



Remixing existing material into new forms, breaking all kinds of traditional boundaries in the process –whether they're between 'high' and 'low' art, original and copy, physical and digital, and professional and amateur – Eboman literally merges art and pop culture.



Eboman's eclectic and interdisciplinary approach to image and sound is highly relevant to the school.



Buying his first sampler in 1987 was a revolution for Eboman. In 1990 he bought his first computer, a Commodore Amiga with 4096(!) colours. It was a milestone in his life as a 'samplista'. For the first time, he was now able to mix audio and video and create his own samples. In 1993 he made his first real video samples, allowing him to trigger videos live in performances.



The use of networks and information technology is unknown territory in art education, and Eboman is an inspiring pioneer in this field. Eboman enjoys collaborating. By collecting their own sounds and video, amateurs can take responsibility out of Eboman's hands: they decide what material will form the basis of their clip.



Eboman: 'I'm not into standing like a hero in front of the class and telling them how the world works. I want to sit next to the kids and learn from them.'



Melissa Bremmer: 'Eboman champions an openness to all kinds of sounds: street sounds, texts, YouTube-clips, whatever. If you connect them together in your own way, you create an entirely new sound or groove. If you let go of your ideas about what music should be, it opens up a vast and really exciting world. I'm sure that's one of the biggest strengths of a project like this.'



Developments in art education are moving towards a more interdisciplinary working practice, with collaborations between teachers of music and visual art.



Eboman: a thief-creator joins the school



Emiel Heijnen: 'We're living in a time when images and sounds are overwhelming us. You might well wonder what's the most effective and interesting approach, to make something from scratch or give new meaning to existing material – by recycling, hacking and sampling? We see it as an important artistic practice that we often encounter on the Internet, in the arts and music.'



Emiel Heijnen: 'It is important that our students get experience with the creative and learning processes that young people in a media-savvy society are growing up with, so they can use them in their educational practices.'





Students and teachers were introduced to Eboman's no-holds-barred approach. They worked together and learned from one another. The element of play made for an energetic environment that was receptive to creativity.



For the students, the play element made for an energetic environment that was receptive to creativity.



Surprisingly, many of the musicians made great imagery and the fine artists made great music. Clearly, a fresh perspective inspires new ideas.



The students worked in pairs, one from the Conservatorium and one from the Academy. They found it especially interesting to work with someone from a completely different field and explore new territories, to switch roles and do things in a discipline they were unfamiliar with.



The biggest challenge is to explore together and discover new territory in the complex landscape of today's media culture.

Mixing media-mixing skills

Eboman inspired, catalysed and moderated the students. He came up with the theme of 'un/rest' as an inspiration for the samples, and the students searched YouTube for a sample to suit the theme.



Eboman: 'I was surprised by how enthusiastic and hungry to learn the students were, and how well they worked together. They were able to take on any challenge I set them, so it was an incredibly good learning experience for me, too!'



Eboman's work is all about stealing, playing and sharing. And its an approach he wants to see used more in art education. The deeper you immerse children and young people in a sea of images and sounds, the more interesting material you get back. Remixing and sampling is freedom. Theft is creative!

Using two contrasting samples is often a good way of keeping up the tension, and the viewer is more challenged by contrasting shots that are nonetheless linked thematically. Eboman uses the structure of a joke: just when everything's starting to fall into place, it all gets turned upside down again.



The working space was organised for the community, so that Eboman and the students could confer, allowing his role as moderator to become clearer. A strong relationship developed between the search for samples and the editing process, and the final result cleverly captured reality.



The students organised street interventions and body percussions. Guided by Eboman and several skilled and committed teachers, they revealed themselves to be true sample artists.

