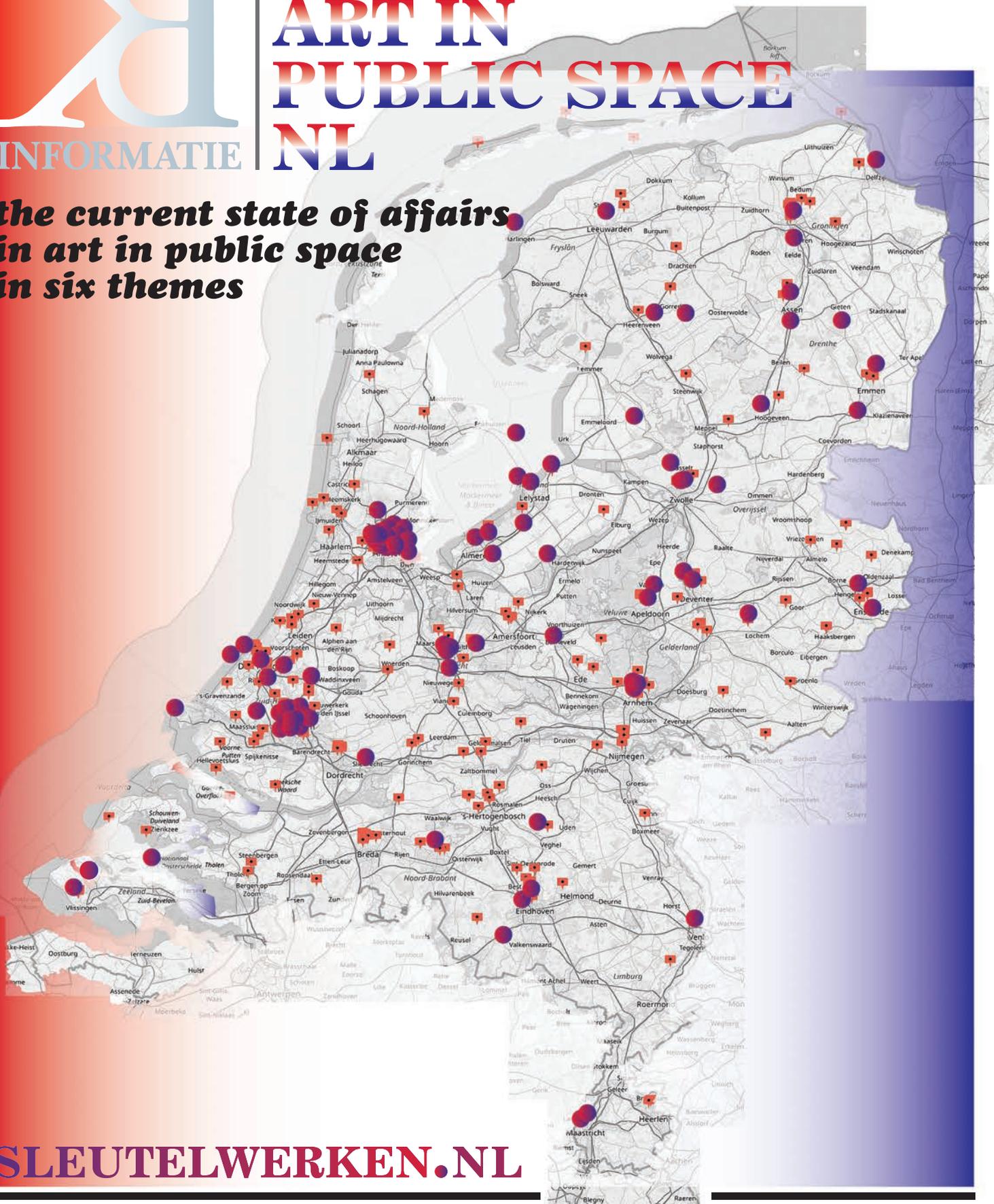


B
INFORMATIE

SPECIAL EDITION ART IN PUBLIC SPACE NL

*the current state of affairs
in art in public space
in six themes*



SLEUTELWERKEN.NL

EDITORIAL

BK
INFORMATIE

COLOPHON

What is the current state of affairs in art in public space in the Netherlands?

That was the main question posed during the anniversary symposium *Art in Public Space*, organized by *BK-informatie*, a professional magazine for visual artists.

We invited six experts to initiate a discussion on a topic they are involved with in their own practice. They in turn invited a few guests to join them for round table discussions to research and delve into the subject even further. We then invited six writers to report on those discussions, each in their own way.

Eline van der Haak joined the discussions that Liesbeth Jans of Kunstloc Brabant organized on the question of whether new mediators are needed. The field in which art commissions are granted has changed a great deal. What are the consequences of these changes? Vincent van Velsen reflected on the conversations led by Rinske Hordijk and Suzanne Sanders of the municipality of Utrecht on the question of the power of (new) monuments in our society: what are the different positions and considerations when placing and developing new monuments? Machteld Leij described the conversation that Jeroen Boomgaard, lecturer *Art in Public Space*, engaged in on other forms

of commissioning and what role residents and other members of the public may play in this. Annemiek van Grondel immersed herself in the conversation that Arno van Roosmalen initiated, in which he investigated how we can think in a speculative way about the future of art and public space. Lieneke Hulshof followed the group brought together by Rogier Brom, researcher at the Boekmanstichting, on the question of different responsibilities concerning art in public space. Finally, Sabine Winters recorded how the group gathered around art critic Joke de Wolf examined how it might be useful and necessary for art in public space to make trouble.

We look back with pleasure on an interesting and versatile symposium that was able to take place in spite of all the coronavirus restrictions. This is reflected in this special edition of *BK-informatie*, which we see as an archival edition that gathers together a diversity of views on the current state of affairs in art in public space in 2021.

Enjoy reading!
On behalf of the board, editorial staff and the anniversary project group of BK-informatie.

SLEUTELWERKEN.NL

... Key works (*Sleutelwerken*) are works of art that are or have been of artistic, historical, spatial or social importance. Key works represent a zeitgeist; that is, they exemplify a particular period in the history of art in public space. Even though they may have contributed to awareness around a topic and are included in what we call the "collective memory", many key works have also caused controversy, and have clear supporters and opponents. ...

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Chairs of the panel sessions: Liesbeth Jans (Kunstloc Brabant), Rogier Brom (Boekmanstichting), Joke de Wolf (art critic/writer), Jeroen Boomgaard (LAPS - Rietveld Academie), Arno van Roosmalen, Rinske Hordijk (municipality of Utrecht) and Suzanne Sanders (municipality of Utrecht).

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We would also like to thank everyone who has nominated a work of art for the selection of key works (*sleutelwerken*), everyone who has added a work of art to the *sleutelwerken.nl* website, and everyone who purchased a ticket to attend the symposium.

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This English version can be found at BKinformatie.nl



INTRODUCTION

how to give meaning

Esther Didden

Recently I read the book *Wanderlust:*

A History of Walking by cultural historian Rebecca Solnit. A book in which she reveals the inextricable relationship between walking, thinking and looking. Walking is a popular activity, especially since the coronavirus has been sweeping through the world.

After all, it is an activity that we can do outside in a fairly carefree manner. And while you walk you have the chance to observe.

What appealed to me, among other things, is her interpretation of German artist Joseph Beuys' statement: *Jeder Mensch ein Künstler* (*Everyone is an artist*). Solnit initially thinks that Beuys meant that everyone should make art, but while walking she comes to the realization that Beuys is mainly talking about the choice you have as a person: you can decide to become a participant in society by giving meaning to your environment.

This requires an active inquisitive attitude and an open gaze. This is in contrast to being a consumer of your environment: with your arms crossed you look around with a judgmental attitude. What is that doing here? What does that cost? You choose to take the position of an outsider and not a participant. Solnit sees the public character of the street (or a park, square, country road) as an excellent opportunity to give meaning, it is after all the place where you can meet ordinary people, speak freely and discover the world. Even if you believe that a certain environment is already known to you.

You can decide to become an active participant of a society by giving meaning to your environment

As I read this book, the *BK-informatie anniversary project* was constantly resonating in my head. Art in public space was central throughout 2020; works of art in streets, squares, parks, along highways. How many works of art in public space will have been 'discovered' by passers-by in the past year? The people Solnit describes as participants are actually the ideal audience for art in public space. These people appreciate both a beautiful forest and a beautiful work of

art and understand that both have a right to exist. We created the *sleutelwerken.nl* website on which there are 100 works of art worth visiting, with hundreds more works of art that have been added subsequently.

In the Netherlands you don't have to travel or walk far to encounter a work of art. This can be a spontaneous meeting, but you can also actively go out to view a work of art in real life after discovering it online. The *sleutelwerken.nl* website is both database and travel guide.

In the Netherlands you don't have to travel or walk far to encounter a work of art

Giving meaning is a cultural practice artists are familiar with. Beuys does not refer to artistic practice without reason. Giving meaning to an environment is what artists who work in public space constantly do, in all kinds of different ways. It leads to works of art that are recognized as such, but also to works of art that are much less explicit. The *#watdoetdathier* (*whatdoesthatdohere*) campaign that we launched during the summer of 2020 referred, without us realizing it, to Solnit's 'outsider', to someone who watches at a distance and forms their own opinion. What an artist meant with a work of art can be the starting point for residents' initial attachment to a work. However, in the longer term, the work will have to rely on its own (visual) strength. We were interested in precisely that phase, when the artist's story has faded into the background or even been forgotten.

At that moment you can ask the question 'How was the work of art received here in society?'. With these questions in mind, we started the campaign on social media and in door-to-door newspapers. It will come as no surprise that one of the conclusions is that what the so-called art discourse considers good art is by no means always embraced by local residents and vice versa.

There are major differences between participants and outsiders in a society, art in public space reveals this flawlessly

I would now add that there are major differences between participants and outsiders in society and that art in public space infallibly reveals this.

The anniversary project ended a little later than expected due to the coronavirus measures; we concluded in January 2021 with an online symposium. The insights we gained by selecting the key works (*sleutelwerken*) and *#watdoetdathier* formed the basis for compiling the symposium program. The questions underlying this entire anniversary project - What can art in public space mean for the future? What is the importance of this art? What does this tell us

What can art in public space mean for the future? What is the importance of this art?

about the time and place we live in? – were discussed during the symposium and this led to recommendations for the future of art in public space and the role that *BK-informatie* can play in this. More on this subject will be published in the near future.

For now, an extensive look back in this special edition of *BK-informatie*. We are far from finished with art in public space, in fact we will continue to give meaning to this discipline in our own unique way. With an active, curious attitude and an open gaze.

Esther Didden works as freelancer in the arts and (public) philosophy and is project leader of the *BK-informatie* anniversary year.



100 KEY WORKS/100 SLEUTELWERKEN

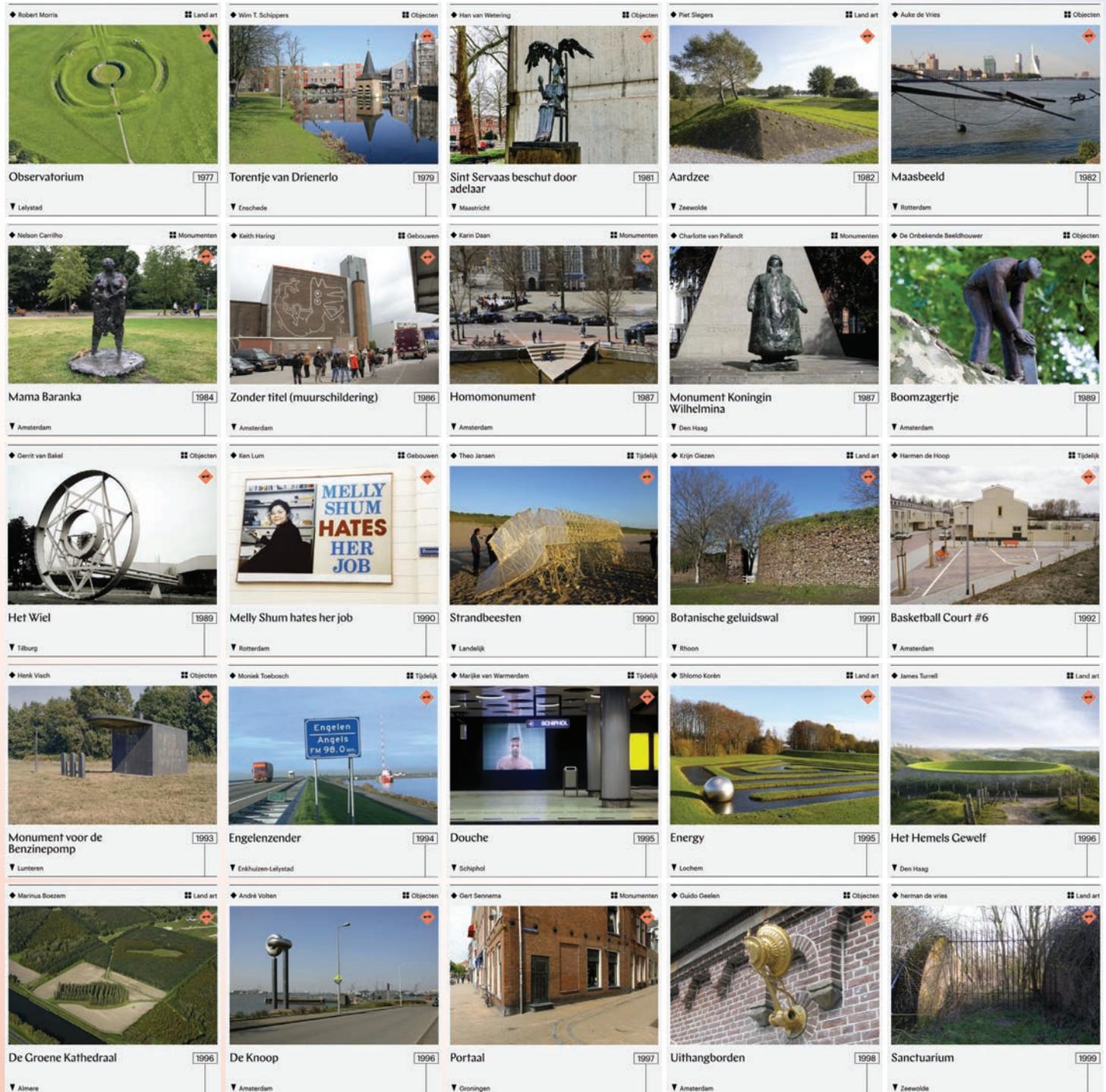
data base NL (1947 - 1999)

<p>◆ Aldo van Eyck ■■ Objecten</p> <p>Iglo 1947</p> <p>▼ Landelijk</p>	<p>◆ Nel Klässen ■■ Objecten</p> <p>Eert de vrouw 1949</p> <p>▼ Arnhem</p>	<p>◆ Mari Andriessen ■■ Monumenten</p> <p>De Dokwerker 1952</p> <p>▼ Amsterdam</p>	<p>◆ Charles Eyck ■■ Monumenten</p> <p>Limburgs Bevrijdingsmonument 1952</p> <p>▼ Maastricht</p>	<p>◆ Bart van der Leek ■■ Gebouwen</p> <p>voormalig Rijksluchtvaartsschool 1953</p> <p>▼ Eelde</p>
<p>◆ Ossip Zadkine ■■ Monumenten</p> <p>De verwoeste stad 1953</p> <p>▼ Rotterdam</p>	<p>◆ Henry Moore ■■ Gebouwen</p> <p>Wall Relief No.1 1955</p> <p>▼ Rotterdam</p>	<p>◆ Oswald Wenckebach ■■ Objecten</p> <p>Monsieur Jacques 1956</p> <p>▼ Rotterdam</p>	<p>◆ J.J.P. Oud ■■ Monumenten</p> <p>Nationaal Monument op de Dam 1956</p> <p>▼ Amsterdam</p>	<p>◆ Naum Gabo ■■ Objecten</p> <p>Zonder titel 1957</p> <p>▼ Rotterdam</p>
<p>◆ Harry op de Laak ■■ Gebouwen</p> <p>Natuur en techniek 1957</p> <p>▼ Den Haag</p>	<p>◆ Louis van Roodde ■■ Gebouwen</p> <p>Zonder titel 1958</p> <p>▼ Rotterdam</p>	<p>◆ Louis le Roy ■■ Land art</p> <p>Ekokathedraal 1965</p> <p>▼ Midlum</p>	<p>◆ Jaap van der Meij ■■ Gebouwen</p> <p>Zonder titel (betonplastieken) 1968</p> <p>▼ Delfzijl</p>	<p>◆ Carel Visser ■■ Objecten</p> <p>Salami 1969</p> <p>▼ Delft</p>
<p>◆ Joop Beton ■■ Objecten</p> <p>Monument Rijkswaterstaat 1969</p> <p>▼ Den Haag</p>	<p>◆ Karel Appel ■■ Gebouwen</p> <p>Zonder Titel (glas-in-beton reliëf) 1970</p> <p>▼ Rotterdam</p>	<p>◆ Karla Kaper ■■ Gebouwen</p> <p>Betonreliëf 1970</p> <p>▼ Rotterdam</p>	<p>◆ Ralph Peirs ■■ Monumenten</p> <p>Nationaal Monument Westerbork 1970</p> <p>▼ Hooghalen</p>	<p>◆ Robert Smithson ■■ Land art</p> <p>Broken Circle and Spiral Hill 1971</p> <p>▼ Emmen</p>
<p>◆ Ad Dekkers ■■ Objecten</p> <p>Tegelreliëf 1971</p> <p>▼ Bergijk</p>	<p>◆ Wessel Couzijn ■■ Monumenten</p> <p>Koopvaardijmonument 1974</p> <p>▼ Vlissingen</p>	<p>◆ Lon Pennoek ■■ Objecten</p> <p>Ritme van Drie 1974</p> <p>▼ Bleiswijk</p>	<p>◆ Peter Struycken ■■ Objecten</p> <p>Blauwe Golven 1977</p> <p>▼ Arnhem</p>	<p>◆ Arie Berkulin ■■ Objecten</p> <p>Swing 1977</p> <p>▼ Eindhoven</p>

BK

100 KEY WORKS ART IN PUBLIC SPACE NL

INFORMATIE



special nominations

- Wim T. Schippers, *TV-works*, 1967-present
- Teun Jacob & Kees Verschuren, *untitled*, 1979 1st Maasvlakte (Rotterdam)
- various artists, *Stadsmarkeringen*, 1990 Groningen
- D. Tirzo Martha, *untitled* (installation at Klinika Capriles), 2016 Willemstad Curaçao
- various artists, *Murals*, 2016 Heerlen

SYMPOSIUM

the role of the mediator in art in public space

Eline van der Haak

panel session

Are new mediators needed?

chair

Liesbeth Jans (advisor Kunst & Samenleving, Kunstloc Brabant)

panel member

Véronique Baar (QKunst)

Meike Veldhuijsen (KOP)

Sjaak Langenberg (visual artist)

Anne Wenzel (visual artist)

Matthijs Bosman (visual artist)

Jacqueline Moors (Blom&Moors)

Sandra Smets (art historian, journalist)

Liesbeth Jans raises the question 'Are new mediators needed?'. Existing structures through which art commissions in public space were previously instigated have largely disappeared, and the way in which a commission is granted to an artist has also changed. Artists are increasingly involved in social issues that concern both the physical and the social environment. There has been a shift from creating a physical object to thinking about issues that affect us all, such as health, the climate challenge or mobility. The importance of artists' creative thinking power in innovation is increasingly recognized. This means that other fields are also getting involved in thinking about commissions for artists, such as healthcare and welfare as well as spatial planning.

The importance of art in public space or art as a solution to certain social problems is not self-evident and not always recognized. In the panel sessions led by Liesbeth Jans, this issue kept popping up. The starting point for the discussions was the question of whether new mediators are needed, because the field in which art commissions are awarded has changed a lot in recent years. An important difference is that other sectors, such as healthcare and welfare, have also started to play an important role. Not only do municipalities ask for a work to be made for a particular location, artists are also asked to contribute ideas on social issues in the community. Although this is a positive impulse for interesting new projects and collaborations, it is also often difficult as people think from within their own disciplines and do not always understand each other.

Bridge builder

During the discussion different experiences emerge from the participating artists.

Anne Wenzel, for example, mentions that there is hardly any expertise available at various municipalities when it comes to art in public space. There is no one present who as a mediator tackles practical aspects and deals with problems, so that all kinds of responsibilities fall to the artist.

Sjaak Langenberg is experiencing an interesting development now that he is also dealing with other types of clients, such as healthcare institutions. Because there is no longer a traditional art commission, the conversation with the client is conducted on a different level, and a project with a greater social impact emerges. It requires a different type of mediator. Someone with a background in healthcare who understands the language of healthcare can be of added value in such a process.

sistence and perseverance. A difficult (new) element is that the mediator actually has to think and network much more broadly, beyond simply the art sector. Within a municipality, for example, a budget can sometimes be made available from other sources, but there needs to be insight into this.

Finding a good balance between the client's wishes and the artist's autonomy

During this panel session all the participants have an art background and therefore the conversation may also not reach enough of a meta-level. There are many opportunities in the field of art in public space stemming from, for example, the redevelopment of the Netherlands. New clients should be found and younger generations

The importance of art in public space is not always recognized

Challenges for mediators

For the mediators at the table, such as Véronique Baar of Qkunst and Meike Veldhuijsen of KOP, it is always a challenge to find a good balance between the client's wishes and the artist's autonomy and freedom. A client's wishes can be unclear and there is often a tight budget. Although the outside world usually has no idea of the role of a mediator, because it is often invisible, it is a complex and particularly urgent task. It takes a lot of knowledge, per-

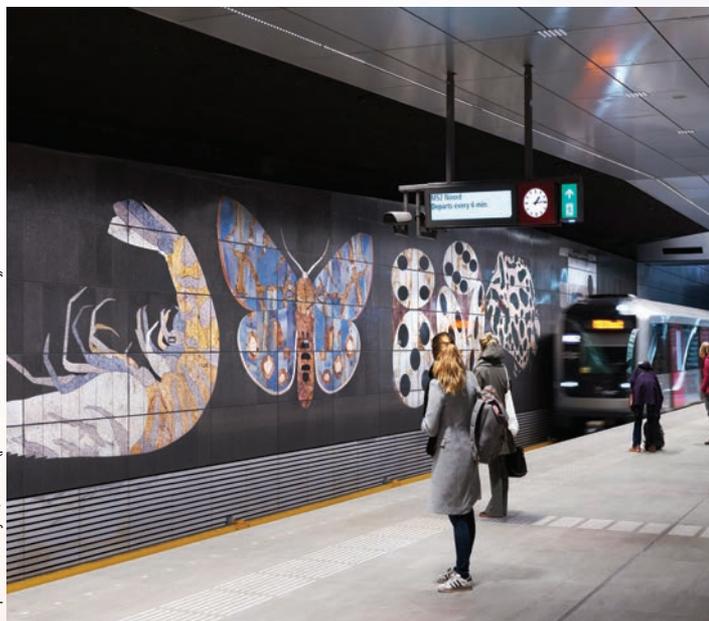
should be more involved in mediation. It is a very specific subject that is currently not offered in art education. There should be a system in which the visibility of the process is increased and knowledge can be transferred. More visibility ensures more support and the development of the profession itself.

Room for the creative process

In the second (closed) panel discussion, the fluid nature of mediation is addressed again and the term itself is also discussed.



Anne Wenzel, Re-defining Balance (as a matter of fact), Public Courthouse Zwolle 2016 (photo John Stoel)



Dewar & Giquel, (mosaics) Rokin Amsterdam 2018, supervised by OKunst (photo Gert-Jan van Rooij)



Matthijs Bosman, on tour with Superland, 2019 (photo Sasha Ivaritic)

Younger generations should be more involved in mediation

Jacqueline Moors, for example, states that as a designer she has had various roles, sometimes more as a designer or artist, and at other times more as a mediator. Her experience is that the formal world thinks in terms of results and goals to be achieved, while the creative process requires space to find a more open way of approaching a commission. Anne Wenzel also emphasizes that a work of art is never unambiguous, while a client often wants to know precisely and with certainty that its meaning will be properly understood. Fear can get in the way of the process. Art critic Sandra Smets therefore proposes that the entire process should be written out for a client, in which various phases are identified.

By explaining how this works, more mental space and freedom is created. In that case a mediator is, as it were, the interpreter at the table between the various parties. Visual artist Matthijs Bosman would like to turn the situation around, so that the artist comes up with an idea rather than being commissioned. The artist then chooses a mediator who ensures that other sectors are involved and that implementation becomes possible. According to him, artists should be involved as a matter of course in transition projects. He also points out that the term mediator has a certain negative connotation. It suggests that there is a problem that cannot be solved without

mediation being implemented. This can quickly lead to a compromise, where individuality and authenticity are in danger of being sacrificed.

Mediation as means

A new name for mediator is being considered, with artistic leader cited as one of the possibilities; this might exist in tandem with a project manager and a *matchmaker*

The term mediator suggests that there is a problem that cannot be solved without mediation

who links projects and artists. Véronique Baar emphasizes that this might be possible for larger projects, but often not for smaller ones. Anne Wenzel mentions that this is only possible when, for example, municipalities understand that these roles/people are necessary for the implementation of a project. She argues for clear, unambiguous structures that can be written out in step-by-step plans or guidelines, which also include the various functions required. But there is also no national body that can take the initiative for this. Such an organization could also contri-

bute to underlining the importance of art in public space and how it can combine with and relate to other sectors. New mediators, to continue using this name, can emerge, for example, by creating a master's program for them. This symposium is a way to make the problem known. Further steps are needed to find solutions, and above all, the fight must continue for the self-evidence of art in all areas in our society. In fact, mediation as a method is still badly needed for this.

Eline van der Haak studied Algemene Cultuurwetenschappen at the VU in Amsterdam. Thereafter she began writing about contemporary art for various blogs. She currently writes for *Metropolis M*, *Mister Motley* and weekly newspaper *Den Haag Centraal*.



Sjaak Langenberg & Rosé de Beer, Social Sports school, national Platform 2016 - 2021 (photo Ben Niermuis)

SYMPOSIUM

the road to Rome

possibilities for monuments

Vincent van Velsen

panel session

What is the power of (new) monuments in our society?

chairs

Rinske Hordijk (Cultural Affairs, municipality of Utrecht)

Suzanne Sanders (member of the advisory committee for Visual Arts and Design, municipality of Utrecht)

panel members

Simon(e) van Saarloos (philosopher, author)

Leroy Lucas (chair Ketj Koti, Utrecht)

Annet Zondervan (director CBK Zuidoost)

Joke de Wolf (journalist, art critic)

Domenique Himmelsbach de Vries (visual artist)

Rinske Hordijk and Suzanne Sanders went in search of the power of (new) monuments in our society. In the coming years, the municipality of Utrecht is committed to realizing three monuments that have partly come about at the request of the community. The increasing demand for new monuments and the critical attitude towards existing statues of historical, colonial figures, requires new approaches.

What can the power of new monuments be in our society? How do we think about contemporary monuments? What works? How can new monuments better reflect society? Are we stuck in certain strict standards of quality and visual language? How can we let go of them or at least thoroughly question them?



Erwin de Vries, National Monument History of Slavery, Oosterpark Amsterdam 2002

It is probably the most important question when it comes to public space: who occupies the space? On the one hand, this question speaks to its most literal meaning. Who is present in the public space of a built and shared environment? On the other hand, it is about being able to be symbolically present within society or an urban environment such as Utrecht. That is also what the panel was concerned with: the power of (new) monuments in our society. Beyond all questions about affordable housing and forms of socio-economic diversity within a city – which are indeed urgent and relevant – we look here at the broadest form of representation within the city. Based on the question of the power of (new) monuments in our society, various positions and considerations that arise when it comes to placing and developing new monuments were discussed. This covered symbolism as well as the commissioning process and engaged citizenship, but the possibility of an (absence of) form was also considered.

Good intentions

In the coming time, three new monuments will be added to the public space in Utrecht: a tribute to the 'guest worker', a monument concerning the history of slavery and a monument to the young female member of the resistance, Truus van Lier. They must become monuments "in the broadest sense of the word", they must reflect on the demographic diversity of the city and our (social) history. The bar is set high for these projects; because the zeitgeist calls for monuments that are more than just a man on a plinth. Many people were involved in these historic events, played roles, were present and made contributions. And now the realization has come that a monument in the form of an individual is no longer sufficient to express this complexity, and that a personification of a momentous historical period is no longer relevant.

A monument is supposed to do more and to be more: a symbolic representation of an event that can also provide solidarity in the present time, preferably as a place of gathering or intervention that will also add something to public space and to society in the future.

**The zeitgeist
calls for monuments
that are more than
a man on a plinth**

"The road to hell is paved with good intentions", as the grandmother of Leroy Lucas, activist and chair of Ketj Koti Utrecht used to tell him. That is how the development of the Anton de Kom monument in Amsterdam Zuidoost is remembered. Though the nuances and precise state of affairs has faded over the years and only the image remains: an Anton de Kom, constructed from wood instead of the stately activist, writer, and revolutionary that he was, always in a three-piece suit. The slavery monument in Utrecht must do this differently, just as now the Mandela monument in Amsterdam Zuidoost will not portray the person but the ideology. Initiated by CBK Zuidoost and designed by South African artist Mohau Modisakeng, it will also be a gathering place, created after consultation with local residents and art lovers – and some who were both. The work not only addresses the issue of "for whom?", but also addresses "by whom?". Something along these lines must also happen with the process of the monument to the history of slavery. A place where on the first of July you can have a formal moment of reflection, or party, at the commemoration and celebration of abolition.

In Amsterdam's Oosterpark, the monument for the history of slavery designed by Erwin de Vries is a marker of presence. A recognition of history. And a place that gives value to the community: it shows that this (their)

history matters: enough to gain a permanent presence in Dutch public space. The monument in Utrecht will also fulfill that function.

Marking and presence

Marking space is what artist Dominique Himmelsbach de Vries does with his *Paper Monument for the Paperless*. A project that makes anonymous portraits of stateless migrants visible. For the artist this is a way of showing solidarity, but also of making a political statement, making these people symbolically present, as opposed to their invisibility in bureaucratic and everyday life. The idea that they do not exist, because they are not registered, interacts with the idea that they cannot be physically visible, because it makes them vulnerable to the police and IND (Immigration and Naturalisation Service). The artist himself runs the risk for them and can use his privilege to work for a good cause. He serves their (in)visibility and makes citizens aware of the existence of their fellow human beings, who, according to the artist, are often portrayed negatively in the news or are completely disregarded.

Should a work of art lay claim to a direct physical presence?

More than physical presence

But beyond marking and presence, there is the question of whether this more traditional form is still the way to go. Should a work of art lay claim to a direct physical presence? Or can a work of art be a community center in a neighborhood where social facilities have been cut back and the houses are too small for the number of people that have to live there? Could it be tutoring, language lessons or a fund for students who otherwise cannot afford it? It adds something else to the shared space; it is maybe temporary, but also has a social impact – possibly more than that of an artwork that is taken for granted twenty years later and no longer impacts our daily consciousness. Because how is a monument kept alive and how does it retain relevance in the present of the future? Should the mark made be material; and how can it be more, become more, do more?

These are also the questions that philosopher and author Simon(e) van Saarloos describes in *Herdenken Herdacht* (Prometheus,

2019). In the essay, more traditional forms of showing respect and recognition are questioned and Van Saarloos discusses the embodiment of a history beyond physical manifestations; about (collective) rituals, institutions and institutionalization. Moments that are forcibly commemorated and experienced together in order to create meaning and value. Van Saarloos questions this ‘language’ and respect for certain forms of commemoration.

How is a monument to be kept alive and does it retain relevance in the present of the future?

It can also be done differently

It is also about the accessibility of an environment, as fundamental as the accessibility of a sidewalk for someone in a wheelchair, or the height of a curb for someone with walking difficulties. The choice of paving stones that may cause problems when it comes to accessibility. The thing that everyone who is not bothered by it has no eye for, and simply keeps walking. For others they are great barriers. Or should it be precisely those barriers, like stumbling stones that make you aware every day of the history that lies at your feet? Or can we also accept transience and temporality? Can we settle for forms that won't be there forever, or can change shape continuously until they are unrecognizable, but that will retain

their value in the present of the future? As if the monument were our favorite song, which will be replaced next year with another favorite that may recall a past love or a precious moment. A number that sometimes returns, but does not always have to be there. The memory that is only activated when it unexpectedly plays on the radio. Or could it be a non-nationalistic anthem for people that brings people together and gives pleasure?

Can we settle for forms that won't be there forever?

As always, the panel raised more questions than answers, that can best be understood as considerations to take forward and reflect on as to how a common future can take shape, both in physical manifestations and shared thought. The answers are never unambiguous. Some roads lead to hell, but many also to Rome.

Vincent van Velsen is a freelance writer and curator with a background in art and architectural history. He is a member of the Stadscuratorium Amsterdam, board member at De Appel and contributing editor at *Metropolis M*.



Dominique Himmelsbach de Vries, Paper Monument for the Paperless, NDSM Amsterdam 2016

SYMPOSIUM

alternative forms of commissioning

Machteld Leij

panel session

Alternative forms of commissioning art in public space.

chair

Jeroen Boomgaard (Lector Art in Public Space – Rietveld Academie)

panel members

Birthe Leemeijer (visual artist)

Liesbeth Bik (visual artist)

Ella Derksen (Embedded Art)

Theo Tegelaers (TAAK)

Radna Rumping (curator)

Yin Aiwen (visual artist)

Jeroen Boomgaard wanted to look for alternative forms of commissioning: is it not precisely those who are most affected - the residents and members of the public - who ought to be responsible for the realization of art in public space? The method of generating engagement by asking residents to vote on a number of different proposals is very problematic for many reasons. The resident as the one who does the commissioning seems to be a good way to give artworks an accepted and valued place in a community. What does this mean for art in public space and how do you ensure that it leads to a feeling of having greater control over daily life among residents, as well as a commission for an artist that is also a high-quality contribution to the public domain?

The government, traditionally the main client and instigator of commissions of art in public space, has increasingly faded into the background in recent years. The focus is shifting to other clients: articulate citizens who demand to have more of a say, private clients and arts organizations who instigate commissions.

There are market forces at play, and other forms of art arising in the public domain than the proverbial sculpture on a plinth. A generous commissioning situation makes a lot possible, says Jeroen Boomgaard. Public space should be seen as borrowed, not owned, he believes.

Alternative commissioning

There is a long tradition of participatory art, in which you have to be aware of such questions as: what is the agenda behind it, who owns the question to which an art project could be the answer? If art is seen as a means of solving or alleviating social injustices, then it is an improper use by governments, who want to shift their own responsibility onto the artists. It is always important to formulate the question as to why there should be a work of art, explains Tegelaers of commission agency TAAK, and what this work of art represents.

Generous commissioning situations make a lot possible

Government construction projects were provided with visual art thanks to a percentage regulation, whereby a certain percentage of the construction budget was reserved for public art. That arrangement has been cut back. It only exists nationally, and is used sporadically or not at all by municipalities. The new commissioning situation is more diffuse, the process often takes years. Commissioning has changed, since the cut-backs by State Secretary Halbe Zijlstra there are fewer assignments, says Tegelaers. Government has taken a step back, knowledge and experience has slowly disappeared. More often now there are private clients, and art organizations who do the commissioning. It is often residents, and the users of an outdoor space themselves who make their voices heard, who need to be involved and informed.

Changes in art practice

Art in public space itself has also changed. It is not always about tangible objects, but about processes, encounters, an experience, collaboration, altering a landscape for example, or a research trajectory with an uncertain outcome. The process, but also the artwork can be transitory, with only stories at the end, while initiators and curators or institutions go on with other matters. Yin Aiwen wants to use the *Common.Art* platform to capture the dynamics of an artwork-as-temporary-project and make it longer-lasting. To this end, user care for a project should be an ingrained part of the start-up process. Understanding, commitment, also in the long term, are important. And at a certain point the artist must be able to take a step back and hand over the project. The client, contractor and target group should ideally remain in close, long-term contact with each other during all steps of the process.

Site-sensitive

Artists Liesbeth Bik (from Bik Van der Pol) and Birthe Leemeijer sketch how they invest in time, dedication and research when working on an artwork or project. Duo Bik Van der Pol developed - at the invitation of Public Knowledge, an initiative of the museum SF MOMA and the libraries of San Francisco - the project *Take Part - Is there Room for San Francisco in San Francisco*, which ran from 2018 to 2020. In addition to lending books, libraries in San Francisco also have an important social function. The project was intended to counterbalance the rapid technological develop-

If art is seen as a means of solving social injustices, is it then an improper use by governments?



ments and gentrification of the city. In the preliminary research, an architectural historian pointed to the existence of a scale model of the city; made in the 1930s as part of Roosevelt's *New Deal*. The model had been gathering dust for decades. Volunteers cleaned it, and the artists went looking for a place in the city where it could be exhibited.

Bik Van der Pol's work is *site-sensitive*: they seek dialogue, cooperation, as outsiders they appeal to the public's own knowledge, ultimately increasing it. In this way a plan develops, resulting in a multifaceted, social project that measures the present against the yardstick of the past and brings about a deepening of contemporary existence in a changing urban environment.

Landscape as client

Staying power, and the patience and desire to involve people, to make them co-owners of the work, also plays a role for Birthe Lee-meijer. At the invitation of Kunststichting Sint-Oedenrode, she developed the work *Leestekens in het landschap* (*Punctuation marks in the landscape*): she regarded the landscape as the client. As a result, the *Hooibrug* (hay bridge) has become a path on which the landscape is not disrupted. The ramshackle shelter full of bird nests was not removed as intended, but restored with the help of local residents. Their handling of the material was the handwriting that was made visible. Leemeijer saw commitment and a sense of responsibility from which she could realize her work.

Staying Power

Ella Derksen also sees that staying power is needed, however that does not always guarantee a positive outcome. For ten years she worked on a multi-year art plan for Park Vliegbasis Soesterberg, now owned by Utrechts Landschap and on the territory of the municipalities of Zeist and Soest. That turned out to be difficult. Ownership of the site changed hands in those years from defense ministry to province to nature organization. Over time, a collection of temporary and permanent works of art was realized, with the aim of continuing further. Because this ultimately did not get off the ground, the remaining works of art are now somewhat lost. The complex ownership of the land, changing participants, different stakeholders with different wishes made it too complicated, also financially, to implement a consistent continuation on top of the humus layer that had been built up during all those years. In the end, ten years turned out to be too short for this complex process to be successful. Even more time, but also administrative direction, in such a complex situation is needed.

The artist in public space is no longer a sculptor, but a researcher

The care for an art project is paramount, says Yin Aiwen, who is involved in a project for the Shanghai Biennale. *The Commons*. Art platform examines how art over the long term can be supported by institutions, ini-

tiators and the public. They share this care with passersby and with clients in order to make a project a success. The aim of her project is to give the residents of Shanghai a voice. She notes the process is precarious; care and attention are required.

Failure and success is no longer about delivery, but about successful collaboration

The artist as researcher

Today's art projects in public space are long-term projects with many interested parties, it is no longer a matter of course that the client is the government, but more often a foundation, an art institution, a biennial organization. The mediator must be better informed about municipal and regional political processes than the average public administrator. The artist in public space is no longer a sculptor, but a researcher who, in addition to visual thinking, must also have sociological, historical and organizational DNA. Listening and providing a plat-

form are important in a complex, politicized environment with institutions and organizations that do not always have the tools to keep a project running over a long period of time. Knowledge of processes is important, as is the notion that care is an important, basic part of making an art project successful, especially in the long term. Involved parties should be co-owners and as stakeholders take part in the realization and responsibility for the long term. Artists who now work in public space assume a role that resembles that of psychologist and human whisperer. Failure and success is no longer about delivery of a work or project, but about successful collaboration, from administrative body to the public.



Machteld Leij, art historian, writes about contemporary visual art in various magazines.

SYMPOSIUM

growth and limits of art in public space

Annemiek van Grondel

panel session

How can we reflect in a speculative way on the future of art and public space?

chair

Arno van Roosmalen

panel members

Quinsy Gario (visual artist)
Sissel Marie Tonn (visual artist)
Risk Hazekamp (visual artist)
Lennard Dost (curator, advisor)
Pendar Nabipour (visual artist)

Arno van Roosmalen raises the question: *'How can we think in a speculative way about the future of art and public space?' In his view, the contemporary practice of project proposals, participation processes and a central commissioning body shows signs of wear and tear; the discourse has consisted of the same people and methods for years. If you really want to think about art in public space and the future, you will have to break free from all existing structures and current artistic practices. The guests that Van Roosmalen invited presented projects or artistic practices that could refer to the future.*

What is the state of art in public space, and what comes next? A legitimate question for *BK-informatie's* anniversary symposium. Arno van Roosmalen took up the gauntlet, albeit with a proviso: "How can we think in a speculative way about the future of art and public space?" By exchanging 'in' for 'and', he broadened the research question. Because the socially critical component of art is of vital importance. If we leave the negative connotation of the word to one side, then 'speculating' in this sense means dreaming about what art can do. Speculating about powerful art that is both activist and activating. Urgent art that encourages thinking about and building a better society. Van Roosmalen rattles the gates of governments and the institutions where he until recently held authoritative positions. He takes a critical look at himself when, as the former director of Stroom Den Haag, he steps aside and argues for a central role for art and artist. He wishes for new perspectives in a sector that is struggling with crumbling infrastructure and expertise: "The SKOR, what was that again?" Before art in the public space "freezes into socially approved folklore", the whole darned thing needs to be shaken up. The sector is in danger of losing sight of what is important to society.

The sector is in danger of losing sight of what is important to society

Call the work of the artists he brought together the result of a dedicated tenacity. Although each of them follows their own path, Quinsy Gario, Risk Hazekamp and Sissel Marie Tonn are characterized by their research, commitment and activism. With an ideal: give mankind a well-intentioned push in the right direction. In short, through inspiration.

After the symposium, an extra (private) online debate was planned, in which Pendar Nabipour, among others, also took part. Memorable ideas, images and panoramas rained down in both sessions. Whether the layered work and challenging ideas of these makers will inspire others and change (the view) of art in public space is speculative. But the impetus has been given for the first act.

The we feeling

Risk Hazekamp is engaged in bio-based art and design, identity and the concept of the more than human. In the project *Unlearning Photography*, the visual artist investigates cyanobacteria: billion-year-old oxygen-producing organisms that make our life on

earth possible. With this, Hazekamp works on light-sensitive ecosystems that realize 'breathable photographic images', as an alternative to 'toxic' analog photography. Not only are analog photographic processes harmful to the environment, the concept,



formed by and used in colonial, racist practices, also exudes toxicity. Nowadays cyanobacteria are often (incorrectly) referred to as blue-green algae. Hazekamp investigates why they have changed from life source into threat, and how they are related to our colonial thinking and acting.

All aspects of art in public space are interrelated

Open-mindedness and scrutiny of our knowledge and production are necessary in order to more responsibly deal with the use of materials and entitlement to raw materials. This also applies to art in public space: after all, all aspects of it are interrelated. This ‘decolonial praxis’, as Hazekamp calls it, reactivates forgotten or lost knowledge and embraces the ‘more than human’. An example is Scape Agency’s *Terratics* project, made of purifying materials that are biodegraded by the elements. Also mentioned is Rolando Vázquez, who in *Vistas of Modernity - decolonial aesthetics and the end of the contemporary* explains why he writes in the ‘we-form’, away from the ‘I’ which stands for possessiveness and individuality. Such a plural voice has an eye for the community that produces everything from language to our ideas and concepts.

The other attendees also convey that we-feeling. For example, the Iranian visual artist Pendar Nabipour shares knowledge in his social design project *Open Source Governance*, with the aim of a more inclusive and fairer society. His algorithms challenge existing governance systems and create alternative legislation that allows people to set

certain rules of their own for their community. He also signals short-sightedness: “Rutte’s motto is: ‘Be Normal’. Can’t he take it down a notch, considering the benefits scandal now and the VOC in the past? If something that deviates from the norm is not accepted, you can never go any further.”

The importance of imagination

Someone who persistently questions norms and values is performance artist, writer and self-proclaimed troublemaker Quinsy Gario. His project *Zwarte Piet is Racism* arose out of indignation at the prejudiced way in which he, a black cisgender man, and his work are viewed. In public space, he enters into a conversation about diversity, inclusivity and our colonial past. The theme became political and urgent. The numerous discussions and consultation meetings led to his recent nomination as a candidate for participation in the Dutch House of Representatives on behalf of the political party BIJ1. According to him, artists who want to realize the invisible and unpredictable are desperately needed in a country where “decisions are made on the basis of scarcity; scarcity of imagination and of knowledge of the past and present”. Regarding art in public space, he believes that the idea of ‘public’ must be questioned, at a time when our private domain is being used for public debate.

Artists who want to realize the invisible and unpredictable are desperately needed

Sissel Marie Tonn is also looking for ways to initiate social debate about power. In her work knowledge and sensory perception merge. The inspiration for her *Intimate Earthquake Archive* was the denial by the Nederlandse Aardolie Maatschappij, the Dutch company responsible for gas production and the government of the earthquakes caused by gas extraction in Groningen. Using seismic data from the KNMI, the Dutch meteorological institute, she created a multimedia installation in which visitors underwent an embodied experience. Wearing a tactile vest, they receive vibrations that approximate the sensation of earthquakes. “The KNMI data are public but cannot be understood by the general public,” says the Danish artist. “Still they have an impact on policy. This also applies to monitoring air quality, which reveals a lot about our social differences.” She points out that algorithms are the main driver of policy development, and that experiences of citizens are neglected. By showing how power manifests itself through technology, art in public space may be able to rethink opinions.

Tone and language issues

But, as Hazekamp points out, how do we ensure that urgent art projects are not neu-

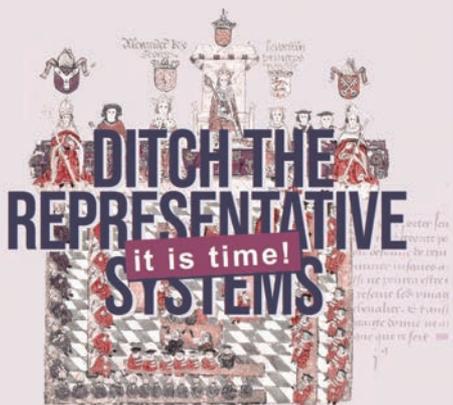
tralized and lose meaning at the hands of an institution? “Is public space also becoming institutionalized?” Art in public space can be destroyed by anyone who comes into contact with it, says Nabipour. “It is unpredictable. That also speaks to the vulnerability.” Gario points to the ideas of Sylvia Winter and Denice Ferreira da Silva, which questions us humans with our racially constructed norms. Do we really want to be part of this species, he wonders. But who do you exclude if you want to set a new standard because of a failing system?

Can we use a different language in public space other than the specific one that is embedded in the institutional context?

Anyone who questions hegemony and established norms is in a difficult position. Hazekamp: “Can I show my work in an institution that does not represent me?” The visual artist in no way wants to construct a new standard: “It has to be at a different level. And that is difficult.” And what language do you speak as an artist? Can we, Van Roosmalen asks, use a different language in public space other than the specific

one that is embedded in the institutional context? Idioms and communication are related, Gario believes. “Is the language we use in public space a renegotiation of our values and norms or does it reassert already fossilized patterns? Public space becomes an arena for debate. It can become dangerous if the language in it goes against the grain of what connects us.” Van Roosmalen proposes a public space that is a plurality. Each with its own set of standards and values, perhaps even its own legislation. “Through initiatives such as the *Open Source Governance* project you create a micro-legislative structure that enables coexistence with others in one layered, versatile space.”

After ten years of music journalism (OOR, NRC), Annemiek van Grondel specialized in writing about design and photography, including as editor (*Adformatie*), editor-in-chief (*L’Officiel*; *L’Officiel Hommes*) and chief editor (*Identity Matters*).



SYMPOSIUM

please don't destroy, but enjoy

Lieneke Hulshof

panel session

What responsibilities are there with regard to art in public space?

chair

Rogier Brom (researcher/coordinator
Boekmanstichting)

panel members

Rosa Sijben (visual artist)

Eduard Weijgers (Kunstwacht)

Tracian Meikle (researcher and educator
in the arts)

Carolien de Boer (Culture dept. municipality
of Utrecht)

Rinske Hordijk (Culture dept. municipality
of Utrecht)

Rogier Brom raised the question of the responsibilities surrounding art in public space, of the client, the artist and the artwork. Which responsibilities lie with the authorities, which with members of the public and what does this mean for the artworks that can be found there? Brom wonders when these responsibilities are related and when they 'bite' each other. The reason for placing a work in public space is of great importance to how the work is perceived. For what reason do we place art in public space? The context will change over time, so that the work will end up in a situation with a completely different dynamic and set of conditions, varying from overdue maintenance and changing zoning plans to shifts in debates in society and a very diverse audience.

There is a fairly long tunnel in Amsterdam Oost. For years it was a dark passage where many pedestrians and cyclists felt unsafe. Until 2013 when Architectengroep NIO were able to realize a work of art there. 36 LED screens 2.5 meters high were placed on the sides of the tunnel. And on those screens large silhouettes of animals are projected that seem to walk through the same passage. Several times I have seen children enthusiastically run towards a strolling elephant. At the same time, this work has to do with vandalism; the LED screens are often destroyed and defaced. Artist Rosa Sijben's studio is located in the same neighborhood and when she recently cycled past the projected animals, she found a note: "Greet the neighborhood, this art gives us so much pleasure, please don't destroy, but enjoy. Thank you".

Responsibilities and Commitment

Research by the Boekmanstichting into the Percent for Art regulation (whereby a certain percentage of the construction budget was reserved for public art), shows that the different phases in the creation of a work of art in public space (assignment, form/execution, maintenance) are approached separately by different people, so that everyone only feels responsible for their own part. Brom wants to approach it as a whole, as one process. The artist should actually be involved with a work of art in public space over a much longer period of time and therefore also in its maintenance. Eduard Weijgers of Kunstwacht explains how important that maintenance is. He regrets that this is sometimes only addressed so late in the process, sometimes too late for advice on, for example, the choice of material.

nue to look critically at contemporary works of art in public space. And that meeting is a good idea, but the artist must be paid fairly for it, says Sijben. When we talk about all these different phases of a work of art, there are many meetings involved where everyone at the table is being paid, except the artist. It is expected that they are simply there without having their hours reimbursed.

Order and regulation

One and a half weeks after the first conversation, there is an online session in which Rogier Brom talks to Carolien de Boer and Tracian Meikle, again about the question what it means to take responsibility for art in public space. This conversation focuses more philosophically on who or what defines public space, who has power and what this means for the artworks concerned.

The artist should be involved with a work of art in public space over a much longer period of time

The question is raised as to why artists are not normally invited every five years to a meeting about the condition of the work of art after the work has been carried out. Sijben suggests that it would be good to discuss not only practical matters, but also the social relevance of a work of art. Just as problematic historical statues should be adapted or removed, it is also good to conti-



the power of responsibility

Public space in the Netherlands is quite unique. When Meikle came to Amsterdam from Jamaica, she saw an enormous shift in how public space is organized. Everything here is arranged, conceived and designed.

There are two sides to this. On the one hand, attention is paid to public-friendly spaces with cycle paths and a well-kept environment. On the other hand, neoliberalism has left an enormous mark on this public space. Everything is regulated to such an extent that there are no “frayed edges” left. Consumption and profit, that’s all it seems to be about in many places. And then you get “a boring public space, that is so uniform”, says Meikle. In 2021 it seems to be increasingly the case that public consumption is more important than creating a society together.

Can you ask a maker to be unruly, within certain frameworks, in a certain place?

But what does this order and regulation of public space mean for the art that will be featured in it? De Boer indicates that this question can be uncomfortable. She and her team strive to make it possible for artists to give a different view of that public place through art and to explicitly move away from regulation. But can you ask a maker to be unruly, within certain frameworks, in a certain place? What then remains of the makers individuality? I understand De Boer’s discomfort concerning her role in an increasingly organized public space, but she is also honest about it. It’s better than having no art at all.



For whom?

The political and policy side of works of art in public space - committees, clients, rules and who has what to say - receives a lot of attention in the discussions. Meikle argues that you can and perhaps should approach the political in a broader sense. Political thought must also be given to the work of art itself and its expressiveness. Namely: for whom is this art made? What does the artwork say and who can relate to it? De Boer mentioned earlier that they are working on a monument for the ‘guest worker’ in Utrecht. Meikle believes that thought should also be given to who makes the artwork. That could be someone who also has a background as a migrant worker. That is a political question that is more important than all the bureaucracy that is quickly classified under “the political”.

When Meikle looks at art projects in public space in the Netherlands, she sees many successful examples, but also many images that are highly abstract. They can look beautiful, but where do these abstract images lead? Suppose someone walks by, what is the effect? Is the abstract always able to connect with the viewer? Meikle would like to see the Netherlands show more guts by placing art in public space that has a social component.

Works of art on the street enter into a relationship with people who have not necessarily asked for it

I am reminded of a video I saw about a tall, red sculpture in the shape of a wall that artist Alfred Eikelenboom placed in Amsterdam-Noord 33 years ago. The residents were not happy with it, it took away their view and it was “an ugly thing”. The wall was now in bad shape and was to be removed. The street residents were happy until they heard that the work would return, but made of plastic, organized by the daughter of the now deceased artist. The words that kept popping into my head during this conversation were: “Let that daughter put it in her own garden, if she likes it so much. Because we all think it’s horrible here.” I believe this is exactly the kind of example that Meikle is referring to: a large abstract sculpture that does not communicate with the environment and does not tell a story for the local residents, who can benefit from that?

The Netherlands could show more guts by placing art with a social component in public space

The examples of the tunnel and the red wall show what we actually already know: the importance of the public and local residents in a public work of art. I do not cite these examples without reason, the special thing about artworks on the street is after all the fact that they enter into a relationship with people who have not necessarily asked for it. People who have not bought a ticket or have prior knowledge of what they encounter are also actors in that social space who bear responsibility for the artwork.

Fortunately, I hear from both Rinske Hordijk and Carolien de Boer that municipalities are increasingly thinking about the public and their participation in the process. The example of the tunnel that Sijben cites in the conversation shows that, fortunately, local residents also embrace art, take care of it and protect it against vandalism. That is really taking responsibility.

Lieneke Hulshof studied at ArtEZ in Arnhem and completed her master’s degree in art history at the UvA in 2018. Since 2015 she has been working for the online art magazine *Mister Motley* of which she has been editor-in-chief since September 2017.



SYMPOSIUM

trouble that matters

what the discussion about

Sabine Winters

panel session

What is the use and necessity of art that makes trouble in public space?

chair

Joke de Wolf (journalist, art critic)

panelleden

Kamiel Verschuren (visual artist)

Giny Vos (visual artist)

Femke Schaap (visual artist)

Gabriël Lester (visual artist)

Anna Tilroe (curator)

Joke de Wolf raises the question: 'What is the use and necessity of art that makes trouble in public space?' *Art in public space is visibly present to all users of that space, and therefore often causes trouble. Passersby, local residents and interested parties such as shopkeepers and streetscape viewers often let their opinions be known before the work is completed. Especially when they don't like the work, they know how to organize action groups and petitions, both online and offline, and they immediately look for allies in the press, sponsors or politicians. But when opposition stirs, proponents also manifest themselves. Can this trouble contribute to the embrace of a work of art? And doesn't a lively debate offer the opportunity for a desirable back and forth discussion?*

Criticism, opposition, protest, Joke de Wolf described it earlier in her article for *HP de Tijd* as 'trouble'. Trouble as a direct reaction to the artwork, trouble around the selection process of a work of art, trouble about art in public space in general. With some regularity, an art object in public space is the center of a heated discussion with all the accompanying repercussions. Damage to the client's reputation, removal of the artwork, dissatisfied local residents. As a consequence, De Wolf argued that trouble ensures that a work of art and the function of art in public space are included in the public debate. The starting point of the conversation was therefore that trouble is an inevitable and perhaps even a necessary part of art in public space.

**With some regularity,
an art object
in public space
is the center of heated discussion**

What it's all about

The question is, does this trouble matter? Criticism, uproar or protest is almost never only about the placement or removal of the artwork itself. When trouble arises about a work between the parties involved, such as the municipality and local residents, public space quickly becomes the arena for airing underlying sentiments based on assumptions and (pre) judgments about art. Moreover, experience shows that more often than not power games between local residents and policymakers are played out through the discussions surrounding the artwork in public space. The dialogue that should generate involvement among the local residents with regard to the artwork is lost in underlying conflicts. To what extent is it the artist's task to put his or her work at the service of resolving the conflict in the public arena, by making the work more beautiful, fun and acceptable?

In order to be able to answer this question, it is important to note that a work of art in public space is not so much about a physical location, but rather more about its placement within a situation: society is constantly changing. This applies to the makeup of the local residents, of the municipal council, even of the relevant art committee. Certain insights into history, the policies regarding the location and cultural values are also subject to change and enter into an interaction with the artwork. The most essential question for the placement of a work of art that

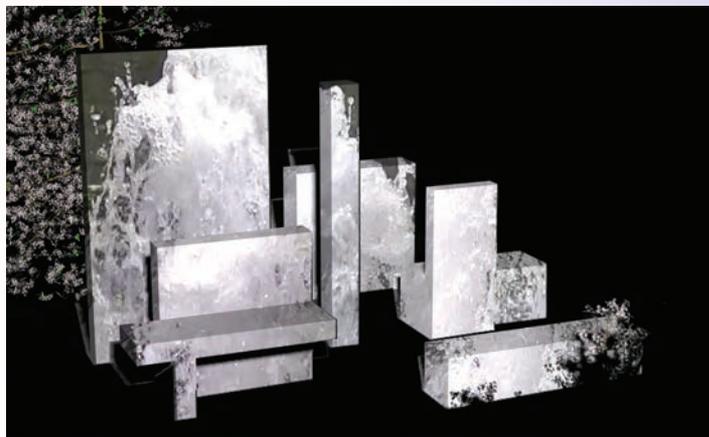
should be answered by both the commissioning party and the artist is: 'What should this work of art achieve (at the moment)?' A question that takes into account the audience, the environment, in short the situation into which the artwork is placed.

**More often than not,
power games
are played out
through the discussions
surrounding the artwork
in public space**

Gabriël Lester, *Transition*, Kassel Germany 2012Birthe Leemeijer, *The Ice Fountain*, Dokkum, 2019
(17 Fountains - Leeuwarden Cultural Capital of Europe 2018)

art in public space should be about

Kamiel Verschuren, *There is the future (public free space Reuge II)*, Zutphen 2005/2006



Femke Schaap, *Westland/Welis (artist-impression)*, 2015



Giny Vos, *Rising Sand, Stationsplein Apeldoorn* 2008

Formulating an answer should be part of the dialogue between the interested parties, but should be facilitated by a representative who dares to stand up for the artwork. Local cultural organizations, such as museums and galleries – or perhaps even cultural production houses – could play an important role here. Established institutions in particular have the knowledge and skills to inform and communicate about the purpose of a work of art and to facilitate dialogue between different parties. Not only for the benefit of art in public space itself, but also because cultural organizations, such as a museum, can thus serve as a community hub. A hub where the different practices come together and engage in a conversation. Moreover, this local representation generates support for the artwork. This involvement could ensure that a work of art finds a place in the community, even before it is installed.

Towards art

Gerard Reve wrote that he did not understand the endless discussion about how the people could be tempted into looking at art

Instead, he argued, art had to be brought to the people, so that they could take a step towards (understanding) art. I agree with Reve. Not every person is equally receptive to an art encounter; not every local resident will feel represented in the choice of a work of art, and not every municipal councilor involved dares to make a choice for debate.

**Not every person
is equally receptive
to an art encounter**

Conversations with parties who will always continue to disagree with each other are unavoidable. But by having the conversation conducted by local cultural institutions such as museums, you ideally prevent the conversation about art in public space from becoming clouded by underlying administrative conflicts and power games. The aim of this dialogue is to hear both sides of the story from the community, but also to inform and to discuss what art in public space is actually about: what art in that place, in

that situation, means there. Moreover, the autonomy of art continues to be represented in the mediating role that the cultural institution assumes in the dialogue. After all, art in public space must be able to profile itself more independently than merely conforming to the conventionally acceptable, beautiful, or ugly. Art in public space may stimulate, trigger and give new meaning. Art may generate debate because it offers perspectives. That's where we should take the conversation. That's the trouble that matters.

Sabine Winters is a freelance philosopher. She works in interdisciplinary projects as a program maker and project manager. She is also founder of the interdisciplinary philosophy platform *Futurebased.org*.

100 KEY WORKS/100 SLEUTELWERKEN

data base NL (1999 - 2019)



Fallen 1999 Almere



De Olifanten 1999 Almere



UFO Zover 1999 Utrecht



Zwevende steen 1999 Dalfen



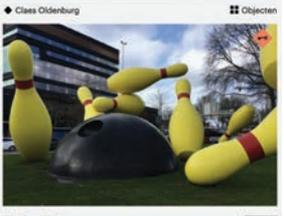
A Filmic View of Ooststellingwerf 1999 Ooststellingwerf



Fontein 2000 Middelburg



De Strip 2000 Vlaarding



Flying Pins 2000 Eindhoven



Project Stolpersteine 2000 Landelijk



Iets over Charlois 2001 Rotterdam



AVL-Ville 2001 Rotterdam



Santa Claus 2001 Rotterdam



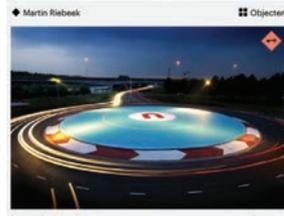
Nationaal Monument Slavernijverleden 2002 Amsterdam



Thinker on rock 2002 Utrecht



De Zuil van Lely 2002 Lelystad



Landingsbaan voor Buitenaardse Culturen 2003 Houten



Sloophamer Schatkamer 2003 Zaandam



IK 2003 Utrecht



Badende Beelden 2004



Anton de Kom Monument 2005 Amsterdam



L'Essence de Mastenbroek 2005 Polder Mastenbroek



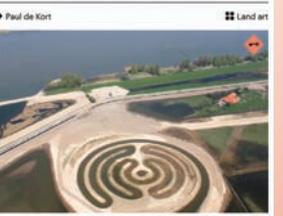
Call me 2006 Zwolle



De Wachters 2007 Venlo



Cage With No Puma In It 2007 Apeldoorn



De Wassende Maan 2008 Wierkendam

BK 100 KEY WORKS ART IN PUBLIC SPACE INFORMATIE NL

 <p>◆ Hans van Bentem ■ Objecten</p> <p>De Sluiswachter 2008</p> <p>▼ Zandpol</p>	 <p>◆ Maria Roosen ■ Objecten</p> <p>Boomsieraad (borstlulkont) 2008</p> <p>▼ Apeldoorn</p>	 <p>◆ John Körmeling ■ Objecten</p> <p>Draaiend Huis 2008</p> <p>▼ Tilburg</p>	 <p>◆ Giny Vos ■ Gebouwen</p> <p>Reizend zand 2008</p> <p>▼ Apeldoorn</p>	 <p>◆ Leonard van Munster ■ Tijdelijk</p> <p>Under Heaven 02 2009</p> <p>▼ Amsterdam</p>
 <p>◆ Antony Gormley ■ Objecten</p> <p>Exposure 2010</p> <p>▼ Lelystad</p>	 <p>◆ Rudi van de Wint ■ Objecten</p> <p>Velden van Nevel 2010</p> <p>▼ Hoogeveen</p>	 <p>◆ Florentijn Hofman ■ Objecten</p> <p>Het Feestaardvarken 2013</p> <p>▼ Arnhem</p>	 <p>◆ Frank Havermans ■ Objecten</p> <p>Kapkar/BB-N34 2013</p> <p>▼ Borger</p>	 <p>◆ Michael Beutler ■ Land art</p> <p>Polder Peil (Like suns setting three meters above true level) 2013</p> <p>▼ Wilhelminapolder</p>
 <p>◆ Stanisław Lemkowicz ■ Objecten</p> <p>Het gezicht van de A50 2013</p> <p>▼ Veghel</p>	 <p>◆ Alex da Silva ■ Monumenten</p> <p>Slavernijmonument Clave 2013</p> <p>▼ Rotterdam</p>	 <p>◆ Jeroen Doorsmeerd ■ Objecten</p> <p>Vortex 2014</p> <p>▼ Enschede</p>	 <p>◆ Kirij de Koning ■ Objecten</p> <p>Observatorium 2014</p> <p>▼ Deventer</p>	 <p>◆ Loes van der Horst ■ Objecten</p> <p>Yellow Wings 2015</p> <p>▼ Amsterdam</p>
 <p>◆ Observatorium ■ Objecten</p> <p>De Zandwacht 2015</p> <p>▼ Maassvlakte</p>	 <p>◆ Loes ten Ancher ■ Gebouwen</p> <p>Deventer raamwerk 2016</p> <p>▼ Deventer</p>	 <p>◆ Anna Wenzel ■ Objecten</p> <p>Re-defining Balance (as a matter of fact) 2016</p> <p>▼ Zwolle</p>	 <p>◆ Jennifer Tee ■ Objecten</p> <p>Tulip Palepai, navigating the river of the world 2017</p> <p>▼ Amsterdam</p>	 <p>◆ Marcus Coates ■ Tijdelijk</p> <p>Arrivals / Departures 2017</p> <p>▼ Utrecht</p>
 <p>◆ Mark Manders ■ Objecten</p> <p>Rokinfontein 2017</p> <p>▼ Amsterdam</p>	 <p>◆ BAAAF en Atelier de Lyon ■ Objecten</p> <p>Deltawerk // 2018</p> <p>▼ Marknesse</p>	 <p>◆ Jaime Plensa ■ Objecten</p> <p>Love 2018</p> <p>▼ Leeuwarden</p>	 <p>◆ Allora & Calzadilla ■ Objecten</p> <p>De Walvis 2018</p> <p>▼ Harlingen</p>	 <p>◆ Serafinj, Q.S. en NIO Architecten ■ Objecten</p> <p>Mannes 2018</p> <p>▼ Assen</p>

**professional magazine
for visual artists**

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