

PROGRAM **100 YEARS FROM NOW**

5 SEPTEMBER 2015, GROTE KERK DEN HAAG

SYMPOSIUM

11:00 REGISTRATION & BREAKFAST VOLKSKEUKEN*
12:20 WELCOME

12:30 **PROF. SANDRA KEMP** (EN)
13:00 **PROF. VINCENT ICKE** (EN)

13:30 COFFEE BREAK VOLKSKEUKEN*

14:00 **DR. MICHELLE BASTIAN** (EN)
14:30 PANEL I
**LOTTE GEEVEN, LYNNE VAN RHIJN,
JACOB VOORTHUIS & BRIGITTE VAN DER
SANDE** (MOD)(EN)

15:45 COFFEE BREAK VOLKSKEUKEN*

16:00 **CHRISTIAAN WEIJTS** (NL)
16:15 **KEES 'T HART** IN CONVERSATION WITH
RUTGER PONTZEN (NL)

17:00 PANELL II
**ANNIE FLETCHER, FRANK THEYS &
CHRIS KEULEMANS** (MOD) (EN)

18:15 DINNER VOLKSKEUKEN*

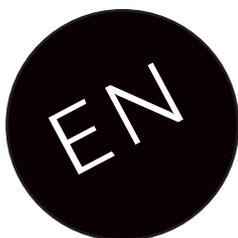
19:30 PANEL III
**JACKO BRINKMAN, SIS JOSIP,
DR. FRANZ-W. KAISER, ARNO VAN
ROOSMALEN & ROOS VAN PUT** (MOD)(NL)

PROGRAM MUSEUMNACHT

21:00 WELCOME
21:15 PERFORMANCE **SARAH HOYT**
21:45 **SAM STEVERLYNCK** IN CONVERSATION WITH
PATRICK BERNATCHEZ (EN)
22:00 SCREENING OF **LOST IN TIME**

*VOLKSKEUKEN

At the Grote Kerk food and drinks are available.
The pop-up restaurant Volkskeuken, an initiative of Lokaal Voedsel Den Haag, serves tasty, ecological and locally produced food.



VOLKSPALEIS 2015

The awareness that the passage of time is inevitable and that our days are numbered is the core element of Volkspaleis (People's Palace) 2015. The Dutch premiere of the monumental film project 'Lost in Time' by Canadian artist Patrick Bernatchez takes centre stage. Volkspaleis 2015 takes place in the oldest building in the city, the Grote Kerk (Main Church) of The Hague.

100 YEARS FROM NOW SYMPOSIUM

GROTE KERK DEN HAAG

SATURDAY 5 SEPTEMBER 2015, 12:00 — 21:00

100 years from now is a one-day symposium that examines our turbulent relationship with time with a focus on cultural production. It is easier to comprehend time by looking backwards, rather than forward, to gauge how we have changed individually and collectively. 100 years from now gathers artists, curators, critics, writers, musicians and philosophers to share their thoughts and vision of the future. In this moment in time we will address the question: where will cultural production and art be 100 years from now? Speakers include: Dr. Michelle Bastian, philosopher; Patrick Bernatchez, artist; Jacko Brinkman, director Heden; Annie Fletcher, curator Van Abbemuseum; Kees 't Hart, writer; Lotte Geeven, artist; Sarah Hoyt, concert pianist; Prof. Dr. Vincent Icke, scientist; Sis Josip, founder Hoop/artist; Dr. Franz-W. Kaiser, head exhibitions Gemeentemuseum; Prof. Sandra Kemp, senior research fellow/curator Victoria and Albert Museum; Chris Keulemans, writer/journalist; Rutger Pontzen, writer/journalist; Roos van Put, art historian/art critic; Lynne van Rhijn, art historian/art critic; Arno van Roosmalen, director Stroom; Brigitte van der Sande, curator/art historian; Sam Steverlynck, art critic; Frank Theys, philosopher/artist/film maker; Dr. Jacob Voorthuis, philosopher; Christiaan Weijts, writer.

LOST IN TIME BY PATRICK BERNATCHEZ

GROTE KERK DEN HAAG

SATURDAY 5 SEPTEMBER 2015, 22:00 UNTIL SUNRISE

From 10 p.m. the monumental film installation Lost in Time by Patrick Bernatchez is presented. As a contemporary artist, Bernatchez works intuitively and with various media, due to which a large project can come about in a seemingly casual way. His signature is influenced and strengthened, consciously or unconsciously, due to his cooperation with composers, filmmakers, photographers and a watchmaker. In 2012 West showed one of the basic works of the Lost in Time project: a special watch, made by watchmaker Roman Winiger, the needle of which goes around one time in 1000 years. In this fascinating film project in the Grote Kerk, we observe a rider and a horse, both wearing a

full-face helmet, wandering through a snowstorm. In an Arctic environment, the snowflakes are whirling upwards and the rider on the horse seems out of control. Due to visual repetitions, the mirroring of images and the strong symbolism, you are submerged in a strange, cold world. At the same time, we see a man-sized block of ice, slowly melting in a scientific laboratory. We hear the voice of French philosopher and neurobiologist Henri Laborit talking about decline, fear, escaping and death and during the final scene we watch an animal appearing as a creature from another time. The images are slow and hallucinating, and the enchanting music enhances the effect. Especially created for Lost in Time, the renowned Mexican electronica artist Murcof, has made a soundtrack in collaboration with the boys' choir Les petits chanteurs du Mont-Royal, inspired by J.S. Bach's Goldberg Variations. The passage of time, death, as well as the process of decline and renewal are recurring themes in his work and form the focus of his oeuvre. References to individual, social and cosmic life cycles are present in abundance and confront us with our own mortality.

I. PRESENTATION ABSTRACTS

12:30 — 13:00

PROF. SANDRA KEMP (EN)

A SPACE FOR TIME:

MUSEUMS AND THE FUTURE OF HISTORY

How are futures known and told? Who is an expert in the future? Who decides which futures are viable? Technological and economic innovation is usually foregrounded in studies of the future. But cultural values, beliefs and legacies, and the historical work that informs them, are as essential as science and economics for anticipatory practices: our relationship with past, present and future is dynamic and contextual. This presentation will explore the historical role of museums of art and design in the imagination of the future, and how ideas of the future are created, contested and embodied in objects and artefacts. It will also consider the role of the museum in building knowledge about the future through collections, display and relations with publics. Testing strategic drivers and trends for the futures in relation to museums leads to new ways of thinking about time and temporality, and new practices for exploring continuity and change. What kinds of history do we want or need today?

13:00 — 13:30

PROF. VINCENT ICKE (EN)

DEEP TIME

A newborn baby may expect to live about two hundred million times less than the present age of the Universe. Therefore, when the baby has grown up, it seems to him or her that nothing much happens up there. But astronomical events can be very fast, for example the explosion of a supernova (one thousandth of a second) or extremely slow, such as the expansion of the Universe (13.7 billion years). And the future is probably infinitely long. What cosmic processes do we see, on the scale from zero to infinity?

14:00 — 14:30

DR. MICHELLE BASTIAN (EN)

LIBERATING CLOCKS?

When trying to imagine a new time, a transformed time, a time that might be inclusive, sustainable or socially-just – a liberatory time – it is unlikely that a clock will spring to mind. If anything, the clock has become the symbol of all that has gone wrong with our relationship with time. Across a range of cultural forms, including philosophy, cultural theory, literature and art, the figure of the clock has drawn suspicion, censure and outright hostility. However, in this lecture I want to suggest that clocks might actually be much more interesting than they are given credit for. Looking at examples from art, design and activism I will suggest that they have the potential to be reworked as creative responses to a host of social, political and environmental issues. Might issues of concern be reframed, not by turning away from the clock, but by re-imagining what a clock might be and what kinds of time it can tell?

14:30 — 15:45

PANEL I: PAST, PRESENT, PERFECT? (EN)

**LOTTE GEEVEN, LYNNE VAN RHIJN,
JACOB VOORTHUIS & BRIGITTE VAN DER
SANDE (MOD)**

It seems that facing the future; say in 100 years from now, leaves too much unknown and abstract, so we often cling on to the past for reassurance. Is this, however, actually the case in art, do we leave the future for later, since art has the capacity to bring the past, present, and future together? What is more, how is time navigated and addressed from cultural and artistic

modes of working and understanding? How do artists, art historians, curators, and philosophers conceptualize the far future? And what can we do now? Brigitte van der Sande (curator/art historian) with Lotte Geeven (artist), Jacob Voorthuis (philosopher), and Lynne van Rhijn (art historian) discuss these questions from their perspective and how art and culture may change in the next 100 years.

BRIGITTE VAN DER SANDE

A LANDSCAPE OF NOWS

Time is slippery. The moment I want to grab time it will evade me. Time speeds towards the future, where my wetware will no longer exist but my digital existence will be extended till eternity, circling in cyberspace together with billions of deceased, re-tweeting my final words to my descendants, broadcasting my last images to my friends, reminding people of my analogue birthday and anniversaries. Gone is the Western concept of time as a progressive linear movement, welcome to the mythical time where time is no time only Now. Or rather a landscape of Nows, where past, present, and future all exist simultaneously. A transition from engineering to bricolage.

LOTTE GEEVEN

CLOCKWORK UNIVERSE

The uneventful everyday décor of time evaporates in the recording of general and personal history. This leaves us with beacons of big events locked inside gigantic blind spots in time. I decided to try and record such a blind spot during a night and a day passing by in one location in a city. Guided by the expertise of the MO archive; the British Library and the Warburg Institute a plan was made for the recording: Clockwork Universe. Clockwork Universe is a man machine logging the passing of time inside a one square kilometre area in the city during 24 hours resulting in a library of one day. To realize this project 400 observers from all kinds of professional fields are spread over an urban area; armed with laptops they occupy squares, offices, stores, alleyways and private homes. Mission: writing down in real time what is happening right in front of them during four shifts (day, evening, night and morning). All written records are time-marked by the minute and find their way into 400 books making a circular library of 24 hours. This library—a giant clock of books—is organized by the hour. Inside the books the reports form the meticulous time-based trace of a day. Clockwork Universe frames the uneventful history of every day life in thousands of pages filled with barking dogs, passing scooters, thunderstorms, boredom, and beauty constructing a fine net of small landmarks allowing the

visitor to revisit and navigate this day through the eyes and ears of 400 authors. A day that is always there on the edge of your consciousness.

(Clockwork Universe was developed as a plan for the art manifestation Dear Dynamism in Utrecht 2016; the ambitious work will not be realized in this context and is currently seeking new grounds).

LYNNE VAN RHIJN

THE FUTURE HISTORY OF ART

As an institute for art history, the RKD - Netherlands Institute for Art History is concerned with the past, in the form of documentation like images of art, but also the archives that tell us something about the art or about where it was shown, books, newspaper clippings, invitations and so forth. Anything—very broadly speaking—that gives researchers a better understanding of what was created and in what artistic context. I suppose it only makes sense that doing a good job for me means that I also try and keep an eye on the future, uncertain as it may be. There is an astounding amount of art being made and even more documentation around it, so we obviously need to be selective in what deserves our attention all the time. This aspect of my job often raises an eyebrow though, because after all: who am I to supposedly decide what will be important in the future?!

JACOB VOORTHUIS

TIME WITHOUT MIST FOR PALMYRA

When you think about it dispassionately, time cannot be held to be more than the measurement of change against memory and record. With the help of our cognitive apparatus, enhanced with increasing amounts of prosthetic technology, we measure one change against another, thereby organizing our lives in relation to our world. The feeling of a continuity of time comes with this ability to observe, record, and organize change in memory, making sense of it in terms of sequence and character. Our recording of time is itself a process of bodily transformation: the production and dissolution of memories and records to form experience, allowing expectations, hope, and surprise. To feel that 'nothing is changing' is not to assert that this is true in any quantitative or literal sense; it is rather a way of registering frustration or despair with a particular aspect of life that appears to need a disruptive qualitative change, rather than the eternal rhythm of familiar recurrence.

If this is reasonable then the accuracy of time forms a curious problem. Accuracy is... what exactly? It cannot really be more than the effective organisation of events in carefully calibrated sequences. We find we are able to do this with the help of recurrent cyclical transformations, such as the rhythms of the sun and the moon or the

pulses emitted by a crystal or other atomic structure. We have come by the 'accuracy' of the atomic clock through a long heuristic process, exchanging one regularity for another, and with each 'improvement' we have achieved better predictions of change, at least with regard to the processes studied in physics and chemistry. It is as well to realise, before we start believing that time as record or memory is something that has an independent existence beyond our constructive efforts at building a life, that such accuracy matters only to whom it matters, to physicists and inventors of technological applications. Through them does such 'accuracy' eventually come to matter to us, grateful users of increasingly sophisticated technology.

16:00 — 16:15

CHRISTIAAN WEIJTS

DE SIRENEN VAN HET TOUCHSCREEN (NL)

Christiaan Weijs reads from his essay Touchscreen of the Sirens (De Sirenen van het Touchscreen), specially commissioned for the symposium '100 Years from Now'.

16:15 — 16:45

KEES 'T HART IN CONVERSATION WITH RUTGER PONTZEN (NL)

'Urgent and unstoppable as a full confession' Thomas Rosenboom. In 'Nu ik', the phenomenal novel by Rutger Pontzen, the protagonist tells his feverish story in a trance like rhythm, with humor and lightness, but also compelling and inescapable.

17:00 — 18:15

PANEL II: THE TIME IS NOW, ISN'T IT? (EN)

ANNIE FLETCHER, FRANK THEYS & CHRIS KEULEMANS (MOD)

It is possible now to see the limitations of our world in the next twenty-five years as cultural capitalism erodes the critical power of art along with the geo-political unrest, economic inequality and climate change. Yet, is there time enough in twenty-five years to address the continuing precarity and take different paths, and change our future? How can art be a platform to propose and enact alternative pathways in the next twenty-five years? What is more, if the world continues in this direction, how will art and artistic practices change? Moderated by Chris Keulemans (writer/journalist), Annie

Fletcher (curator) and Frank Theys (artist/philosopher/filmmaker) will address these questions and also how the future is approached in their fields now.

ANNIE FLETCHER

AFTER THE FUTURE

How do we relate to ideas of the future from within an institution like a museum which valorises heritage and the past? Annie Fletcher will explore project and positions which challenge established working methodologies within the museum itself and point to current urgencies and future potentials the institution can address. How can we continue in the light of current and future artistic, social and political development to produce (both intellectually and structurally) a relevant, publicly owned and committed archive of the present. Can the future museum work against an obvious neoliberal effort to subdue “culture” to the mechanisms of the free-market economy in the sense of the culturalization of the economy or, conversely, the economisation of culture. Can we move from the zombie archive plagiarising its own past and resurrecting tropes and values established in modernism and to a collecting institution which uses its heritage and histories much more actively, more politically and with interdisciplinarity?

FRANK THEYS

THINKING EXPONENTIALLY ABOUT THE FUTURE AND HOW TO STOP IT

To imagine the future one-generation from now, I would like to juxtapose two famous graphics that contradict each other. Graph 1 shows a total collapse of human civilization by 2045 due to the limits of our planet; graph 2 shows a singularity of infinite technological growth by ... 2045. Zero against infinity. Our future will turn out to be a complex interference of this exponential growth and exponential collapse. The closer we come to that point, socio-technological reflections within the arts will be taken to another level.

19:30 — 20:45

PANEL III: **ART & ITS CITY (NL)**

**JACKO BRINKMAN, SIS JOSIP,
DR. FRANZ-W. KAISER, ARNO VAN
ROOSMALEN & ROOS VAN PUT (MOD)**

Art in the cultural life of cities is readily locatable on the street, in the home and in the public domain. With this the city benefits by fostering artistic activities as it can attract more visitors and revitalise neighbourhoods. Is the cultural and artistic life of The Hague, however,

keeping up with the rest of the Netherlands? In the next ten years, where will The Hague be placed alongside the globalised art world? Roos van Put (art critic) discusses art and the near future of The Hague with Jacko Brinkman (Heden), Sis Josip (Hoop), Dr. Franz-W. Kaiser (Ge-meentemuseum), and Arno van Roosmalen (Stroom Den Haag). Together, they will share their vision for the future cultural development of The Hague, and how their organisations are playing a part in this.

JACKO BRINKMAN

The private sector is also jointly responsible for a flourishing artistic climate. We, the art sector, should tempt private parties to support art. They have to fall in love. When they are in love, they will be willing to support art. This requires a personal approach. Companies and institutes do not want art, however, the people who work there do want art. Tempt them, make them fall in love.

SIS JOSIP

Subsidy is bad for the artist, bad for the art and bad for the public.

DR. FRANZ-W. KAISER

Museums draw more visitors than ever and auction records keep chasing each other – art is all over the media. One would guess from this that art is facing a great future. But is crowd pulling and money making what art is supposed to be about? Wasn't there something else – like experiencing and learning something new, intellectual and emotional enrichment, doing something just for the pleasure of doing it? To some people the latter might still sound familiar, but it's virtually absent from today's official discourse on art; and this might compromise art's future – at least as such. That art is supposed to be useful in the first place stands in square contradiction to what until quite recently it was about. You may say: 'times are rapidly changing and the future is relevant, not the past'. That's ok! – Welcome to the 'Brave New World' (Aldous Huxley).

ARNO VAN ROOSMALEN

Stroom Den Haag (an independent foundation founded in 1990) is an art center with a wide range of activities. Starting from the visual arts, architecture, urban planning and design the program focuses on the urban environment. Stroom's policy is not committed to any particular movement. The centre is open to everyone with stimulating ideas or a need for information regarding art and the urban environment. It aims at being a hospitable and stimulating platform. Starting from this mentality Stroom, in collaboration with other institutions, wants to contribute to the permanent development

of the reflection on the city and the part that can be played by the visual arts in this context. Stroom organizes exhibitions, projects, lectures, workshops and excursions. It initiates research and debates to stimulate the transfer of knowledge and the development of ideas concerning art, architecture and related disciplines. Within this context Stroom expands its library, develops web dossiers on its website and issues publications. In addition, Stroom's policy is focused on stimulating the art climate of The Hague and improving the visibility of art and artists from The Hague. The topic of 'being public' is the connecting factor between many of Stroom's activities. Stroom mediates, advises and offers suggestions to artists and supports a large number of projects in public space. The name Stroom was chosen because it stands for energy and movement.

21:15

PERFORMANCE SARAH HOYT

CLAUDE DEBUSSY (PRÉLUDE X)

LA CATHÉDRALE ENGLOUTIE

90 10:14

180 6:14

270 11:48

360 5:38

Interprété par **SARAH HOYT**

Transcription par **MARK VAN HARE**

Projet de **PATRICK BERNATCHEZ**

de l'ensemble **LOST IN TIME**

21:45

**SAM STEVERLYNCK IN CONVERSATION WITH
PATRICK BERNATCHEZ**

Sam Steverlynek (art critic) in conversation with artist Patrick Bernatchez about his project Lost in Time. Patrick Bernatchez is a visual artist who creates vivid and dramatic works by using various mediums, regularly collaborating with composers, filmmakers, photographers and a watchmaker. The passage of time, death as well as the process of decay and renewal are recurring themes in his work. The masterful creations by Bernatchez also reference individual, social and cosmic life cycles; Bernatchez confronts us with our own mortality.

II. BIOGRAPHIES

DR. MICHELLE BASTIAN is a Chancellor's Fellow at the University of Edinburgh. She completed her PhD in Philosophy at the University of New South Wales. Her work focuses on the role of time in practices of inclusion, exclusion and social change. This has included work on a range of social movements including feminism, local food, Transition Towns and alternative economies. She is particularly interested in the possibilities of redesigning time-telling technologies. She has been the lead investigator on a number of AHRC funded projects, including one that looks at the possibility of conducting participatory research with non-humans. Her work has been published in journals such as Time and Society; Theory, Culture and Society and the Journal of Environmental Philosophy.

PATRICK BERNATCHEZ has displayed his works in solo exhibitions in galleries and museums such as: Musée d'art contemporain de Montréal, Canada (2015), ARGOS - center for art and media, Belgium (2015) Casino Luxembourg (2014), West Den Haag (2012), l'UQAM Montreal (2011), Künstlerhauss Bethanien, Germany (2010), Galerie Bertrand Grimont, France (2009), West Den Haag (2009), & Artists Space, USA (2009). In addition, he has exhibited his works in various group performances in Canada, Europe, and Australia, such as at: Mass MoCA, USA (2012), Musée national des beaux-arts du Québec (2010, 2008), Musée d'art contemporain de Montréal (2010, 2008), Carriageworks, Sydney (2010), Rencontres Internationales Paris/Berlin/Madrid, New Cinema and Contemporary Art (2009, 2008) and Pancevo Biennale of Visual Arts, Serbia (in collaboration with Gennaro De Pasquale, 2004). His work forms part of various private collections and museum collections such as in Québec and Montréal.

JACKO BRINKMAN is director of Heden in The Hague. Heden provides access to contemporary art. You can see, rent and buy art in the exhibition spaces of Heden in The Hague. Heden wants to present art in the most accessible and appealing way. Jacko studied marketing management and is working at the business side of the art market ever since. He is chairman of Garage Rotterdam, an exhibition space in Rotterdam and active board member of Unfair Amsterdam, an art fair by artists in Amsterdam.

ANNIE FLETCHER is currently Chief Curator at the Van Abbemuseum, Eindhoven and tutor at De Appel, Amsterdam. She recently worked on the Museum of Arte

Util with Tanja Bruguera, and a retrospective of Hito Steyerl. She curated *After the Future* and the International Biennial of Visual Art in 2012. Other projects include solo exhibitions or presentations with Sheela Gowda, David Maljkovic, Jo Baer, Jutta Koether, Deimantas Narkevicius, Minerva Cuevas, and the long term projects, *Be(com)ing Dutch* (2006-09) and *Cork Caucus* (2005) with Charles Esche. She was co-founder and co-director of the rolling curatorial platform *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* with Frederique Bergholtz (2005-10). As a writer she has contributed to various magazines including *Afterall* and *Metropolis M*.

KEES 'T HART studied Dutch language and literature at Amsterdam University and has been living in The Hague since 2004. He worked as a teacher and as a tutor at the Dutch Open University. Since 2002 he is a full-time writer. Since 1988 he published more than twenty works: novels, poetry, short stories, satirical works, a book of essays. The poetry volume *Kinderen Die Lereren Lezen* was awarded the Ida Gerhardt Prize. Several novels were nominated for the Libris Literature Prize and the AKO Literature Prize. His novel *Hotel Vertigo* (2012) was on the long list of the Gouden Uil 2013 and the Libris Literature Prize. Moreover he writes reviews and essays on literature in the weekly magazine *De Groene Amsterdammer*.

LOTTE GEEVEN'S practice is observation based and strictly non-intellectual. She strongly believes that a dynamic playful way combined with precise non-hierarchical observation can lead to a deep understanding of places and objects. Within the act of observing an orange fruit, a spatial dimension, the movement of an eyebrow, or the behaviour of a city is of equal importance to her. Geeven's gaze is an anarchistic gaze if you wish; it denies all hierarchy and acknowledges the autonomous authority of things as such.

SARAH HOYT is a Canadian artist and classical pianist living in Paris, France. She holds degrees in biological sciences, piano performance and urbanism. Sarah Hoyt studied piano with Dr. Ernesto Lejano, Michael Massey, Marijke Roos and Eleanor Young. Advanced music studies took place with Marc Durand at the Université de Montréal and in France with Jeannine Bonjean and Michael Wladkowski at the École normale supérieure de musique de Paris Alfred Cortot. As a conceptual artist, Sarah draws on her diverse academic and musical experiences to nourish her explorations of process, repetition and landscape narratives. She works in video, text and sculpture, often referencing classical music notation or examining the repetitive processes of piano

practice. She continues to exhibit in galleries and cultural centres in Paris where her works are noted for their inventiveness and refinement.

PROF. VINCENT ICKE is Professor of Theoretical Astrophysics at Leiden University and Professor of Cosmology at the University of Amsterdam. He studied theoretical physics and astronomy at the University of Utrecht. After post doctorates at Sussex, Cambridge, and California Institute of Technology, he was a lecturer at the University of Minnesota in Minneapolis (USA) for five years. In 1983 he moved to Leiden, where he leads the research group Theoretical Astronomy. He examines the interaction between radiation and gas in the universe, and the creation and decay of cosmic structures.

SIS JOSIP is a visual artist and has always combined his practice as an oil painter, concerned with the female subject, with commissioned artwork. *Total Art*, *A Small Sensation*, *Monument to Europe*, *Rembrandt 2000*, *City Circles*, and *Scientific Love* are big art projects situated at home and abroad. In addition to these activities he was involved in the beginning of the dance industry. Around 1995, he immersed himself in mysticism, alchemy and Theosophy. In 2011 he started *Sis Josip Gallery*, together with Conti Herment. Lectures and interviews with artists are an important part of this gallery. With *Foundation Haagse Hoop* (2011) *Josip* aspires to connect with young creatives, business and the public. *Creative Warehouse HOOP* and club nights *Wij Zijn Hoop* (2011-2014) were very visible in The Hague. Around 2005 he renewed his catholic faith. And in 2014, the 'love brand' *Hector & Wolf* was reactivated. *Hector & Wolf* explores the particular relationship we have with clothing. *Hector & Wolf* has created 400 unique CREW shirts for *Museum Night 2015*.

DR. FRANZ-W. KAISER studied Art History, Fine Arts, Philosophy and History at the University of Kassel (1976-1983). He holds a PhD from Leiden University focusing on the specific relation of art to reality (2006). He was curator at *Le Nouveau Musée de Villeurbanne* (Lyon, 1985/86) and at *Magasin/Centre National d'Art Contemporain de Grenoble* (1986-89), where he was in charge of the exhibition programme and has participated in setting up *L'École du Magasin*, a post graduate training program for curators that has welcomed many applicants from around the globe. Since then, Franz is Chief Curator for Exhibitions at the *Gemeentemuseum Den Haag*. He has curated from these positions but also on freelance basis numerous exhibitions in Europe and beyond. He is the editor of several exhibition catalogues;

in addition, he lectures on and is a writer of theoretical texts on art.

PROF. SANDRA KEMP is Senior Research Fellow at Victoria and Albert Museum. As a writer and curator, her research is located within the growing disciplines of futures studies in relation to visual and material cultures. She has previously worked at the Royal College of Art and the National Portrait Gallery in London, as well as the Smithsonian Institution in Washington DC. She is currently co-ordinating V&A research in partnership with the Bard Graduate Center, New York, for an exhibition on John Lockwood Kipling and the international legacy of arts and crafts. Her V&A role also includes developing international research collaborations between museums and galleries, universities, industry and government agencies on how such organisations use the past to shape ideas and provoke debate about the future.

CHRIS KEULEMANS is a writer and cultural organizer based in Amsterdam. During the nineties, he was the director of De Balie, centre for culture and politics in Amsterdam. He was the founder and artistic director of Tolhuistuin, a new cultural centre in the North of Amsterdam. He has published novels, essays and articles on war, cinema, refugees, theatre, football and cities. In the future, he would like to move to Jakarta, Sarajevo or Beirut.

RUTGER PONTZEN is an art critic and editor of de Volkskrant newspaper since 2002. Recently his debut novel, *Nu Ik* (Now I) was published by Querido. It tells the story of a man fighting with promises and irreversible events, and is written as one long sentence with no punctuation and capital letters. The novel has received praise in the press. Pontzen studied at the Academy in Tilburg and art history at the Vrije Universiteit Amsterdam. From 1992 to 2002 he worked as a freelance art critic for *Vrij Nederland* and taught at various art schools in the Netherlands

ROOS VAN PUT is an art historian specialising in modern and contemporary art. She has a history with art and dance criticism, and has written several books on contemporary art and dance. She works for the Raad voor Cultuur (Arts Council) as visual and performing arts adviser (since 2013) and is chairman of committees at the Mondriaan Fund (since 2012). She was an editor for the magazine *Kunstbeeld* (2008-2013) and in this capacity she developed a multimedia platform including an app with daily art news, reviews and interviews. Roos van Put is regularly invited on art jury and art

commission panels. A random selection include: TENT Academy Award (2010), Wolvecamp Prize (2010), Ouborg Prize (2013), MK Award (2012), ING Young Talent Award (2013). She is a member of the fashion department from the Royal Academy of Art in The Hague (2013). She also acts as an external expert of final examinations (eg. Minerva Academy, 2013). Additionally Roos van Put has a long history as a board member of several cultural institutions. She still operates in this capacity including *If I Can't Dance, I Don't Want To Be Part Of Your Revolution* (since september 2013). She is also artistic advisor for foundations (including Young in Prison, YiP) who organise auctions for charity.

LYNNE VAN RHIJN works for the RKD - Netherlands Institute for Art History on Dutch art since the 1960s. She published on Marcel van Eeden, Daan van Golden and Jonathan Meese and wrote for *De Witte Raaf*, *De Groene Amsterdammer* and *Winkler Prins*. She was also an (senior) editor for *Kunstbeeld* and *Tubelight*. She won the Prize for Young Art Criticism 2010 and curated shows including *herman de vries: to be*.

ARNO VAN ROOSMALEN is director of Stroom Den Haag, centre for visual arts, architecture and urbanism in The Hague. Recent projects include *Foodprint* (on the relation between food, food production, and the city) and exhibitions such as *Up to You* (2010) and *There, I fixed it* (2011) both on the theme of Upcycling, and solo shows by several international artists. He was curator for the City Collection at the Boijmans Van Beuningen Museum and program coordinator of TENT, centre for visual arts, both in Rotterdam. In 1997, he was curator of the Dutch Pavilion at the Venice Biennale together with Leontine Coelewij. Van Roosmalen is an advisor for several national funds and institutions, art academies, member of several jury's and boards of cultural institutions.

BRIGITTE VAN DER SANDE is an art historian, independent curator and advisor in the Netherlands. She is currently working on a festival of non-Western science fiction. She has curated exhibitions on contemporary art, design, architecture and cultural heritage in museums, art institutions and in the public domain, working with an interdisciplinary approach of cultural topics, seeking new connections between different worlds.

SAM STEVERLYNCK is a freelance art critic and journalist working for art magazines like *hART* and the daily newspaper *De Standaard*, among other media.

FRANK THEYS is a Belgian philosopher, visual artist and filmmaker. He lives and works in Brussels and

Amsterdam. His experimental films, video installations and documentaries have been exhibited in many international venues such as Kunsthalle, Luzern; The Kitchen, New York; Hermitage, St-Petersburg; Reina Sofía, Madrid; Haus der Kunst, Munich; CAFA, Beijing; Bozar, Brussels; Taganka Theater, Moscow; Hara Museum, Tokyo and acquired for the collections of e.g. the MOMA, New York; SMAK, Ghent; the Museum for the Moving Image, New York; and the Centre National de la Cinématographie, Paris.

He has taught at the film department of LUKA in Brussels and has been a visiting teacher and lecturer at universities, film, art and theatre schools worldwide. Currently he is a researcher at the University of Louvain and teaches at the ArtScience Interfaculty in The Hague and at the LUKA Art Academy in Ghent. He was co-founder of Argos, Centre for New Media in Brussels and co-founder of Dziga, Belgian Union for Media Artists, of which he has been alternatively the chairman and secretary. In his work Theys focuses on the dynamics between art, society and technology. His documentary series Technocalyps (2006) was a central piece in several art exhibitions as well as academic congresses. Currently he is writing a book on the influence of science philosophy on art philosophy and developing a documentary film together with Michel Bauwens (P2P Foundation) entitled The Revolution, on the possibility of an economical transition towards a peer-to-peer society.

JACOB VOORTHUIS lectures in the philosophy of the built environment at the TU Eindhoven. With a special interest in the relationship between spatial practice and design, his research is concerned with the possibility of judging designs and design decisions from the perspective of a developing ontology of use, the attempt to remodel our conception of use and the useful in design thinking. Voorthuis graduated in 1988 in Art History at the University of Leiden specializing in Art Theory and Aesthetics. In 1996 he defended his doctorate, which attempted to confront the subject of architectural design and its role in society with philosophical analysis.

CHRISTIAAN WEIJTS is a writer and made his literary debut in 2006 with the novel *Art.285b*. The book won the Anton Wachter prize and the Gouden Ezelsoor, both renowned prizes in the Dutch literary world. He was also nominated for the Gouden Uil and the Ako Literatuurprijs. He later went on to publish *Via Capello 23*, the novella *De Etaleur*, *Euforie*, and *De linkshandigen*. These later works also received numerous nominations and prizes; the novel *Euforie* won the 2012 BNG Literatuurprijs and was shortlisted for the 2013 Libris Literature Prize.

ELOISE SWEETMAN

INTERSECTIONS

Often a month before I travel, I think about the future, about what will be happening, what the people around me will be doing, and what I could be thinking about. I will concentrate on that for some time, all the while knowing that my present self will be thinking back to this moment, to the past self, sitting somewhere, thinking about the future self.

Have you noticed when you're thinking about time, your clock ticks louder and louder? Time is flowing both around and through us. At different times of our lives time means something else. As children, it seems to go on forever; an hour feels unending. Then one day we realized that a year flew by, and then suddenly ten years have come and gone, and we exclaim to ourselves: 'what the hell, where did the time go?!' In this time we become different people, grown and matured. Closer to an end. 'This is the end my beautiful friend,' says Jim Morrison.

To be with someone without language is to be with him or her at death. We see the end in the face of our neighbor, this is what a community is, it derives compassion. In the face of a passing away of the present, our world is captured within the social media network. Never before have we looked at the face of death in this way. We are faced with millions of images and videos of the performance of death, the last portrait, the final moments, the joy, the sorrow, the horror of time that flashes by. This perhaps is our new eternity, our new future life. This is memory, legacy – a life time in the technological age means our children and their children and perhaps even their children will work through the masses of messages, videos, and photos that we leave behind. What comes to mind when you are thinking about time? Body clocks, time zones, exchange? I think of all the things I have to do in time or within time, so I look for more ways to be productive. Multi-tasking apps and life-hacks can trick us into thinking that we do more with less time. Time is money, and money is time, they chant. If we are honest with ourselves multi-tasking is not really doing many things at once. It's simply stopping one thing to rapidly do the next so it seems like we are capable of beating the clock. Some people are so good at it that it seems like magic. Time (magic) management: an illusion of productive temporality.

Does time deplete us? We are programmed to be continuously productive. Time is an opportunity, which is why we are arrogant towards our bodies. We sleep less whilst pushing ourselves to work harder. Onwards and

upwards, my friend! Actually, fuck time! ...though can we and would do we? Do we know how to do nothing with time?.

Time is a transformative opportunity, situated as a place for change. A future place. It will be different; tomorrow is another day to get things fixed. And then, as we travel, going feels longer than returning, whilst yesterday it felt like a dream when, in reality tomorrow is unreal. Yet, we don't use clocks like maps.

What will be new time, if we have given up on anything being ever new again? This ties us down to history of the past. There is nothing wrong with the past, except a hell of a lot. How many times do you think you have heard, read, or said: 'I can't believe that this is happening in this day and age', or something to that effect. That's got to mean something, don't you think? Many countries are fighting against their history, eradication, and re-creation. Some countries forget their complicity, whilst others attempt to deal with their shame. What does this mean for the future of the world, the future of cultural production? With a heavy history, we shall not forget, held down and in some ways blind to the future.

What do we want our future art world to look like if we didn't have the past? Perhaps a better question to ask is who should determine a future art world? Should it be the artist, the curator, the director, the philosopher, the critic, the educator, the student, the historian, the gallerist, the city, the policy makers, or the audience? We know that our future adults have to deal with our crap. This is already pointed out in the recent climate case in The Netherlands. By 2020, the government must meet the 25-40% reduction in greenhouse emissions. Even in five years, how will the Netherlands change? Climate change also threatens human rights. Climate change means a significant loss to culture. Along with this, there are three thousand endangered languages in the world, and there are only twelve places left free from noise pollution, time might be running out. In our globalized and connected world how will we live in ten years time, in twenty-five years time, in one hundred years from now, without these languages; with noise pollution? The end of language is the end of culture, is it not? So what are we doing with ours? And when I say 'ours', whose am I talking about?

Someone said 'Western man does not have the capacity to master time'. The English crime novelist, Agatha Christie created a character, a collector of clocks but these clocks had no hands. These clocks did not experience time in the productive sense. They became eternal timepieces. They are incapacitated objects of time. Time is continuous, movement; eternity is constant, still. Agatha's avid collector, like many of us, is terrified of the passage of time, and so he stops it. That was in the 50s,

now scientists are able to hold light in a crystal, essentially stopping time. They are able to capture light for sixty seconds. In those seconds light can travel around the moon twenty times. This means that by stopping light from traveling, they are able to stop time and retrieve 'light memory'. Good news, travel might be possible, but only in the future!

But if we were able to travel to the future, say one hundred years from now, what would we find? Space travel might have economy seats and robots would most likely have thumbs. The art world might be working through the archives of the avant-garde of our present time. In the future how do we want to experience art? Will there be exhibition spaces to visit, or will the exhibition visit you at home? What kind of artists will the institutions be working with?

Art and culture have a complicated relationship to time, like everything else; there is not enough of it. There is also a great emphasis on archives and memories. The past is the place where the contemporary is derived. No longer does an artwork completely disappear from view. What does this mean for the future of the art and culture production? Time will tell, and telling is the point, the discourse of art inserts the experience into memory.

And it is memory that we rely on in history. So the complicated game with time continues.

Even though today, art is more accessible in daily life than ever before, art and cultural spaces still have to battle to claim their place. Since time is an opportunity to transform the way we live our lives, art is increasingly relied upon to solve our problems. What is true in art is that it gives space to propose alternative futures. But the brilliance of it is that art challenges time. Art, like the crystal, can go back in time, but it can also become a place, space, and mode where the past, present, and future intersect.

Then when travelling, it is exciting to think back and say to myself 'one month ago I was lying in bed thinking about myself being here'. The intersection of past, present and future feels so clear and traceable. As often as I do this I still forget to leave a message that can be picked up in that future.