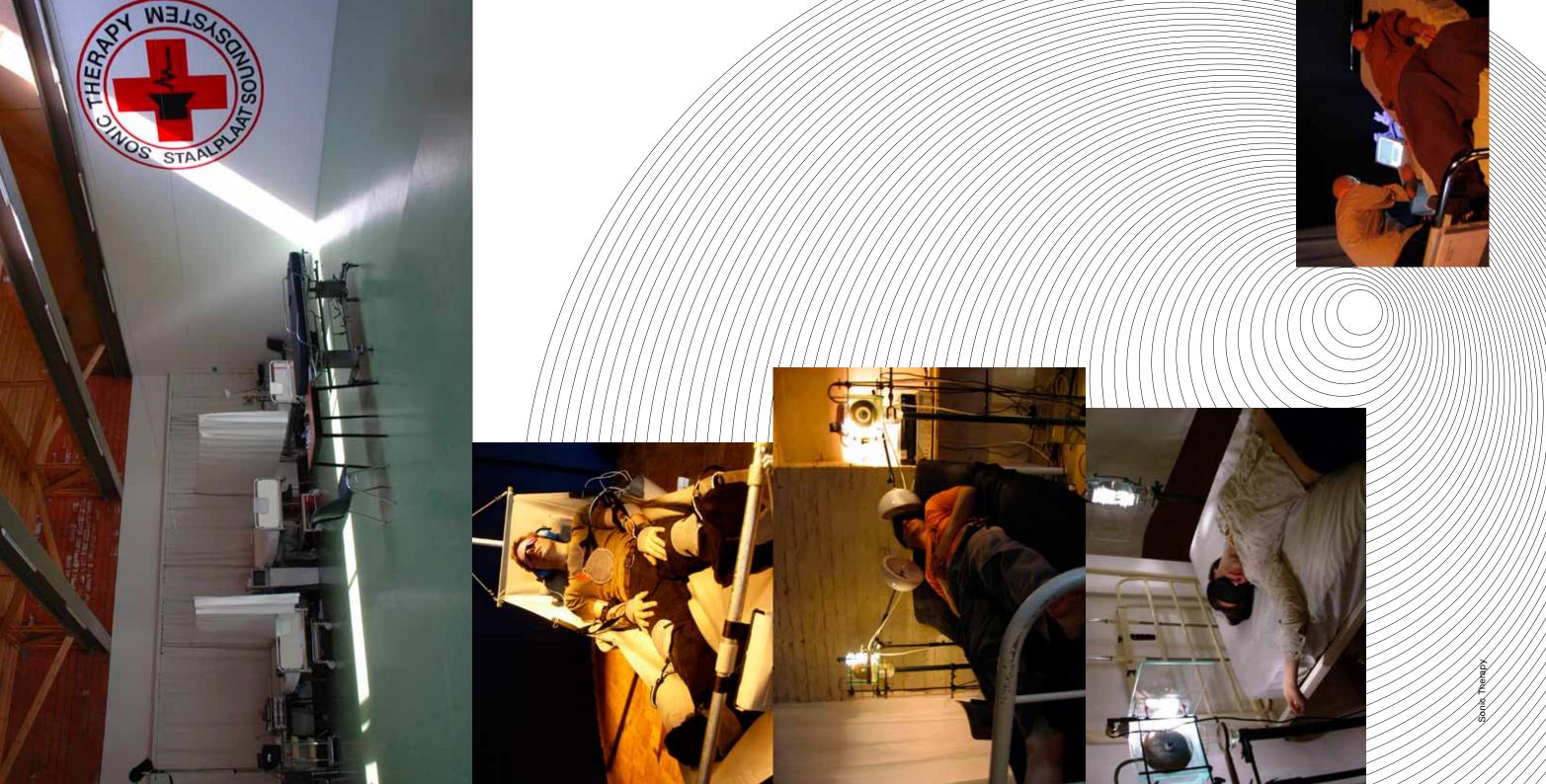














Composed City

Tuned City festival, Wriezener Freiraum park, Berlin, 2008

The city was played as a musical instrument, Works included:

- Kikkit, an interactive installation blending sound alt with architecture, which picked up and transformed sounds produced by activities on the playing field;
- Riffelschlene, a head-high, sound-amplifying chute running alongside an operational train, track, which referred to the noisy shunting-yard that once stood on the park site;
- Flypaper, a paper sound object that reproduced sounds sharacteristic of insect, life in the park.

Fox information on other Composed City projects, see www. Composedcity.org.

Composed Nature

Permanent installation, Klankenbos, Neerpelt, Belgium, 2012 This installation of 24 birches in Neerpelt comprises a sequel to Composed Nature, a 64-tree installation that was placed in a deserted recreational forest outside the town of Dordkecht. Vibrating motors affixed to their trunks dause the trees' leaves to rustle in a controlled manner. They thus act last a powerful instrument on which compositions can be played.

Sale Away

Tschumi Pavillon, Grohingen, the Netherlands, 2004
Sale Away was a series of mechanical orchestra installations assembled out of various household appliances, including vacuum cleaners, kitchen mixers, refrigerators, fans and floor polishers. Viewers could control the orchestras using their mobile phones.

Yokomono-Pro

New Delhi, India, 2009

As thirty auto rickshaws drove along a predetermined route, their horns were 'played' remotely. This intervention in the soundscape of one of the world's busiest cities was the first in a series of similar works performed in Berlin, The Hague, and Ghent, Belgium.

Station to Station

A railway station served as an enormous mixing board, with the trains on the tracks acting as the faders. The instruments consisted of ten train horns and station noise picked up by means of 'sonic fishing rods'. The engine drivers operated their horns and air/brakes according to a composition.

Yokomono

Vakious editions since 2000

Ypkomono donsists of ten toy record players, each paired with a radio. A red toy par ('vinylkiller') drives over each record in circles, playing it by means of a built-in stylus and sending the signal to a radio via an internal FM transmitter.

Flux You

Editions in 2003, 2010 and 2012

This installation comprised a collection of homemade record players constructed from simple styluses, paper cones and found objects such as salad spinners and yoghurt containers.

Hand-operated, they were used to play records of original composition loops.

Floating Islands

Various editions since 2004

Fifty small islands – red buoys with flutes made from plastic bottles attached – form a mechanical orchestra. Fifty vacuum cleaners hanging in a large frame at the water's edge blow air through the flutes, bringing them to life. At night, the bottles fall silent and light up in a visual interpretation of the composition.

Sonic Therapy

Various installations since 2004

This perverse variation on life in a hospital begins with an intake session. A sonic therapy is then chosen, and the patient receives theatment from 'sound doctors'. The personalised therapies can relax/stimulate or disturb.

Plan C

Brückenmusik, Cologne, Germany, 2014

The assortment of machines involved in this installation/
performance staged inside a bridge included eighty powerful LED
lights activated by the structure's vibrations, twelve music boxes
playing textual compositions, twelve powerful sound boxes and a
specially built robot.

More information, including an overview of the projects and those who helped to bring them about, is available at www.staalplaat.org

GEERT-JAN HOBIJN

The sonic artist Geert-Jan Hobijn (b. 1959) graduated with a degree in tax law and studied art at Amsterdam's Rijksakademie van Beeldende Kunsten. Early 1980's, he started the record label Staalplaat (literally, 'Steel Plate', but plaat also means 'record' in Dutch), which also had its own radio show, store and magazine. Hobijn selected the label's artists and designed the unusual album covers for which Staalplaat became known. Around 2000, Hobijn resolved to concentrate on his artistic fascination with sound and founded Staalplaat Soundsystem to that end. Since then, he has been developing diverse, consistently unique sound projects under the organisation's aegis, often in collaboration with others.

To Hobijn, everyday sounds are not noise but potentially useful raw material. His distinctions between sound, noise and music are different from most people's, and his curiosity about the potential of sound and its effects on the environment is insatiable. Staalplaat Soundsystem assembles mechanical orchestras out of home appliances, such as floor polishers, washing machines, vacuum cleaners and ventilators.

Hobijn keeps no secrets about the machines or how they work: when people can see where the sounds are coming from, they can more easily enter into the experience. Hobijn uses sound to render things visible. Sound in itself is mysterious enough, it needs no further mystification by being wrapped in cloaking designs. The works' interactivity and visible mechanics have also proven to be fascinating to children. Since 2005 Hobijn therefore developed several workshops, such as an 'instrument-building' workshop for young people.

Hobijn often creates several generations of a given project, with the artwork evolving through successive editions. He will build an indoor version of his Composed Nature installation, to be exhibited in the Bergkerk (the Netherlands). The exhibition is named Om and it marks the occasion of Hobijn winning the Art+Technology Award 2014.

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SELECTION OF RECENT WORKS

2014

Bergkerk, Deventer: Composed Nature and Literally Music

Brückenmusik, Cologne: Plan C Le Lieu Unique, Nantes: Sale Away

2013

Oerol, Terschelling: Acoustic Islands

Rotterdam Museum Night, V2_: Yokomono White

2012

Manifesta 9 Awakening Woods, Klankenbos, Neerpelt: Composed Nature, permanent installation LACE (Los Angeles Contemporary Exhibitions): Residency presentation of Sale Away

2011

Timelab, Ghent: Residency and Yokomono Pro, composition for thirty vehicles
The Urban Explorers Festival, Dordrecht: Composed Nature, sound installation for 64 trees

2010

Fluxus Biennial, Auditorium Parco della Musica, Rome: Flux You Netwerk Center for Contemporary Art, Aalst: Sonic Therapy (new version)

2009

New Delhi: Yokomono-Pro, composition for thirty auto rickshaws
Picnic Sessions, Centro de Arte Dos de Mayo, Madrid: children's workshop and concert

2008

Octopus Festival, Maison des Métallos, Paris: Avantilator TodaysArt Festival, The Hague: Station to Station (opening performance) The International Artists' Association, New Delhi: International Sonic Residency

44 Avantilator 45

ESSAYISTS

Douglas Kahn is a research professor at the National Institute for Experimental Arts at the University of New South Wales in Sydney. He has authored and edited several books, including Noise, Water, Meat: A History of Sound in the Arts (MIT Press, 1999); Earth Sound Earth Signal (University of California Press, 2013); Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts (University of California Press, 2012); Source: Music of the Avant-Garde, 1966-1973 (University of California Press, 2011); and Wireless Imagination: Sound, Radio, and the Avant-Garde (MIT Press, 1994).

Jorinde Seijdel studied art history at the University of Amsterdam and works as a freelance art theorist, advisor and publicist. She serves as editor-in-chief of Open! Platform for Art, Culture & the Public Domain (www.onlineopen.org) and teaches art theory at the Gerrit Rietveld Academy in Amsterdam and ArtEZ Institute of the Arts in Arnhem. She is a member of the Dutch Council for Culture's art, design and architecture committee; a mentor in the Mondriaan Fund's master-apprentice programme; and an advisor on the city of Utrecht's art and design committee. Her writing has appeared in publications including Metropolis M, Flash Art, Mediamatic Magazine, De Witte Raaf and Open: Cahier on Art & the Public Domain.

JURY

Olof van Winden (chair) is the founder of TodaysArt, which organises the annual TodaysArt Festival in The Hague. Over the past decade, the event has established itself as one of the world's leading art, music and technology festivals. From 2011 to 2012, Van Winden served as creative director of the Netherlands Media Art Institute in Amsterdam, which closed because of governmental budget cuts. He works as a curator and festival organiser and serves on various advisory committees.

Alex Adriaansens studied at the Koninklijke Academie voor Kunst en Vormgeving in Den Bosch. He is director of the art institute V2_, which he helped to found, and of the Dutch Electronic Arts Festival, an international, interdisciplinary biennial dedicated to contemporary art and design. He works as a guest curator for various art and technology festivals and events and gives talks and presentations around the world.

Joost Rekveld is an artist motivated by the question of what humans can learn through dialogue with machines. His films and installations investigate the sensory consequences of self-designed systems, often drawing inspiration from remote corners of scientific and technological history. He also works as an instructor and curator and led the ArtScience Interfaculty at the Royal Conservatoire and the Royal Academy of Art in The Hague from 2008 to 2014.

Margriet Schavemaker is an art historian, philosopher and media specialist. She works as head of collections and research at the Stedelijk Museum in Amsterdam and was previously an instructor and assistant professor of art history and media studies at the University of Amsterdam. Schavemaker has authored and co-authored various works on contemporary art and theory and serves as an advisor to the Creative Industries Fund NL, the Dutch Cultural Media Fund and the Prins Bernhard Cultuurfonds. In 2013 she was a research fellow at the Netherlands Institute for Advanced Study.

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COLOPHON

Design

Houdbaar

Editorial

Witteveen+Bos

Visual material

Geert-Jan Hobijn Marcel de Graaf (page 6)

Portfolio Geert-Jan Hobijn

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