



NowHere an exhibition

October 22 - December 17, 1995 - opening: Saturday October 21st, 16.00-19.00 h.

location: Schellens Furnishing Textiles, Vestdijk 80A, Eindhoven the Netherlands

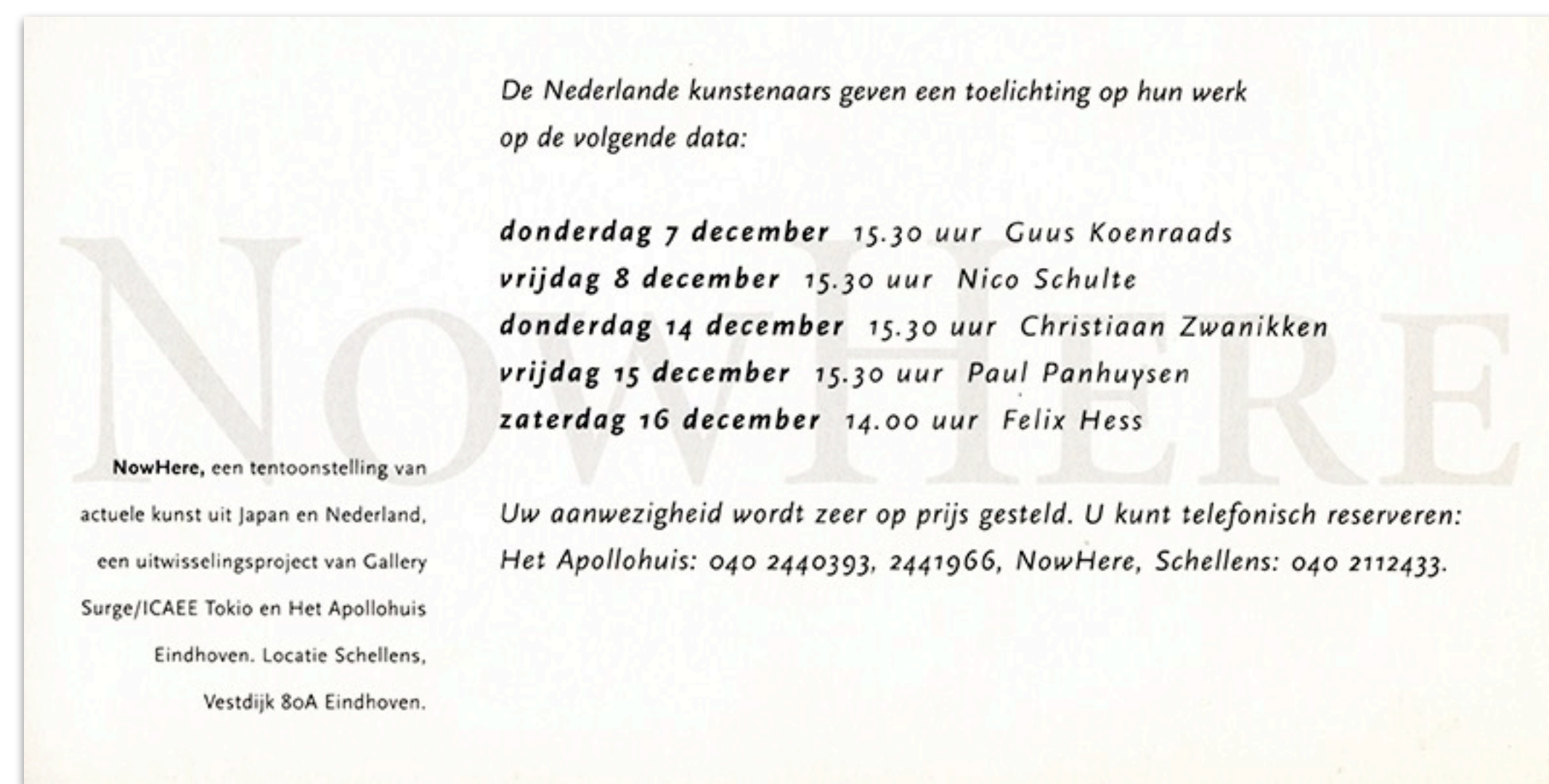
NowHere is an exhibition of topical art from Japan and the Netherlands. NowHere presents the work of the following artists: **Goji Hamada, Mihiko Kosugi & Yasuhiko Ando, Hideharu Matsueda, Kazue Mizushima, Takashi Sasaoka and Soichi Arichi, Tokihiro Sato, Sander Doerbecker, Felix Hess, Guus Koenraads, Paul Panhuysen, Nico Schulte and Christiaan Zwanikken.** These artists also will show their work in Tokyo in Spring 1996. NowHere shows work of artists using media like video, electronics and mechanics to realize their ideas in installations and performances.

The exhibition takes place in a monumental early 20th-century factory building in the centre of Eindhoven from October 22 until December 17, 1995. This monumental space is provided by the firm Schellens Furnishing Textiles Eindhoven for this exceptional manifestation. During the week after the opening, Het Apollohuis will offer a programme in which artists of several disciplines are invited to take part. (Information: Het Apollohuis Eindhoven, phone & fax: 00.31 (0)40-2440393)

HET APOLLOHUIS
TONGELRESESTRAAT 81 EINDHOVEN
5613DB. H O L L A N D
TELEFOON 040.440393

NowHere is an exchange-project of Het Apollohuis with ICAEE/Gallery Surge in Tokyo, and is made possible by Schellens Furnishing Textiles, Mondriaan Stichting, Noord-Brabantse Kunststichting, Eindhoven city, Japan Foundation, ANA, JAL and Philips Lighting.

DM二種 (表・裏)



21 t/m 28 oktober 1995

NOWHERE
programma

Schellens Vestdijk 80 A , tel. 2112433
Het Apollohuis Tongelresestraat 81, tel. 2440393/2441966

programma NowHere 21 t/m 28 oktober 1995

Zaterdag 21 oktober Schellens

16.00 uur: opening van de tentoonstelling door Y. Satoh,
ambassadeur van Japan in Nederland
vanaf 17.30 uur: Maurice Horsthuis en Petra Vlasman,
concert voor altviool en harp, Makiko Goto, concert voor koto,
Takashi Kazamaki, concert voor percussie

Zondag 22 oktober Schellens

14.00 uur: concerten en performances in de installaties door
Kazue Mizushima, Goji Hamada en Paul Panhuysen

Zondag 22 oktober Het Apollohuis

18.00 uur, fl. 10,-: Blaise Siwula, Tim Rowe, Tonino Miano;
concert voor blaasinstrumenten, percussie en toetsen

Maandag 23 oktober Het Apollohuis 11.00 - 17.00 uur

Artists Symposium 'NowHere-The Arts in The Swarming Stage of Mankind'
Kunstenaarspanel met deelname van Paul DeMarinis, Esther Ferrer,
Goji Hamada, Suchan Kinoshita, John Latham, Paul Panhuysen en
Henk Visch. Voorzitter: dr. Kitty Zijlmans (reserveren noodzakelijk)
Na afloop van het symposium wordt de publicatie
'Het Apollohuis 1990-1995' gepresenteerd.

21.00 uur, fl. 10,-: Michael Vorfeld, concert voor percussie
Maciunas Ensemble, concert voor gitaren en lange snaren

Donderdag 26 oktober Schellens

15.00 uur: Paul Panhuysen, performance in de installatie

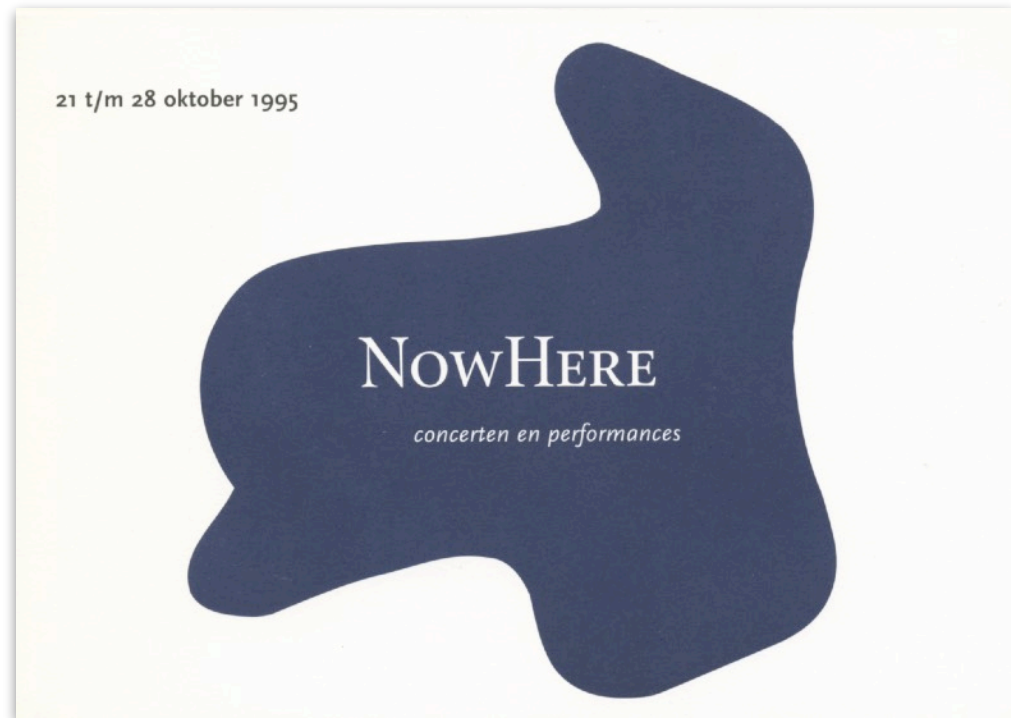
Donderdag 26 oktober Het Apollohuis

19.30 uur, fl. 10,-: The 13th Tribe met Werner Durand, Erik Balke
en Silvia Ocougne; concert voor blaasinstrumenten en gitaar
21.30 uur: David First, concert voor electronica

Zaterdag 28 oktober Schellens

15.00 uur, fl. 10,-: Gitta Schäfer, concert voor saxofoon
16.30 uur: Claudine Denis, concert voor een percussie sculptuur

パフォーマンス



zaterdag 21 oktober, Schellens - 16.00 uur
MAURICE HORSTHUIS EN PETRA VLASMAN (NL)
 concert voor altviool en harp
 Maurice Horsthuis en Petra Vlasman kiezen voor een niet alledaagse combinatie, waarbij de onverwachte aard en het 'open' geluid van deze originele klankwereld hen inspireert om nieuwe muziek te maken. De composities zijn van de hand van Maurice Horsthuis en weerspiegelen het plezier dat beide musici beleven aan de verkenning van deze combinatie.

zaterdag 21 oktober, Schellens - 18.00 uur
MAKIKO GOTO (J)
 concert voor koto
 In de afgelopen jaren heeft Makiko Goto (Tokyo 1963) zich ontwikkeld tot een veelzijdig koto bespeeler. Ze is thuis in zowel de traditionele als de hedendaagse muziek voor koto en 17 snaren bas-koto. Zo treedt ze onder meer op als soliste in nieuwe composities voor koto en orkest. Ook begeleidt Makiko Goto moderne choreografieën en speelt gelimproviserde muziek. Tot 1992 was ze lid van het Kazuo Sawai Koto Ensemble.

zaterdag 21 oktober, Schellens - 19.30 uur
TAKASHI KAZAMAKI (J)
 concert voor percussie
 Takashi Kazamaki (Tokyo 1957) beschikt over een unieke percussiesets. Hij bespeelt een gedeeltelijk zelfgemaakt drumstel, een grote trom en een toontrom die hij over zijn schouder draagt. Hij roept een breed scala aan klanken op door gebruik te maken van speciale drumtechnieken zoals het dempen. In het verleden was Kazamaki reeds meerdere malen te gast in Het Apollohuis.

zaterdag 22 oktober, Schellens - 14.00 uur
KAZUE MIZUSHIMA (J) GOJI HAMADA (J)
 'Imaginary Social Function and Art Function, Message of Poem: Balancing upon an eternal Moment'.
PAUL PANHUYSEN (NL)
 '500 kg. Draagermogon'
 Drie kunstenaars die voor de expositie NowHere een installatie hebben gemaakt geven een performance in de installatie.

zaterdag 22 oktober, Het Apollohuis - 18.00 uur, toegang f. 10,-
BLAISE SIWULA, TIM ROWE, TONINO MIANO (VS)
 concert voor blaasinstrumenten, percussie en toetsen
 Drie musici uit New York slaan hun handen ineen om een verfrissende blik op de improvisatie muziek te werpen. Blaise Siwula bespeelt een groot aantal blaasinstrumenten onder meer saxofoons, klarinetten en trompetschelp. Tonino Miano op synthesizer en Tim Rowe met onder andere gevonden percussie instrumenten vergezellen Siwula op zijn speurtocht naar ongehoorde klankcombinaties.

maandag 23 oktober, Het Apollohuis - 22.00 uur, toegang f. 10,-
MICHAEL VORFELD (DL)
 concert voor percussie
MACIUNAS ENSEMBLE (NL)
 'The Four Delayed Daltons', concert voor gitaren en lange snaren

zaterdag 24 oktober, Schellens - 14.00 uur
PAUL PANHUYSEN (NL)
 geeft een performance in zijn installatie

zaterdag 26 oktober, Het Apollohuis - 19.30 uur, toegang f. 10,-
THE 13TH TRIBE (DL)
 concert voor zelfgemaakte instrumenten en gitaren
 The 13th Tribe brengt sinds 1990 eigen composities ten gehore voor een bijzonder instrumentarium. Werner Durand en Erik Balke gebruiken blaasinstrumenten van plexiglas en PVC en Silvia Ocuogne bespeelt geprepereerde gitaren. Hun rituele klankwereld is een mengeling van elementen uit het minimalisme, de improvisatie en de etnische muziek.

zaterdag 28 oktober, Schellens - 16.00 uur
GITTA SCHÄFER (DL)
 concert voor saxofoon
 Gitta Schäfer (1964) heeft een voorliefde voor helder gestructureerde improvisaties en composities. Ze treedt vaak op als soliste, en maakt ook deel uit van de avantgarde groepen Double X Project (met Viola Kramer en Regina Pastuszky), Ankle To Nose (met Nick Didkovsky en Kevin Norton) en het Judy Dunaway Balloon Ensemble.

zaterdag 28 oktober, Schellens - 16.30
CLAUDINE DENIS (B)
 concert voor een percussie sculptuur
 De concerten van Claudine Denis (1954 Luik) zijn vaak een ritueel gebeuren. Ze maakt muziekinstrumenten en klanksculpturen, die zijn samengesteld uit verschillende materialen, zoals snaren, zand, water en alledaagse voorwerpen. Naast solo concerten heeft ze in het verleden ook samengewerkt met o.m. Terry Fox, Pierre Berthet en Marc Pirard.

programma concerten en performances

zaterdag 21 oktober 16.00 uur
 Schellens opening van de tentoonstelling door Y. Satoh, ambassadeur van Japan in Nederland. Vanaf 17.30 uur: Maurice Horsthuis en Petra Vlasman, concert voor altviool en harp, Makiko Goto, concert voor koto, Takashi Kazamaki, concert voor percussie

zondag 22 oktober 14.00 uur
 Schellens concerten en performances in de installaties door Kazuo Mizushima, Goji Hamada en Paul Panhuysen

zondag 22 oktober 18.00 uur, f. 10,-
 Het Apollohuis Blaise Siwula, Tim Rowe, Tonino Miano, concert voor blaasinstrumenten, percussie en toetsen

maandag 23 oktober 11.00 - 17.00 uur (reservaten noodzakelijk)
 Het Apollohuis Artists Symposium 'NowHere-The Arts in The Swarming Stage of Mankind'. Voorzitter: dr. Kitty Zijlmans, kunstenaarspanel met deelname van Paul DeMarinis, Esther Ferrer, Goji Hamada, Suchan Kinoshita, John Latham, Paul Panhuysen en Henk Visch. Na afloop van het symposium wordt de publicatie 'Het Apollohuis 1990-1995' gepresenteerd.
 21.00 uur, f. 10,-: Michael Vorfeld, concert voor percussie, Maciunas Ensemble, concert voor gitaren en lange snaren

donderdag 26 oktober 15.00 uur
 Schellens Paul Panhuysen, performance in de installatie

donderdag 26 oktober 19.30 uur, f. 10,-
 Het Apollohuis The 13th Tribe met Werner Durand, Erik Balke en Silvia Ocuogne, concert voor blaasinstrumenten en gitaar
 21.30 uur: David First, concert voor electronica

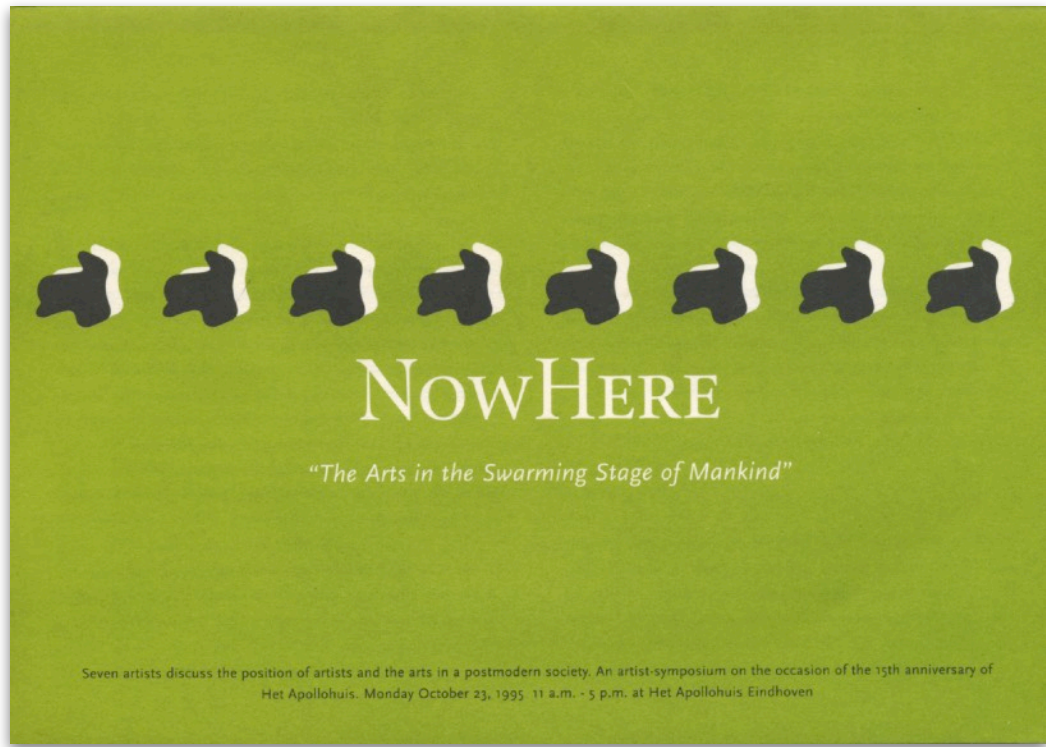
zaterdag 28 oktober 16.00 uur
 Schellens Gitta Schäfer, concert voor saxofoon
 16.30 uur: Claudine Denis, concert voor een percussie sculptuur



Tekst: Mark van de Voort. Ontwerp: Orens, gelluis ontwerpen. Druk: Orens, Breda



シンポジウム



Paul DeMarinis (1948, USA)

Paul DeMarinis uses sound, electronics and computers to make objects, installations and performances. His work examines the many ways in which electronically mediated experiences affect our perception, our memory and our relationships.

"The electronic media, homegrown by nineteenth century technologists to automate and replace many of the overt activities of artists, have altered the relationships between artists and their social and material environment. The abilities of machines to mimic human behaviour, the tendency of humans to mimic machine-orderings, and the capacity of digital electronic media to display the same information across several sensory modalities, pose a series of challenges for artists. The separation between the artist and the audience, too, is often blurred in works requiring interactive input from the viewer and in pieces occurring in computer networks. In addition, the double entanglement of large corporate interests as technology developers and aspiring taste-makers forces the artist into a marginal position.

Where humanism, self-centered on the eye and body, was once the elevated and privileged vantage point of the artist, the flood of mechanism, algorithm and network have brought the artist to a new ground. From this both privileged and disadvantaged position as an outsider, a variety of approaches are being made to forge a new definition of artistic activity.

[Esther Ferrer continues] From old times until now were, in general, authoritative ones, closed to themselves, where the individual didn't exist as a UNIQUE entity, but as a utopian, I mean, someone living in an already established utopian society.

I think the moment has arrived for total disbelief in these kinds of utopias. In general any utopia is a closed universe, a selective universe, a hierarchical universe, a moralistic universe. And we could speak about many other negative aspects of utopian thinking, for instance its sexism. In the majority of the utopias, the deciders are men, women are relegated to a procreating role. In utopias there is no room for woman, only for mothers. Utopia looks for security, efficiency and order but, as Wallace Stevens has written: "A violent order is disorder, and a great order is an order. These two things are one." Maybe the artist have a role to play la dedans. The way to play this role, for me, is a personal way, and I think that all artists must find their own personal ways (-)."

Goji Hamada (1944, J)

Goji Hamada's work involves at the same time and in the same space the ideas of site-specific installation, sculpture and performance. To him performance is not merely physical action but rather an expression of the imagination by which the world may be viewed through his body.

[Suchan Kinoshita continues] Nothing ever did begin. from: Gertrude Stein, Ida (Vintage Books, paperbag, 1991-1972, page 149).

John Latham (1921, GB)

John Latham dubs his activities "event structures". Any possible medium that is considered adequate is used.

"Over the 20C., Mainliners to Coherence Land all hit buffers, as language logic failed philosophy, physics, theologues and art. In 1915 Einstein discovered a state Everything = Nothing, and "couldn't believe it". Then in 1931 an artist exhibited a Zero Action canvas as a Work - all Art is as Nothing. He didn't see what it meant either.

In 1954 a Least Mark Work led to a confluence between form as art and formulation as science. It went on to do what the separated disciplines have failed to do, that is to say define a framework in which all events both mental and physical belong within a single structure. I have identified this frame and, to avoid the tedium of event structure, called it Evenstruck. Evenstruck is not art or science or technology or philosophy, but it does show up as art. The artist as Incidental Person was to function as the missing component in Democracy Authorities of the establishment have easily been able to see to it that this never happen."

Henk Visch (1930, NL)

Henk Visch produces graphic painting and sculpture. His personal recreation of the basic ideas behind these art forms demonstrates "what the world actually looks like."

Being on earth means wandering around aimlessly. Where else can you get lost so easily: in this plethora of possibilities and impossibilities. The impossible in particular won't be underrated. On the contrary, it will be cherished as something that deserves a special fondness and permanent attention. The possible sweeps us along in a mad intoxication. The impossible wakes us from the dream, it shatters the illusion and is a safeguard against giving in to fanaticism. Yes, it restrains us from engaging in stupid acts that will be regretted later. The impossible saves us from too much dejection: the long chilly evenings near the fire that peters out.....

The impossible forces us to ponder a reality, this bigger dream, something that can't be denied, which is as certain as a fact, indisputable. This must be the world: it is the only thing that facts can attach themselves to! When you live in reality you're always somewhere.

My daddy was a rolling stone, wherever he laid his head, there was his home. (translation Lucas van Beek)

[Paul DeMarinis continues] The roles of critic, anthropologist, historian are among the most familiar, but others emerge as well: atavistic approaches to technology, intrusions into the electronic membranes that separate the senses, etiologic metaphors to replace the ideals of collective activities, to name just a few. The wonderful diversity that is evolving can be viewed not as a series of experiments, but as a variety of solutions to resist being packaged."

Esther Ferrer (1937, E/F)

Esther Ferrer is best known for her performances, which have been her principle form of artistic expression since 1965, both as a soloist and as a member of the group ZAJ. Performance continues to be her principal activity. Her work has always been oriented to ephemeral artistic action rather than permanent artistic production.

"[...] Maybe, the artist would be the agent of change toward a utopian mentality, if it is true, as someone said, that utopian thinking is necessary to the evolution of our society. I speak about utopia, because someone speaks about it in the letter I received which invited me to this symposium. It seems that, according to Marcuse or Buckminster Fuller, we are at the end of utopias. I agree with that, but not for the economical reasons or as a result of technical progress. I think it is because the utopias we've known

[Goji Hamada continues]

"BALANCING UPON AN ETERNAL MOMENT All matter repeats its existence and non-existence in a cycle of 10⁴⁸ sec. This time, as a series of digits is,

0.001 sec. and is regarded as a moment. The transition of this moment is recognized as a quantum of time (movement).

Time is not a matter of smooth transition, but rather a series of interconnecting, minute particles. These particles exist in some digits and cannot be found in others. In other words, half of our life is non-existent, but because those digits are so infinitesimal, they appear to be a smooth continuation of existence. Movement can be regarded as the transition of modica of time or a trajectory of change, or a shadow of change.

Existence itself does not have universality nor perpetuity, but seems instead to be captured within certain digits and not in others through an ongoing process."

Suchan Kinoshita (1960, J/NL)

Mixed media

"When something happens nothing begins. When anything begins then nothing happens and you could always say with Ida that nothing began.

Paul Panhuysen (1934, NL)

Paul Panhuysen's work is open to the use of all media. It's generally based on systematic investigation and an analysis of life in its natural appearance and developments. It's an interrogation of human skills, facilities and feelings.

"In the last thirty years fundamental changes in the social structure and attitude of western society have taken place. These changes seem to be related somehow to the discovery of stagnation in the development of economical, social and political progress.

In democratic societies the majorities reached a degree of prosperity where utopias are no longer required. An increasing number of experts replaces the need of an individual opinion.

Of course artistic notions are changing. Yet the institutional framework and infrastructure that societies developed for their arts don't seem to be flexible enough to allow the continuation of an effective role for the arts as a generator of ideas and thoughts in a changing world in which art seems to have lost its place and meaning.

The contribution of artists in a changing society is indispensable for an analysis of life as it is lived today. Since art examines the meaning of life, it is not there exclusively for the experts and art theorists, but for everybody."

Dr. Kitty Zijlmans (1955, NL)

Dr Kitty Zijlmans studied Art History at the University of Leiden, in The Netherlands, and wrote her dissertation on art history and systems theory (*Kunst / Geschiedenis / Kunstgeschiedenis. Methode en praktijk van een kunsthistorische aanpak op systeemtheoretische basis*, Leiden 1990). She is Associate Professor of Modern Art and Art Theory at the Leiden University and writes on modern art and (systems) theory, and on methodical issues (*Gezichtspunten, een inleiding in de methoden van de kunstgeschiedenis*, Eds. Marilke Halbertsma & Kitty Zijlmans, Nijmegen 1993).

programme Monday October 23, 1995

"The Arts in the Swarming Stage of Mankind"

11.15 introduction by dr. Kitty Zijlmans (discussion leader)
 11.30-11.50 Paul Panhuysen
 11.50-12.10 Suchan Kinoshita
 12.10-12.30 John Latham
 12.30 discussion
 lunchbreak
 13.50-14.10 Goji Hamada
 14.10-14.30 Henk Visch
 14.30 discussion
 14.50-15.10 Ester Ferrer
 15.10-15.30 Paul DeMarinis
 15.30 discussion
 tea/coffee-break
 16.00-17.00 discussion
 17.00 a public presentation of "Het Apollohuis 1990-1995", a publication covering all the activities of Het Apollohuis of the past five years.
 22.00 Michael Vorfeld, a concert for percussion.
 The Maciunas Ensemble, a concert for guitars and long strings

