

connected to the culture of Sufism, whirling dervishes perform a ritual, circular dance in order to try and reach a state of transcendence. Germaine has asked the dervishes to break through their circular dance patterns and introduce square patterns into their ritual, thereby shifting the dancer's focus and alluding to the tradition of abstract geometrical art.

KLASKE OENEMA

Oenema (NL) is a visual artist, writer and musician, and preferably all at the same time. Sitting at an overhead projector, she accompanies her songs and poems with handmade cut-out images. Her work concerns itself with language, imagery and music, in the form of performance as well as in film and installation. Point of departure is the everyday, which serves as a frame of reference for an enquiry into people's relationships. Oenema's performances betray a naivety that is so shameless that they cannot actually be considered naïve. Intuition and suggestion play lead roles and Oenema works from the small-scale towards the associative and suggestive.

HET TIMMERT AAN

DE WEG

11



BARBARA VISSER

Visser (NL) is a visual artist, photographer, video artist and performer. In the majority of her projects, she has been occupied with the uncertain relationship between registration and dramatization, plays with notions of original and copy, and questions the way history and memory are being shaped by both the individual and society. Dissecting various strategies to influence our collective memory, our biographies and behaviour, the works challenge conventions, readymade interpretations and clichés.

Detitled questions the fetishism surrounding design classics. For the enthusiast, the original pieces of furniture are most sought after and thus the most expensive. The older, the better, so it seems. Even when they have already gained some rust or need reupholstering. Despite being mass produced, vintage furniture enjoy the aura of works of art or that of a first-edition book. For the true fan, the sight of the objects in Visser's photographs is a nightmare: as if the pieces have been mutilated. Like discovering a big scratch on your new car.

VINCENT KNOPPER

Knopper (NL) uses cabinetmaking as a medium to propose and appropriate new applications, contexts and values. Lead by his love for standardised materials and industrial techniques, his works turn-around, reinterpret and recontextualise materials, objects and sculptures. The mutual influence of his autonomous practice and his applied work positions his practice in a grey area, while the outcome defines itself clearly.

Dependance is a branch for furniture retailers from the Kolenkitbuurt. Various pieces of furniture from the shops are displayed and sold in a presentation installation, whose form in turn is a result of conversations with the retailers. In these talks, Knopper wants to find out how they would like to be presented in the *Dependance* and which pieces of furniture are most eligible.

Colophon

ONZIJN

Designers: Asnate Bočkis, Barbara Visser, Berndnaut Smilde, Droog, Eef Veldkamp, Germaine Kruip, Hansje van Halem, Henriette Waal, Jan Pieter Kaptein, JLDianthus, Joanne Hakkert, Job Koelewijn, Johannes Kronenberg, KesselsKramer, Klaske Oenema, Laure Jaffuel, Leïla Arenou, Maider López, Marjanne Kuipers, Martijn Engelbregt, Oona Linke, RAAAF, Rogier Arents, Studio Makkink & Bey, Teun Castelein, Vincent Knopper, Waël el Allouche, Wendy Bos, Willem van Doorn and Yuri Veerman

CURATOR

Jurgen Bey

SPATIAL DESIGN

Chester Chuang

GRAPHIC DESIGN

Inedition

EMBLEM DESIGN

Paul Stümpel

PRINTS AND SIGNING

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WOW

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MADE POSSIBLE WITH
SUPPORT FROM

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× Amsterdam
× West

ONZIJN

CURATED BY JURGEN BEY

HAND-OUT

EN

ONZIJN—Curated by Jurgen Bey is an exhibition comprising eleven inspiring projects in which designers react to their environment as they depart from an existing work. ONZIJN takes place in and around WOW's building in the Kolenkitbuurt in Amsterdam West and puts this unique location at its heart: hotel, art factory, meeting place. The designers each stand for their own theme and were selected by guest curator Jurgen Bey, director of the Sandberg Institute and designer at Studio Makkink & Bey. The themes originate in WOW as a temporary habitat for both the artists and the hotel guests alike, playing into the characteristics of the place, the potential for community and short-lived togetherness.

Bey was asked to make a selection of projects and artworks in order to question the definition of social design and to create a platform showing how critical art may kick off a dialogue about social issues. The building and direct vicinity of WOW transform into one big exhibition space for the duration of ONZIJN.

With the eleven existing artworks, Bey reflects on WOW's context: hotel, home and place of encounter. Life at a hotel is temporary and therefore has its own position and rules. An example of a hotel as inspiration and meeting place for artists and free thinkers is the world famous Chelsea Hotel in New York City. This may serve as an upbeat to WOW, constantly asking the question of what such a place can mean for its surroundings. In what way does it want to serve the city and its visitors?

ABOUT JURGEN BEY

Jurgen Bey (Soest, 1965) is a Dutch product designer. He studied at the Academy for Industrial Design in Eindhoven. From 1998 through 2004

he taught in various faculties and in 2004 and 2005 he was acting head of the Man and Living department. In 2002 he founded Studio Makkink & Bey together with architect Rianne Makkink. The duo has been awarded several prizes, such as by the Prins Bernhard Cultuurfonds in 2005 and the Woonbeurspin in 2008. Products and installations by Bey and Makkink have been included in many collections, for instance that of the Centraal Museum in Utrecht.

Bey is also director of the Sandberg Institute, the Master's division of the Gerrit Rietveld Academy, since 2010.

HET COLLECTIEF

1



MAIDER LÓPEZ

López (ES) enjoys creating interventions in spaces, situations and architecture. Her works often involve the active participation of the viewer and can take the unprepared by surprise as an aspect of a familiar space is mischievously highlighted or altered. She has exhibited extensively throughout Europe and abroad, from the Venice Biennale to SCAPE in New Zealand and from Centre Pompidou to Zendai Moma Museum in Shanghai.

Polder Cup is a one-day football championship in the polders. The fields are displaced in a way that water channels intersect them, encouraging players to seek and invent new strategies for this game with new rules.

WAËL EL ALLOUCHE

Artist and designer El Allouche (TN) is interested in the way abstractions, such as data and algorithms, shape

reality and vice versa. By digitalising phenomena and objects from the world around him he tries to grasp them, before returning them to reality a reconstruction.

El Allouche produced jerseys for football matches he organised under the name *Rietveld Football Club*. They are based on 3D scans of the players' bodies. The tension between the collective in an ever-changing team and the personal of the jerseys fascinates him. For ONZIJN, three-sided football matches will take place, reshaping the game like the Situationists in the sixties.

DE WEDEROPBOUW

2



RAAAF

RAAAF operates at the crossroads of architecture, art and science. The studio started in 2006. RAAAF makes location- and context specific work and has developed the design approach of 'strategic interventions', which derives from the respective backgrounds of the founding partners: Prix de Rome Architecture laureate Ronald Rietveld and philosopher Erik Rietveld. Through a unique working method based on multidisciplinary research with scientists and other specialists, RAAAF's real-life thinking models link local qualities with long-term strategies.

Vacant NL calls upon the Dutch government to make use of the enormous potential of inspiring, unoccupied buildings from the 17th, 18th, 19th, 20th and 21st centuries for innovation within the creative knowledge economy. The project received worldwide media coverage and gave an enormous platform to the call for a



culture of design in which collaboration between scientists and ‘creative pioneers’ is key.

MARJANNE KUIPERS

Kuipers (NL) graduated with *Weder-afbouwarchitectuur*, a photo series about gradually disappearing post-war architecture. It was nominated for the Hendrik Valk Prize. Since graduating she has worked on several graphic design commissions in her Arnhem studio.

For ONZIJN Kuipers researches the idea of community within the Kolenkitbuurt. In search of an identity for this much-talked about neighbourhood, she talks to its people and documents her experiences in a book. This will consist of reports of conversations, pictures and conclusions drawn about the themes at play in the area.

VALUTA / UITRUILEN

3



HANSJE VAN HALEM

Van Halem (NL) has worked on her great passions from her Amsterdam studio since 2003: typography, book design and all other types of printed matter. Her intricate typographic experiments research the tension between a systematic approach, legibility, and (ir)regularity. In 2014 the monograph *Sketch Cahier—Hansje van Halem* was published. Her work is in the collection of museums, amongst others the Stedelijk Museum Amsterdam.

YURI VEERMAN

Artist and designer Veerman (NL) works in the grey area between art, design and performance.

Point of departure in his work is the relationship between an elusive idea (crisis, nation or people) and the concrete manifestation (coin, flag or anthem). If you remix a flag, are there still traces of home in each colour? If you translate the Dutch anthem into Arabic, who does it address? And, in the case of the *Stardust Machine*: if you grind a coin to dust, where did its value go? By reconstructing these elements, Veerman's works create space for a new narrative.

DE MAAKBARE MAATSCHAPPIJ

4



MARTIJN ENGELBREGT

Engelbregt (NL) is the founder of Circus Engelbregt, a creative disordering process studio that aims to increase social sustainability in the world. They initiate and develop (arts) projects that are on the boundaries of seemingly disparate fields. Circus Engelbregt doesn't avoid difficult issues and often actively seeks confrontation as they don't believe in the old ways of our divided society.

Om In Te Nemen (lit. To Ingest) is a comprehensive publication of the results, conclusions and reflections on research carried out on the art of health within the BETER Consortium, a Circus Engelbregt initiative in collaboration with TAAK and Medisch Centrum Haaglanden. BETER Consortium, consisting of partners from healthcare, art and science, researches the impact of art and art placebos on one's health.

JOANNE HAKKERT

Hakkert's (NL) position as graphic designer is unrelated to the limitations of any specific medium; her style and modus operandi can be translated into an interest in the way we experience reality and the wish to analyse these experiences, contextualise them and shape them critically. Hakkert challenges the viewer to look anew at everyday situations, images and objects—as a curator of the gaze.

Programming the Body is a visual and factual research into the packaging of oral hormonal contraceptives. Through the confrontation of the stereotype of the hysterical woman, the symbolism of disciplinary architecture and the history of compliance packaging, the perceived neutrality of the pill package is questioned. Built from older films and documentaries, the film treats the myth of the roaming uterus and masculine patronising; a challenging film with a very personal ending.

MEDIASPELERS

5



BERNDNAUT SMILDE

Smilde's work has been exhibited worldwide and consists of installations, sculptures and photos. Using his daily surroundings and spaces as motives, Smilde is interested in the temporal nature of construction and deconstruction. His work refers to both the physical state of a building as well as a moment of revelation that depicts either hope or fragility. Smilde analyses spaces and their appearance and takes them apart to investigate their unique details and

features. His artistic point of view often centres on duality. His works question: inside and outside, temporality, size, the function of materials and architectural elements.

His *Nimbus* series was recognised by TIME Magazine as one of the “Top Ten Inventions of 2012”.

TAKE ME ON: LEILA ARENOU, OONA LINKE, LAURE JAFFUEL

The Take Me On collective deals with the creation of podcasts and events relating body to sound. Every month they release a new episode online that focuses on the relationship between abstract and physical matters. It is accompanied by photos of its authors staging and embodying the monthly subject. The sound medium is used to explore this connection, offering a point of view, fragmented but precise, on unexpected subjects.

The content on *The Parallel Screens Database* can be accessed everywhere and whenever, an internet connection the only condition. Take Me On also produces performances that unite body, sound, humour, seduction, pop culture and women empowerment.

BROOD EN SPELEN

6



TEUN CASTELEIN, HENRIETTE WAAL

Castelein (NL) and Waal (NL) are designers and creative entrepreneurs. Castelein's work deals with themes like capitalism and commerce and their relationship to art. He probes the hypocrisy and the workings of the free market and the media. He gained recognition with his project *Artvertising*, in which he sold parts of the Sandberg Institute's façade to advertisers. Waal, apart from being visual artist and designer, also brews craft beer. Her work ranges from design research to spatial interventions, product design and photography and sits between art, critical design and anthropology.

Halbe Bier is their joint invention and is marketed as the beer of the arts. An idealistic ale that is brewed, designed and sold by artists and whose entire proceeds benefit the arts. ‘Eine Halbe’ is a staple in German bars, where the pint glasses can be found hanging. At the same time, the name refers to Halbe Zijlstra, the state secretary responsible for the deep cuts in the culture budget in 2012.

CONTEMPORARY WILD: ASNATE BOČKIS, WILLEM VAN DOORN, ROGIER ARENTS
Collective Contemporary Wild was

founded by two young designers, Asnate Bočkis and Willem van Doorn, after their graduation from the Design Academy Eindhoven. Bočkis' work comprises social and spatial intervention. Van Doorn works in the context of DIY culture and spatial constructions. In Contemporary Wild they share their fascination for the duality between Man & Nature. They combine their individual design approaches and complementary skills to challenge public rituals and rethink usage of natural elements in theurban landscape.

Boerûh Melk is an exclusive product made from the milk of a sheep that is fed only grass from the Philips Stadium field. It has reached a mythical status for football fans and is inextricably linked to the team they support. For ONZIJN, Contemporary Wild produces a tribune made of artificial turf in the shape of a milking stool. From there visitors can watch live matches taking place in the Philips Stadium.

DE MASKERADE

7



JAN PIETER KAPTEIN

Kaptein describes himself as a slightly hypochondriac designer, writer and entrepreneur, graduated from the illustrious Design Academy Eindhoven in 2013 with a series of costumes promoting the use of alter egos as a survival strategy. Kaptein uses absurd humour as a problem-solving tool and draws inspiration from his own extensive meditations on personal problems.

At the *Second Self Laboratory* you can try out different social roles by wearing a costume. Do you want to be a judge, a stranger, monster, outcast or Mr. Ordinary? They are all in the collection, based on archetypical characters from literature, theatre and mythology. Wearing them does not only change the way you look; it also changes the way you speak, think, work, walk, eat, sleep, kiss, clean, wave, write, run, regret, smell, snore, dream, desire or prepare a cup of instant noodles.

JLDIANTHUS

JLDianthus (NL) is a multimedia artist in the widest sense of the word. Recurring themes in her work are gender, ritual, sexuality, subculture, perception and seduction, mythology and social (in) competence. With the new characters that she thus develops, JLDianthus creates video art, visual poetry, photography, performances, installations and sculptures. She nearly always uses herself in her work, in which humour

plays a large part, too.

JLDianthus deals with the ‘face’ as third dimension, landscape, mirror, mask. Artists use or hide their face to express themselves. In many cultures, masks carry great meaning: in Latin, ‘persona’ means mask. It concerns the total establishment of the self in relation to the other. The mask hides and the mask shows. For ONZIJN, JLDianthus gives workshops: applying the portraits to someone else's face is an intimate process, whereby the creators project themselves.

GEDOMESTIFICEERDE

BEESTEN

8



STUDIO MAKKINK & BEY, KESSELSKRAMER, DROOG

Studio Makkink & Bey is led by architect Rianne Makkink and designer Jurgen Bey. The studio works in various domains of applied art and includes public space projects, product design, architecture, exhibition design and applied arts. Supported by a design team, they have been operating their design practice since 2002. Droog is a conceptual design company. We focus on matters that effect society and its people. The process is key. Our work is anti-disciplinary. And the outcome can be anything that contributes to society.

Do Add #2: has something been added or is something missing? Perhaps a little bit of both, as the extension of the seat means you have to think about what to use to create the right balance. With this chair, two or more people can enjoy each other's company. But there has to be ultimate trust. In search of its optimal context the artists found the vet's waiting room, where we wait with our pet and give comfort to each other.

WENDY BOS

Bos (NL) is fascinated by the relationship between man and nature. How do we treat her? What do we ask of her? What is our position? Can we own or tame nature?

Wildlife Trade documents the obscure and illegal trade in wild animals. By trading in nature and her inhabitants, granting licenses, sell, collect and smuggle, we downgrade nature to mere product. We often see animals and nature as our possessions. Wild animals become merchandise.

WERKELIJKE FICTIE

9



JOB KOELEWIJN

Koelewijn (NL) works as conceptual artist, performance artist and photographer. His artworks offer context to that which already exists: they form a mirror to reality.

That is certainly the case with *Real Fiction Cinema*, a mobile installation that, from the inside, looks like a cinema. But what Koelewijn shows his visitors isn't fiction, but the actual view. The film screen is a window. The work makes the spectator realise their senses have been conditioned.

MET ANDERE WOORDEN: JOHANNES KRONENBERG, EEF VELDKAMP

Met Andere Woorden (MAW—In Other Words) is a young foundation that provokes and stimulates metamorphoses of the contemporary through (unmasked) advice, interventions and collaboration with industry and government, with art as a mean for transformation. MAW originates from the 2013 ‘project ArtEZ’, in which they successfully advocated the appointment of a new Supervisory Board of ArtEZ Arnhem—it was replaced by a board with an arts and education background.

For ONZIJN a prison cell is built, based on the stereotypical idea of incarceration. The fact that the cell is made of wood, however, introduces a sense of alienation: wood grows and needs nutrition. Bad soil means a bad tree, good soil a good one. By taking one aspect out of the stereotype and replacing it with something else (wood), the whole situation becomes absurd and creates room for doubt.

HOE GEDRAAGT

DE MENS

10



GERMAINE KRUIP

Kruip's (NL) work comprises both visual art and performance. Her performances sow disorder as actors move among the audience unnoticed. They press for a new way of looking and sometimes emphasise aspects of the public space in other ways, using light and shadows. Kruip's work has been seen all over the world.

Square Dance consists of an ongoing dance executed by dervishes. Closely