

ON AIR

Issue 3
October 2011

Voices and views from the Artist in Residence
programme at the Amsterdam School of the Arts

Jeanne van
Heeswijk

Academy of Architecture
2009-10

John
Clayton

Conservatorium van Amsterdam
2005-11

Ann Liv
Young

de Theaterschool
2011

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Issue 3, October 2011

ON AIR is a twice-yearly publication of the AHK exploring the wide-ranging collaborations between guest artists and institutes, and examining the school's role as host.

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Inside is outside

By Marijke Hoogenboom

Over the course of the last academic year, several of the institutes of the Amsterdam School of the Arts have once again taken the initiative of engaging with international art practice by hosting an artist in residence. In this issue of ON AIR, we concentrate on three of these artists: double-bass player John Clayton, choreographer Ann Liv Young and visual artist Jeanne van Heeswijk. They have little in common with one another: they live and work in very different contexts, they have arrived at entirely different practices, and they approach their art – and therefore also education – from very disparate artistic and political perspectives.

We are privileged in arts education to be able to seek out and welcome into our midst such a diverse wealth of artists from the field. In the academy, it is, for now at least, possible to bring together virtuosity and social commitment; tradition and contemporary creation; collectivity and individual talent; teaching and artistic authenticity; and Western and non-Western cultures. Does this mean that our school is, by its very nature, a reflection of the complex and rapidly changing world outside the academy? Or is it rather an alternative to that outside world: a cherished sanctuary, a bastion against the impending impoverishment of the arts sector? Can we perhaps create an institution that combines these qualities? Just what are the developments and aspirations that influence our selection of visiting artists who enrich and challenge the educational process here?

The greatest challenge facing AHK in the coming years is that we will be continuing to operate in an environment that questions the very principle of the value of art and culture: this is the environment in which we must seek to regain public support – our connection with the outside. Like other sectors, education is expected to respond to major social changes. It must connect directly with the professional field and chart its own course towards a professional practice and employment market that will be drastically reduced in the coming period. It is up to us to find a way to be proactive in this new reality, while remaining mindful of the need for sound educational practices. At the same time, we would be well advised to thoroughly evaluate the extent to which the art academy should maintain its independence and its firmness of purpose so as to do justice to the institution's historical position and cultural significance.

In a recent article, the internationally celebrated German composer and music-theatre maker Heiner Goebbels put forward his vision on the relationship between art education and the professional field. He made a case for a more future-oriented approach by educational institutions.¹ Goebbels alerts us to the dangers of focusing exclusively on the current employment market. Doing this would produce an institution that places itself at the end of the chain rather than its start, because it would only be confirming existing ideas (as propagated at present by the market and by art institutes), and neglecting its function as an innovator. A situation such as this can only lead to students being educated for a limited and temporary status quo, rather than being enabled to create an original and alternative future for the arts. 'It is an important aim to ensure that graduates obtain work in theatres and opera houses,' explains Goebbels, 'but it would be irresponsible not to also prepare them for an

uncertain and far more complex future.' He sees the 'luxury' of artistic research and experimentation as an essential complement to schools' attention for the craft in a progressive educational system. They enrich the soil in which excellence can grow – an excellence that can be expressed in many ways, but is in continual development and never aimed purely at confirmation.

In a response to the Dutch government's announcement of alarming cuts to spending on culture, in June 2011 Gabriël Smeets (SNDO) and I organised a week-long open platform in the main hall of de Theaterschool at the AHK that offered an outlet for information and discussion. Although we may not have produced any earth-shaking declarations at our cross-faculty afternoon gatherings – or contributed significantly to diverting State Secretary Halbe Zijlstra from his merciless course – we did discover that we have a great deal in common and that we were prepared to share our opinions, doubts and dreams.

All we needed to transform the hall into a public square, an ad hoc *agora* was needed was seating arranged in an open circle, a board for clippings and announcements, an Internet connection, a video beamer to project the latest information and, last but not least, two microphones.² This ON AIR magazine likewise serves as a forum, a public and shared conversation fed by articles about the experiences and outcomes of ongoing AIR projects that, time and time again, raise issues that define the course of the AHK and of public debate.

Jan Kassies was one of the most fascinating cultural leaders the Netherlands has ever known. When he became the director of the Amsterdam Drama School in 1966, he carried out two radical acts to democratise the institution and set it in motion. Firstly, he gave each student and teacher a key to the building. And secondly, he stuck on the wall of each classroom and office a piece of paper emblazoned with the question 'WHY?' – why art, why education, why this method, and for whom is it intended? Kassies wanted to prevent the school becoming a 'pretentious artistic citadel'. He was not about to accept the social isolation in which he found art education at that time. To him, 'inside' and 'outside' were more or less the same thing: 'As long as you keep asking yourself, "Why?" If you don't immediately discover the answer, then it doesn't matter at all: you just go and look for it somewhere.'

Kassies and Goebbels are unwavering in their determination to approach arts education from a utopian perspective, projecting into the future rather on to what already exists. It is a vision that can only be achieved in the real world through sheer force of the imagination. This ambition may seem abstract, a distant landscape, to those consumed by the reality of the current, ominous climate. However, I believe that the conditions for achieving it are very real and very close at hand: a shared desire for a responsive environment, the continuity and patience to learn from experience, and the courage to reconfigure existing structures.

Marijke Hoogenboom is professor at the Amsterdam School of the Arts and chair of the Art Practice and Development research group.

1 Heiner Goebbels, 'Handwerk oder Forschung', in: *Heart of the City, Recherchen zum Stadtheater der Zukunft*, Theater der Zeit, Berlin, Juli 2011. Goebbels is professor at the Institute for Applied Theatre Studies in Giessen, Germany.

2 Agora Now started on 20 June and ended on 27 June 2011, the day of the *Mars der Beschaving* (March for Civilisation), a national protest against government spending cuts in the cultural sector.



Exploring the Black Roots of Jazz

John Clayton

Hosted by the jazz department at the Conservatorium van Amsterdam, 2005-11

Many music institutions around the world now teach jazz, but few connect the music to its African American roots in practical and meaningful ways, or equip students with the tools to approach music from a black cultural perspective or incorporate qualities essential to the black musical aesthetic. The Conservatorium van Amsterdam invited bassist, arranger and educator John Clayton to organise a unique programme. For five years he devoted a working period to Exploring the Black Roots of Jazz. In order to study jazz traditions from the perspective of different disciplines, each year Clayton brought along an instrumentalist: saxophonist and musicologist Ray Briggs, trumpeter Terrell Stafford, drummer John Riley and pianist Gerald Clayton. For this final year he was joined by the full complement of his Clayton Brothers Quintet.

About the project

Exploring the Black Boots of Jazz is an intensive, music-centred project, combining performances, lectures, and discussions in an examination of the multifaceted nature of jazz in particular and black music in general. Through learning a variety of compositions featured in a series of live performances, student participants gained experiential knowledge of important characteristics of black music. Students were presented with a wide range of repertoire highlighting the chronological development of jazz: from slave-era work songs and spirituals to post-Civil War blues, big band swing, modern jazz and R&B – the soundtracks to the African American urban experience. The project was crowned with a final concert by The Clayton Brothers Quintet, the Conservatorium Big Band and former and current students involved in Exploring the Black Roots of Jazz over the past five years.

About the artist

American double bassist John Clayton is a prominent performer and award-winning composer and arranger in the fields of jazz and classical music. A former music director for several jazz festivals and artistic director of jazz for the Los Angeles Philharmonic Association and the Hollywood Bowl, Clayton currently conducts, composes, and co-leads the Clayton-Hamilton Jazz Orchestra. He is senior lecturer of Jazz Studies at the Thornton School of Music, University of Southern California.

The Clayton Brothers Quintet was founded in 1977. The brothers are dedicated jazz educators who travel around the world to participate in workshops and music clinics. Their most recent recordings were nominated for Grammy awards. Currently, the quintet consists of John Clayton, his brother Jeff Clayton on saxophone, John's son Gerald Clayton on piano and Obed Calvaire on drums. Terrell Stafford, a highly regarded trumpeter and band leader in his own right, is also a member.

Exploring the Black Roots of Jazz was a five-year project with John Clayton and various guests musicians, initiated by Ruud van Dijk and organised by Sigrid Paans.

Tobias Reijngoud is a journalist and jazz lover. He spent a day with AIR project Exploring the Black Roots of Jazz, experiencing John Clayton's unique approach to music teaching.

Play for real or don't play at all

By Tobias Reijngoud

'You're playing great. But why does it sound like a bunch of really, really good conservatory students?' The students in the jazz quintet are briefly taken aback by John Clayton's question, and they don't have an answer. So Clayton provides one for them: 'You're all working hard to play your own parts, but you're not playing together. You're not making music. I want to hear 100 per cent communication. Inspire each other. Respond. Push each other. Step into each other's shoes. Enjoy the song. Play the joy.'

Five years ago, the Conservatorium van Amsterdam invited Clayton to lead the Exploring the Black Roots of Jazz project. Since then, this American bassist, composer and arranger has been the artist in residence at the Conservatorium for one week each spring. Clayton and his Jazz department students went in search of the roots and history of jazz. This year he brought with him the full complement of the Clayton Brothers Quintet, whose members include John Clayton's son Gerald on piano and his brother Jeff on alto saxophone.

As well as Clayton himself, I spoke to pianist-composer Daan Herweg, a Conservatorium graduate. Herweg took part in the project twice. 'People didn't use to write much down: musicians just passed on their sound to one another. And they took that as the basis for developing their own voice. In the 1930s, for example, trumpeters had to sound just like Louis Armstrong. It might seem like a conservative approach, but in fact it's hugely enriching, because by immersing yourself in the music and in the roots of jazz you give yourself a solid grounding.'

No half measures

John Clayton is the very embodiment of charm. That much is clear from the moment we meet. He takes time for everyone, even though his week in Amsterdam is totally packed. And the friendly, fatherly smile never leaves his face, even when he's giving the student quintet's guitarist a hard time: 'Why are you slouching in your chair? What's wrong with you?'

One thing is becoming all too clear, Clayton may be friendly but he's also demanding: 'Play for real or don't play at all; Never practice, always perform,' he says. 'Even when I'm practicing scales or technical etudes, I try to make it musical,' explains Clayton, 'I don't focus on technique at all, only music. My tip for Conservatorium students is to scrap the term 'rehearsal room' and replace it with 'performance room'. When the student quintet's bassist sets about tuning his instrument, Clayton strikes an A on the piano and I immediately hear what he means when he talks about playing for real: the note he strikes is rich and full. It is struck with care. It is an A with more than just practical functionality. It is music: music that doesn't mess around and doesn't make concessions. And this is precisely what Clayton wants to teach: "There are only two things you need to be concerned about as an artist: expressing yourself with honesty and expressing yourself with clarity. That's it.'

Daan Herweg confirms this. 'The most important lesson John taught me was to avoid mediocrity. That may sound like a cliché, but in practice it's not all that easy to expect 90 per cent from yourself all the time, and not be satisfied with 70. What's wonderful about John is that he combines



his drive to perfection and hard work with so much joy and enthusiasm. It's great fun to work really hard and to be focused. What John does is work really hard in a relaxed way. Actually he should give a workshop to teachers sometime, because he gets you so enthusiastic that you rise above yourself. John truly lives the music.'

In Clayton's pursuit of authenticity there lurks an ambivalent attitude towards the – by definition – academic context of the Conservatorium. Clayton explains that, 'Conservatorium students are allowed to get away with things they wouldn't get away with in real life.' He demonstrates this point at an afternoon vocal workshop he gives to a small group of students. Handing out two A4 sheets of lyrics he asks them to have memorised them by the following day, because 'Singing with a piece of paper in your hand just isn't right.' When the students protest that they have no time, have too many lessons or have to study, Clayton shrugs and says, 'You've got the whole night. Imagine your favourite artist phoned you today to ask you if you could join his band for tomorrow's gig because a band member's sick – and he needs you to know the music by heart. You wouldn't complain then: you'd work through the night.'

Black roots

'I don't believe in teachers,' says Clayton. 'You don't learn anything from teachers. Everything of value, you teach yourself.' Teachers are useful of course, he believes, but only in order to get the student moving so he can find his own way and develop his own values. Learning starts with imitation. You see that in the way a child learns to talk. At first, a child copies what he hears, but after that he takes it on board and develops his own voice. The same applies to music. You start by listening to records and concerts. Then you start copying solos. You kind of dive into it. If you're pianist, you try to swing like Oscar Peterson; if you're bassist, like Ray Brown. Step by step you make the music your own. And gradually you develop your own style, your own sound. If you're looking for your own style, you'll never find it by cutting yourself off and playing alone. You have to go out in search of musicians and recordings that appeal to you. You imitate them. That's where you start from. Build on from there and in the end you'll make something that's your own.'

And this is exactly why the AIR project Exploring the Black Roots of Jazz, for which Clayton has been returning to Amsterdam for five successive years, has been so valuable. 'You can play nice music, but it doesn't have any value at all if you don't know where it's coming from. If you want to know why someone's face looks the way it does it's not enough to just look at that one face. Why has he got green eyes and black hair? To find that out you need to look into his background. What did his father and mother look like? And his grandfathers and grandmothers? It's only when you know that, that you can understand why he looks the way he does. The same goes for learning music. If someone's wanting to play in the style of John Coltrane, just listening to Coltrane won't get him anywhere: he has to immerse himself in the music Coltrane was listening to – any artists that influenced him. It's only then that you gain true understanding.'

The same applies to composing and arranging, says Clayton. 'I never write for an instrument, only for a specific artist. You have to know how someone sounds, how he breathes, how he blows, how he hits notes. What does a piano sound like? No idea. I only know Diana Krall's piano sounds. I arrange for her, not for a piano.'

Berta, Berta

The key principle is: know what you're doing and know the context. Clayton applies it again that afternoon when rehearsing the old slave work song *Berta, Berta* with a

group of students. The powerful lines were originally sung by American slaves as they worked on the construction of a railway line

*Oh, Lawd, Berta, Berta,
Go head and marry don't cha
Wait on me.*

Before starting, Clayton plays an old recording of the song two times. He then tells the students about the background to the lyrics. 'This song is by someone who knows he'll never be free. He's going to do this work every day, seven days a week, again and again, without stopping, until he's dead. He's calling out to his Berta, "Marry someone else, because there's no point waiting for me." The students are visibly affected by the scenes Clayton brings to life; they were giggling when they entered the classroom but just a little while later, when they're singing *Berta, Berta* the weight of history hangs heavy in their voices.

Over the course of this week in Amsterdam, Clayton set about getting students on track for developing their own music and their own sound: 'I don't have the answers. I only hope that I can get the students enthusiastic enough to take their own path, to go out in search of their own music, their own sound, their own voice. Remember: the music is in me, not in my bass.'

Clayton believes that the quest for personal authenticity takes place primarily in the aural domain. It's all about listening to other musicians' recordings, and imitating and repeating solos and phrases. Not for nothing did he choose to play a recording of *Berta, Berta* to the students, rather than hand them the musical notation.

Living history

Clayton approaches the history – the roots – of jazz, not chronologically, but through similarities and relationships in the vocal and instrumental sounds made by the musicians. Although Clayton does believe it is important that students know the cultural and historical context of black American music, he is not primarily identifying exactly what or where the roots of jazz are. He is more concerned with encouraging students to develop the level of curiosity that will motivate them to search for the roots of the music that most interests them. In this context, the word 'roots' refers less to specific styles than to the aural tradition in jazz in particular and Afro-American and African music culture in general.

The basis for developing your own sound is to ask yourself which music, which sound, which artists appeals to you. Then you explore them, listen to them, copy them and analyse them. Immerse yourself in it. Don't just create music in a vacuum. Start from the grounding of what others have done before you – from the roots.

Tobias Reijngoud is publicist and journalist for various national newspapers.



AIR John Clayton invited saxophonist, musicologist and educator Dr Ray Briggs to contribute to his AIR project Exploring the Black Roots of Jazz. This article is based on his programme notes for Clayton's final concert at the Conservatorium.

Learning to listen

Students participating in Exploring the Black Roots of Jazz were exposed to important characteristics of black music via experiential knowledge, the most important mode of 'knowing'. The cornerstone of this project was that each student learn the *music* (i.e., humanly organised sound) primarily *as sound*. This they did by studying notable recordings of selected pieces and relying chiefly on their own aural perceptive skills rather than the more common dependence on written notation. Given the plethora of printed resources available to jazz education today – such as fake books, lead sheets and transcriptions – this approach may be viewed variously as: unnecessary for musicians who are musically literate; an unorthodox method of dissemination; and unreasonably laborious given the amount of time it requires to discern the various pitches and rhythms, and ultimately to memorise the music by ear.

Criticisms such as the above are likely to come from those whose practice is strongly rooted in mass dissemination, a highly convenient and utilitarian method of passing on music. However, they fail to take into account three things. Firstly, a keen aural sense is of paramount importance in the jazz musician's skill set – he or she will acquire a playing style primarily through studying and emulating recordings by key musicians. Secondly, a reliance on ready-made transcriptions and lead sheets removes students from the process of discovering the sound for themselves, thereby greatly compromising their experiential understanding of the idiosyncrasies and subtleties of sound production and style. And thirdly, throughout its extensive history, jazz and most other African-influenced music have incorporated oral tradition-based methods of learning by ear that are rooted in West African musical practices.

There is substantial documentation of iconic jazz musicians employing this approach to learn music. Consider the following extract from Horace Silver's autobiography *Let's Get to the Nitty Gritty* (2006):

*As a teenager, I practiced everyday on tenor and on piano. I'd get in the stairway going up to our attic and play tenor along with Lester Young's records, trying to cop his sound. The stairway acted like an echo chamber, and I could really hear what I sounded like. I was the teenage Lester Young of Connecticut. I had his sound down pretty well. As far as the piano was concerned, I listened to records upstairs on the electric phonograph, where I'd slow the speed down so I could catch what the musicians were doing. That's how I learned the solo interlude chord changes to *Night in Tunisia*. I learned a lot from recordings in my teenage years. Listening and then trying to analyze what the cats were doing was my thing.*

Documented recollections by the likes of Billie Holiday, Charles Mingus and Ornette Coleman underline in a similar way the importance of using the ears to learn tunes and arrangements.

The Exploring the Black Roots of Jazz project was a rare and valuable undertaking, and a perfect example of how music can transcend racial or cultural boundaries. It demonstrated that anyone who is willing to devote the time required of serious study and mastery can identify and incorporate the distinct musical qualities that adhere to the African American aesthetic.

Dr Ray Briggs teaches at the Cole Conservatory of Music, California State University. He is the Vice-President of the California Institute for the Preservation of Jazz.



37 Sherrys

Ann Liv Young

Hosted by de Theaterschool,
School for New Dance Development (SNDO)
2011

The SNDO gives bachelor-level training in choreography and dance making. The school believes it is crucial that its students experience the artistic practice of an internationally renowned choreographer – not just as performing dance artists but primarily as emerging equals participating in a fellow maker's work. Under the leadership of Gabriël Smeets, this aim has already led to remarkable AIR projects with LISA, Steve Paxton, Deborah Hay and now Ann Liv Young.

About the project

In *Cinderella* cult choreographer Ann Liv Young performs as her controversial character and alter ego Sherry. Sherry is an agglomeration of the women (and men) in the audience. She comes into being in situ, through close-up interaction with the audience. She has the potential to be all women because her character is always shifting. The multiplicity of perspectives that combine to create Sherry means that she is by definition a contradiction. She is all, none, both, and one. For the residency Ann Liv Young proposed that each of the SNDO students became a Sherry. 37 Sherrys is a project about staged biography, about creating a character, about being someone and about solos. The five-week residency started with a two-day symposium with invited guest speakers and concluded with two presentations for invited guests and a much-discussed performance at Amsterdam's Frascati theatre, as part of the 2011 Something Raw festival.

About the artist

Ann Liv Young is a choreographer and performer from New York. She attended the prestigious Hollins University dance programme and is a former resident at the FUSED programme in France and the Laban Centre in London. Her shows, which she writes, performs, costume designs, stage designs and produces herself, are over-the-top performances that genre-bend elements of music video, porn, and fine art. The New York Times wrote, 'On stage, Ann Liv Young has rolled around in her dog's ashes, had sex with her co-stars, covered herself in blood, drank urine and attacked a PETA [animal rights] activist. Off stage, she has given the audience lap dances and ridiculed her own cast for fucking up during a performance.'

Young has performed her work at some of the world's leading festivals and venues, including P.S 1 Contemporary Art Center, Brooklyn Museum, The Kitchen, Dance Theater Workshop, P.S. 122, Judson Church, Impulstanz, Tanz Im August, Springdance and Laban Centre London.



Visual artist and choreographer Ibrahim Quraishi gets to grips with Ann Liv Young's AIR project. Featuring edited interviews with four SNDO students responding to their work with the controversial American maker.

Neutrality is not an option

By Ibrahim Quraishi

Performance artist Ann Liv Young confronts her audiences with shocking onstage imagery, and as her most notorious persona Sherry she subjects them to highly personal interrogation. Prior to the AIR project she appeared as Sherry in Cinderella at Amsterdam's Melkweg. The performance ended when she accidentally cut her labia with a knife and an ambulance had to be called.

For her AIR project she worked with SNDO students to create multiple versions of this character for 37 Sherrys. As the live performance of the piece was drawing to a close, five students took control and redirected its course. This coup d'etat brought the performance to a halt and sparked heated debate.

When it comes to Ann Liv Young's work, it is simply not possible to remain

neutral. She inhabits all the complicated aspects of American reality, whether her work is about sexual intrusion, personal revelations or becoming a judge, jury or arbiter. No subject is taboo. Somehow reminiscent of trash chat-show host Jerry Springer at his most mischievous – to the power of ten – a Sherry show is likely to be an intense, challenging and even enlightening experience.

The iconography of Young's oeuvre is meditated within aspects of the trashy side of American life, and uncanny, poetic moments emerge from the tensions between the artist, the performer and the public. Ann Liv Young does not shy away from controversy and her work has sparked numerous scandals: some are pre-planned, others are spontaneous outcomes brought about by an engaged and overly excited audience; some are a mixture of the two.

Ann Liv simplifies the complicated and complicates the simple within a performative and human context. The news that SNDO director artistic director Gabriel Smeets had invited American enfant terrible Ann Liv Young to be an AIR in 2011 caused a buzz of expectation and excitement in the school. It was a bold decision to have his students, the future generation of makers, work with her. This was to be the first time Young would transmit her creative methodology and the secrets that make her such a formidable New York artist. Together with the students she would not only create a symbolic piece using one of her prime personas, Sherry, but they would also duplicate her 37 times. This adventure was always going to cause controversy and, sure enough, it lived up to the expectations.

To approach the subject of this controversial American maker/performer in

as balanced a way as possible, I carried out informal interviews with four of the SNDO students who had spent more than five intensive weeks working closely with her and have very different perspectives on the experience. The interviewees are all at different stages of their studies: Stephen West (1st year), Marta Ziótek (2nd year), Setareh Fatehi Irani (3rd year) and Florentina Holzinger (4th year, graduating June 2011).

Stephen West (SW) I gravitated a lot towards Sherry primarily because of her southern accent. I was raised in Tulsa, Oklahoma, a very conservative state in America, and I could relate to some of Ann Liv's Sherry characteristics and mannerisms to people I knew growing up. Everything about Sherry's style tickled me from the high-waisted pants and blonde hair, to the long fake nails and 'How are ya'll doin'?' I thought a lot about who this Sherry is and who I am or who am I when I become this character. For me, Sherry is very direct and is not afraid to confront a person and engage him with firm eye contact and personal questions. She's genuinely interested in other people's lives and stories and digging deep into people's values and emotions. I tried to push myself beyond my tendency of only saying safe and polite things.

Florentina Holzinger (FH) A proto-Sherry is unpredictable, forthright and revealing. When working with her it's best to take off any masks and meet her bare-skinned right away, to avoid prolonging the procedure. She is very grounded in herself and has nothing to lose and no expectations to fulfill. She is driven by 'the good' and a personal understanding of what is meant to be universal. She assumes that the path to healing might well be a bumpy and painful one, but that travelling along it will ultimately resolve any issue that caused the resistance in the first place.

She looks for resistance, that's how she detects her objects. And resistance is hard to find among 37 students who will be willing to do almost everything to satisfy her conditions. Me personally I took it as an opportunity to look deep inside of myself, for my inner resentments and conflicts that make me usually act a certain way. How do I think I have to approach people, or an audience? What role do I think I have to play and how responsible am I in truth? How do I want to appear as a performer?

Setareh Fatehi Irani (SFI) What initially intrigued me most about Ann Liv's performance as Sherry in *Cinderella* was the power dynamic between her and the audience. It was all about how Ann Liv deals with the power structure she creates onstage.

How responsible is she for any actions that ensue from the power dynamic she sets up in these performances? Also, if Ann Liv is using this power structure to teach something to her audience, how sure is she that what she wants to teach them is right? Where does she get this authority from? Is there a place in her work for her ideals to be questioned through an open and intelligent dialogue – as opposed to a one-way conversation that uses the power of the performer to close dialogues with audience members by moving on and taking her microphone elsewhere?

Marta Ziótek (MZ) Working with Ann Liv Young made me think about different forms of collectivism. Horizontal collectivism is based on the idea that each individual is equal; vertical collectivism emphasises the fundamental differences between individuals. In the former, people cooperate and share; in the latter people submit to authorities and a specific hierarchy. Individuals in a horizontal collective do not submit themselves for the group – the groups are made up of individuals. Vertical collectivism is based on strict instructions and the integrity of the group. Here, individuals belong to the social, religious and political structures and tend to sacrifice themselves for the group, the masses.

SFI Ann Li's performances rely on the fact that she is the only person in the room that has any power, adding 36 people with equal power was clearly incompatible with this scenario.

SW There was a lot in the 37 Sherrys process that we all did as a collective group: singing the Kanye West song, marching in a line, the herd of scared Sherrys huddled against the wall. It felt like we were this fabulous little blonde-haired community of Sherrys. There were parts of process – like the standing line holding hands and the marching – where we were told what to do and when and how to do it. But even when I was doing something as a collective with rules or a style that someone else dictated, I felt like I had the choice to engage in that collective experience or not. At these points, passivity could easily lead to being captured by the collective and not having your own opinion or input into what was happening. But being actively engaged in the process creates more dialogue and individual choices.

FH There was a general requirement for alertness on the part of the students, and the call for participation was very open. One issue was whether the circumstances were motivating for participation. We didn't learn what tools to use or how to use them. I experienced

it more as growing a thick skin to allow me to handle the situation, to find out where I could contribute for my own sake. I didn't see it as a problem that so many paradoxes occurred between discourses and practical realisation, but everybody had to handle dealing with them on their own and in their own way.

SFI Midway through I really began to question my place in this workshop. Although Ann Liv was continually speaking of our freedom as performers, in reality we were becoming more and more limited by the structure she was imposing. As a confident performer and human being, the cognitive dissonance involved in accepting the concepts of our restrictions along with trying to accept Ann Liv's reassurance of our freedoms was quite grating. In fact the concept of this kind of structure has a name. When someone asserts that they have no power over you and you are completely free, but at the same time they are completely controlling your actions, it's called fascism.

FH People are very scared to do the wrong thing. To avoid that risk they don't *do*. You need really feng shui circumstances to allow failure to be productive to the process. That panic prevented people acting. The result was passivity and frustration. And then it's not fun to still have to be there playing a tree in a forest. We were clearly put into the position of students who needed the judgement of an authority to be able to define their value.

SW I felt that Ann Liv Young was very sensitive in the working process, often checking in with us to see how we were doing and opening up discussions and time for questions. I wish there was more time to work on this project with Ann Liv and go deeper into my role as Sherry.

MZ I recognise in Ann Liv Young's working process some of the characteristics of vertical collectivism, especially if we take into account her way of working with a language and representation. In this case, as Judith Butler wrote in *Excitable Speech*: 'Injury caused by language is not the only effect of the word which one is addressed but the way of addressing itself', that interpolates the individual. Personally, I'm interested in a different understanding of collective and collaborative work, in strategies related to Brecht's approach. It's what Deleuze calls 'Dividuality': individuality that is completed by collectivity. It's thinking through doing, a collaborative method of developing the process based on ongoing research, differences and the possibility of extension. By adopting a



37 Sherrys was coordinated by Odin Heyligen, with assistants Annemiek Suijkerbuijk and Floor Cremers. Noha Ramadan assisted Ann Liv Young. Marco Ton and Frans Zwart, both students of Technical Theatre Arts at de Theaterschool, were technicians and SNDO student Simon Tanguy was a stage hand. 37 Sherrys was created at Plantagedok, Amsterdam.

The poster insert is a collage of material sourced from student diaries. It features material by Yui Nakagami, Thibault Maillard, Louis Vanhaverbeke and Clara Burdet.

form of conflict as an articulation of the process, we can simultaneously try to reflect on it.

SFI The intended outcome of the workshop was a public performance. The implication was that as performers on stage we would be equal to Ann Liv, with equal abilities and making equal contributions. For me this was a very exciting proposition, one that seemed truly progressive and that removed any hierarchy from the development and performance process. As the workshop progressed our positions in the performance quickly diminished from being equal Sherrys to being lesser Sherrys. We became a supporting cast, asked instead to provide provocative imagery, songs and dances as an army of physical backups for the Sherry that was, it gradually became apparent, to be exclusively Ann Liv Young's character.

FH How we take that is of course up to us and people responded as individuals. I had to ask myself the question of how stupid am I to be following, but then again I assigned myself for the experiment and I could have left anytime and I didn't feel an urge to be revolutionary. Take it or leave it, and that's compromises I always make when working for or collaborating with other people. Usually we get encouraged to blow up our individual needs and act upon them, especially in a group.

SFI During the final performance some of my fellow cast members and myself decided to use the power invested in us as Sherrys by Ann Liv to alter the outcome of the performance. We decided to work within the boundaries that we had been given, and to use the same mechanisms that Ann Liv/Sherry uses in her shows. As Sherrys we took the microphone from Ann Liv and redirected the course of the show, just as a real Sherry would.

We believed that if Ann Liv was being honest with herself and to us about our value as performers and the nature of her work, we would be able to carry out this 'action' without disturbing the performance. Just like when we had been asked to restrain an audience member in a previous show, we used the same action towards Ann Liv, however unlike the audience member in question, who valiantly allowed the situation to unfold, Ann Liv became quite upset. Were we now with Ann Liv or Sherry on stage? The distinction was in any case often unclear to us, and now more so than ever. Ann Liv became distressed and stormed off stage. We assumed this to be part of the show, so we continued. We had had some brief discussions about our little 'conspiracy' prior to the show that fitted completely within the framework

Ann Liv had created for us. Still assuming Ann Liv was acting at that point, for a fleeting moment we were delighted in the knowledge that we did indeed have the power as performers that she had given us – that we had been part of a free and open collaboration and that Ann Liv had created a truly flexible power structure within which we were working. Just a few minutes later that elation was destroyed. She returned to the stage not as Sherry but as a distressed and tearful Ann Liv, telling the audience that the show was over – when we thought it had just begun!

Ibrahim Quraishi is a visual artist and choreographer currently working at the SNDO, HAU, the National Museum of Singapore, The Kitchen, Springdance and elsewhere.



American choreographer Jeanine Durning shares her personal experiences with arts funding on both sides of the Atlantic, and talks about artistic survival in an increasingly funding-free market.

Click here to donate: the separation of art and state

By Jeanine Durning

'It is necessary and appropriate for the Federal Government to help create and sustain not only a climate encouraging freedom of thought, imagination, and inquiry but also the material conditions facilitating the release of this creative talent.'

From the National Foundation on the Arts and Humanities Act of 1965

'What is really at stake is whether or not America will allow the cultural high ground in this nation to sink slowly into an abyss of slime to placate people who clearly seek or are willing to destroy the Judaic-Christian foundations of this republic.'

Jesse Helms, on funding for the National Endowment for the Arts, 1990

'Republican Gov. Sam Brownback took the major step of privatising the arts in Kansas, turning back the clock to a pre-1960s era. The governor erased state funding for arts programs, leaving the Kansas Arts Commission with no budget, no staff and no offices. The commission was founded in 1966, a year after Congress established the National Endowment for the Arts.'

The Los Angeles Times, May 31, 2011

The other day in Berlin a t-shirt caught my eye. HOME IS ANYWHERE THE KEY FITS, it said, and I thought, 'Don't you mean, HOME IS ANYWHERE THE WORK IS?'

That I would think this is not arbitrary: the notion of 'home' has been on my mind for quite some time now. I am rarely 'home' these days, or rather I am rarely in the apartment I rent in my hometown of NYC. For that matter, these days I

am rarely even 'home' in America. My migratory life is not unlike that of gypsies, nomads, circus carnies, migrant field workers, and travelling salesmen and yet, interestingly – disturbingly – in today's performance-making community, such a 'lifestyle' is considered a mark of 'success'.

Obviously this mode of life is neither exclusive nor new to performers and dancers. What is exclusive and new is both the increasing frequency with which we move and the intensifying *need* that drives us to it. This need, it seems, stems less from the desire for cross-pollination of information and experience than from the rapidly diminishing availability of work in home cities, to say nothing of home *countries*. At this point, I am not asking, 'How can one make work in America?' but, paradoxically, 'How can one make work in America *without leaving America?*'

Privatising utopia

In the (United?) States, the imposed displacement of artists has been precipitated almost entirely by more and deeper cuts to major arts funding. President Obama recently announced his proposal to cut funding for the arts by a devastating thirteen per cent in 2012. If approved, this will be the steepest decline in funding for the arts in sixteen years, and the first to be precipitated by any Democrat president. Meanwhile, in a move toward the wholesale privatisation of the arts in America, state governors such as Republican Governor Brownback of Kansas are simply cutting state arts funding when and as they please.

In contrast to the state of the arts in America, the Western European model of arts funding has looked to many American makers – or at least to many makers of my generation –

as a utopian model. For Western Europeans, the arts are worthy of state-supported funding because, quite simply, the arts are vital to culture and significant to the advancement and fulfilment of people's lives. We artists have viewed this support (and the support of education and health care, too) as a stronghold of European social civility and dignity, and as an antidote to the logic that drives our own country's insistent prioritisation of military funding over all other needs.

Curiously, some European artists I know have romanticised the US 'system'. They believe it frees artists from the watchful eye of funders as well as from the dictates, tastes and interests of frequently conservative legislators. But they see the real benefit in this approach as the struggle it generates, the assumption being that deprivation and lack of support naturally prod artists to make deeper, more intense art.

The truth is, the decay of the American arts funding 'system', under the lash of neo-liberal globalism (read: capitalism), has changed everything for the worse. And now that this monster's tentacles are reaching out all over the world, the support structures of culture throughout Europe stand on the verge of suffering the same damage that has been visited on the arts in America. The grass is not always greener on the other side, as we are quickly learning.

The American myth

When I was coming up in the nineties in NYC, government funding for the arts was cut in half. According to the conservative US government of the time, since only a small minority cared about art, the American taxpayer shouldn't be responsible to fund an artist. (Sound familiar?) These cuts applied not only to grants for individual artists but also to grants for art institutions that curate artists and for the education programs that hire artists to teach. Most of us who came up working under these conditions didn't know any better. We just got on with it, making the most with what we had.

But of course this decline in arts funding and education bred further decline. When one generation marginalises art and artists, the following generation, having been deprived of art and educated to stigmatise art, marginalises art and artists still further. Nowadays the perception of 'the artist' as an honourable professional is long out of fashion, usurped by the 'designer,' the worker that puts creativity in the service of usability, not as an end but as a means to wealth, or at the very least to a 'respectable' living. But that is not all. Neo-liberal, fiscally conservative forces are steadily consolidating power once again, and by all indications, they would like to reframe art as a commodity rather than as an expression of the freedom of speech that should be supported by every democracy. This is the American Dream Redux. And it is a myth.

The fact is, so many artists working in America today keep making work because we value other systems than the one of supply and demand. At the end of the day, the standards by which we live and work can't be quantitatively broken down or measured. And how do we do it? *Any way we can*. At the end of the day, being an artist in the States, or at least in NYC, often depends solely on the strength of the vow you have made to do the thing you love most, for better or for worse.

Jeanine Durning is a choreographer, performer and teacher. She is an alumna of the Master of Choreography programme at the Amsterdam Master of Choreography.

How American artists continue to make work despite funding-free conditions.

Donations: The website of almost any non-profit arts organisation will feature a 'donate' tab. All choreographers, at whatever level, spend a good deal of their time on fundraising, encouraging donations with lines like '*Your Name* is a member of a non-profit organisation. Donations are fully tax-deductible. To make an online contribution to *Your Name*, please click here.'

Grants and/or Patrons: The ongoing joke (that is a joke because it's the reality) in the States is that to make work you either need to spend most of your time writing grant applications or having tea with a lot of rich ladies.

Merch: From institutional companies to DIY independents, many artists sell merchandise such as t-shirts, DVDs or books, through their websites. The proceeds help to subsidise their endeavours.

DIY Collectives and Space: To consolidate effort, time and money, many artists create performance collectives that share admin and management. Those of us on our own who don't have home studios go from place to place. Studios in NYC cost at minimum \$15 per hour. Paying per hour and moving from studio to studio obviously affects the nature of the work.

Building an Audience: Self-promotion is increasingly the norm in the DIY reality of making work in America. Some choreographers put as much time and energy into developing marketing and cultivating relationships with audiences outside their own field as they put into their art itself. They're on the social network, and using blogs to track their work processes and update progress and events.

The Other Career: Most artists I know don't earn enough by making art. Those in their twenties and thirties almost always have at least one other job. To support their *primary* life of making art they teach yoga, Pilates or dance; or wait tables or work in an office. From their forties, lots of choreographers have second careers as acupuncturists, massage therapists, or academics.

'The Backup': Most university students now training for the performance art and dance fields in the US are double or triple majors whether in business, economics, pre-law or design – to prepare for a more stable future than performance provides, if they must.

Migration: People can no longer afford to live *and* make work in NYC. Smaller dance communities have begun to proliferate in other cities, decentralising NYC as the mecca for dance and performance. And, of course, a lot of people have headed to Europe.

Community: The reality is that a lot of people work for free. Limited funds have to pay for rehearsal space, management or advertisement. Choreographers often don't include themselves in operating budgets – especially when their performers are not being paid. For some this can border on exploitation, but most people determine on a case-to-case basis whether they are being compensated enough by what they receive qualitatively.

Conditions and Contingencies: How do conditions, circumstances and contingencies affect you, and how do you accept or resist them? This is perhaps the single most important aspect of being a maker: adapting to the situation when you lose the minimum conditions to make the kind of work you want. How does it ultimately affect the kind of work you make? How can you be productive while staying adaptable to any given situation?

A Public Practice

Jeanne van Heeswijk

Hosted by the Academy of Architecture, 2010-11

The Academy of Architecture couples its AIR programme with existing educational modules, such as the lecture series *Capita Selecta* and the Winter Workshop, which sees a one-week working collaboration between three design disciplines: architecture, urban planning and landscape architecture. The group includes international guest students. The central focus is on interdisciplinary cooperation and on confrontation with other art practices. The acquisition of artistic skills and the demand for them is of huge importance in this context. For this reason, the Academy of Architecture consistently makes the explicit choice of inviting distinct artistic personalities to disrupt the educational enterprise.

About the residency

Jeanne van Heeswijk's projects always have three phases: research, realisation and reflection. She invited students from the Academy of Architecture to become involved in each of three of her public projects in one of these phases.

Research. During the Winter Workshop entitled *A Stroll in the AIR*, Jeanne van Heeswijk and the students embarked on a performative study near Rotterdam in the fragmented and cluttered Deltaport recreational area. The students 'captured' the area by bike, forcing new connections in order to research the creation of a new urban landscape that encourages functional, recreational and alternative uses. They studied the potential of the bike as a tool for accessing the area in context of sustainability, health and the environment. This led to the creation of a toolkit that was an initial impetus for a new urban culture and that served as the basis for a project to be developed in the area over the next two years.

Realisation. In summer 2011 several students participated in Van Heeswijk's *ZUP 2DOWN*, a site-specific project in the impoverished working-class district of Anfield in Liverpool that is being made in collaboration with Liverpool Biennial 2012 and Sheffield University.

Reflection. Van Heeswijk's Freehouse research project *Radicalizing the Local* was the departure point for six *Capita Selecta* lectures that will be incorporated into a publication.

About the artist

Jeanne van Heeswijk is a visual artist who creates contexts for interaction in public spaces. Her projects are characterised by a high level of social involvement. Through her work, Van Heeswijk seeks to stimulate and develop cultural production and create new public spaces or remodel existing ones. To achieve this she often works closely with artists, designers, architects, software developers, governments and citizens. She regularly lectures on topics such as urban renewal, participation and cultural production. Van Heeswijk was educated at the Jan van Eyck Academy, Maastricht, and the Tilburg Academy of Fine Arts. Her projects include *Dwaallicht*, a narrative monument for a working-class neighbourhood, on display at Rotterdam Historical Museum; *Face Your World*, an interactive design lab for youngsters, Amsterdam's Stedelijk Museum; and *Subway to the Outside* a TV series with interventions, Artists Space, New York. Van Heeswijk lives and works in Rotterdam. Her work has appeared at the biennials in Bushan, Taipei, Shanghai, Venice and elsewhere.

In A Public Practice Jeanne van Heeswijk worked with first and second-year students from the Architecture, Urbanism and Landscape Architecture Masters course at the Academy of Architecture. Several international guest students joined the Winter Workshop A Stroll in the AIR. The *Capita Selecta* lectures Radicalizing the Local featured Sumita Sinha, Jeanne van Heeswijk, Miguel Robles-Duran, Teddy Cruz, Rick Lowe, Mustafa Tazeoglu and Mick Wilson. This AIR programme was initiated by Aart Oxenaar, coordinated by Rogier van den Berg and Patricia Ruisch and assisted by Marjoleine Gadella.



AIR Jeanne van Heeswijk is revitalising the public space and unleashing the potential of people who have been left behind in the scramble for global urban identities. Here she sets out her theoretical approach and shows how she put it to practice in Rotterdam's Afrikaanderwijk.

Inclusive urban strategies for radicalising the local

Jeanne van Heeswijk



1 Founded in 1998 by Jeanne van Heeswijk and Herve Paraponaris. Further developed in 2008 by Jeanne van Heeswijk and Dennis Kaspori. www.freehouse.nl

2 Derived from 'Radicalizing the Local' (2009), the brochure accompanying a workshop in the Afrikaanderwijk with Berlage students led by Teddy Cruz, Miguel Robles-Duran and Jeanne van Heeswijk.

3 Henk Oosterling's Rotterdam Vakmanstad (Skill City) concept concerns developing the potential of existing skills. www.vakmanstad.nl

The public space is the domain we inhabit collectively. In a time of accelerated globalisation and changes in our environment, city-dwellers are increasingly feeling excluded from their own space. I believe that creative cultural production is crucial for a lively public domain. The Freehouse foundation engages with the relationship between cultural production and public space, initiating projects aimed at redressing the balance in public space.¹

We are presently working on a project in Rotterdam's Afrikaanderwijk (Afrikaander district). It has a plaza for a huge twice-weekly market where people from many cultures come to buy and sell. One would expect it to be the vibrant heart and soul of the area, but when we first got there it was a dreary place, bound up in a web of overregulation. So Freehouse started a process of tiny interventions, pinpricks in the urban fabric, to bring life back to the area. Some interventions have been successful, others less so, but they have all fed into our experience and practice, so we can inject humour, highlight frustrations or provide opportunities for people to reconnect.

We are engaged with the question of how one can connect formality and informality to arrive at a situation that is neither overly regulated nor overly chaotic. The key question is: how can we redress the balance of public space?

The city can always be transformed, but how should we go about it?

The current economic crisis and the shifting of geopolitical boundaries and socio-cultural demographics produced by global urbanisation all call into question traditional methods of artistic and architectural interventions in the city. The complexity of the intensified geo-economic and political forces continue to generate global and local zones of conflict. The territory, the city and the neighbourhood become sites of contestation where different conditions of power are inscribed. Ultimately, it is in the city that the politics and

economics of privatisation, control, labour and migration are manifested, splintering it into sectors of mega-wealth and marginality. There is an urgent need to re-engage the invisible vectors of power that shape the territory, to reorganise systems of urban development and to challenge the political and economic frameworks that produced the crisis in the first place.²

The development of a city should be a collective process. There is a growing faith in the potential of greater community participation in developing models and instruments for city-building. However, this faith is largely blind to the naivety of the notion of transformability based on harmonious togetherness. Enabling the individual or the community to participate in building the city means more than merely presenting them with a few choices and allowing them to communicate through public comment channels, demonstrations or standard procedures. In fact it is precisely these conditions – the notions of how we wish to and are able to live together – that we should be able to question again and again within this process. Offering a range of choices is a last convulsion of the idea of supply-side transformability that still treats the citizen as a consumer.

Are we capable of creating a place – a public domain – where we can debate, face up to the confrontation and address one another as co-producers of the city? Can we make this area of tension visible and develop instruments to enable intervention in that area? Can we collectively develop a narrative about the city in which everyone has a place? And can we then develop instruments that enable people to fill in this place and deepen, sharpen or question that narrative?

Creative City vs. Skill City³

Cities are increasingly seeking to differentiate themselves on the global market by developing attractive urban environments where culture is the distinctive factor. In line with this trend Rotterdam is attempting to position itself as an

attractive global location for industry by transforming from a workers' city to a creative city. Plans include the replacement of approximately 20,000 dwellings in the coming decade.

In order to succeed, however, these external physical and economic goals must be matched by internal social cohesion and cultural infrastructure. The rapid developments have taken a narrow global economic view that seeks only to attract a select a largely wealthy, well-educated and white population. Rotterdam has a relatively high low-income population that does not belong to this group, and the city. The urban infrastructure and socio-cultural structure have been ignored in the vigorous transition from worker's city to creative city. The 'creative city' project will be no more than a marketing strategy if it does not take into account the education, development and unrealised entrepreneurial and creative potential of other sectors of society.

As Richard Florida explains: 'Creativity in the world of work is not limited to members of the Creative Class [...] I strongly believe that the key to improving the lot of underpaid, underemployed and disadvantaged people lies not in social welfare programs or low-end make-work jobs [...] but rather in tapping the creativity of these people.'⁴

Surely the qualities of city dwellers are best developed when they are taken seriously in their creative contributions and addressed as co-producers of metropolitan society? Co-producers are stakeholders and interested parties who connect, formally or informally, with others and in the process create public space and communication. It is crucial to find ways to initiate and stimulate these interactions to foster co-production of the public domain.

The idea of co-producers is inextricably linked to the idea of the public domain. In *Search of New Public Domain* by Maarten Hajer and Arnold Reijndorp defines the public

domain as those places where exchange between different social groups can and does take place:

The shift toward a cultural-geographic approach implies letting go of the idea of a single way of determining the value or meaning of spaces. The core of a cultural geography in fact consists of analysing the multiplicity, or in more political terms, the struggle that takes place among different meanings. Shaping a public domain can then be a question of eliciting unconstrained manifestations of diversity and avoiding interventions aimed at making this impossible.⁵

The public domain, then, is primarily a cultural perception. We must stop seeing the public domain as the outcome exclusively of economic and legislative factors, and begin to see it – and use it – as the performative basis for a city under development. First and foremost, inclusive urban design should mobilise the existing local physical and socio-cultural capital. The public domain provides a platform for exchanges, for participation and communication, and underpins a broadly supported and integral idea about living together in the community.⁶

Freehouse, a model for radicalising local production

Freehouse sets up spaces where local shopkeepers, young people and artists can come together to exchange knowledge, experience and ideas. This exchange leads to a form of cultural production that can reinforce the economic position of those involved and make tangible the cultural process of conceptualisation and realisation, thereby stimulating cultural self-awareness.

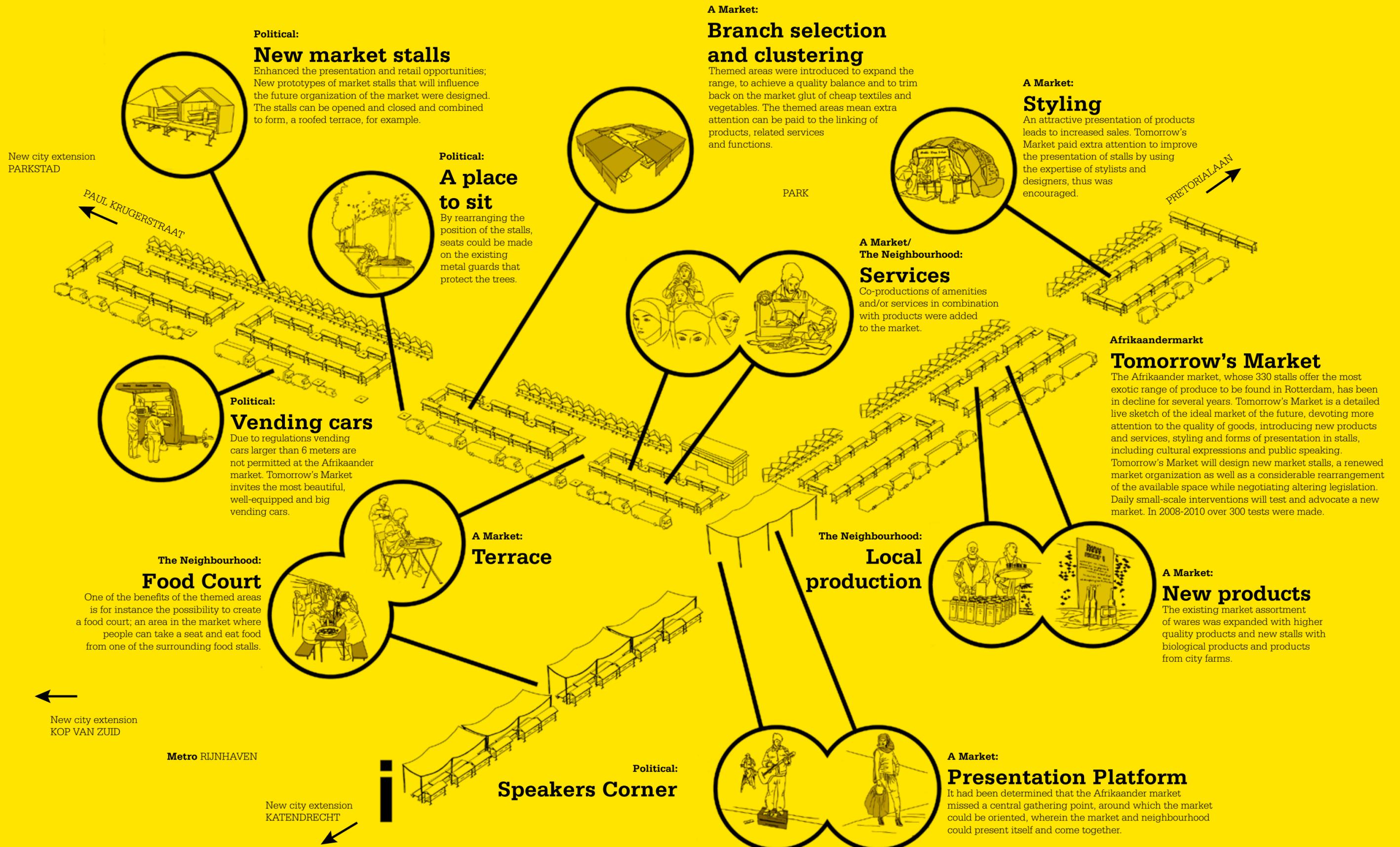
We took as our starting point the model of the medieval free house, a place where 'outsiders' who did not possess the social, cultural and economic infrastructure to participate in formal political and social life were nonetheless able to operate within the informal economy.

Continues on page 26

4 Richard Florida, *The Rise of the Creative Class* (2002) p.10.

5 Maarten Hajer and Arnold Reijndorp, *In Search of New Public Domain* (2001) p.37.

6 *Open 15 – Social Engineering*, 'Marketplaces for Cultural Collaboration', Jeanne van Heeswijk and Dennis Kaspori (2008).



Political:
New market stalls

Enhanced the presentation and retail opportunities; New prototypes of market stalls that will influence the future organization of the market were designed. The stalls can be opened and closed and combined to form, a roofed terrace, for example.

Political:
A place to sit

By rearranging the position of the stalls, seats could be made on the existing metal guards that protect the trees.

Political:
Vending cars

Due to regulations vending cars larger than 6 meters are not permitted at the Afrikaander market. Tomorrow's Market invites the most beautiful, well-equipped and big vending cars.

The Neighbourhood:
Food Court

One of the benefits of the themed areas is for instance the possibility to create a food court; an area in the market where people can take a seat and eat food from one of the surrounding food stalls.

A Market:
Terrace

Political:
Speakers Corner

A Market:
Branch selection and clustering

Themed areas were introduced to expand the range, to achieve a quality balance and to trim back on the market glut of cheap textiles and vegetables. The themed areas mean extra attention can be paid to the linking of products, related services and functions.

A Market/ The Neighbourhood:
Services

Co-productions of amenities and/or services in combination with products were added to the market.

A Market:
Styling

An attractive presentation of products leads to increased sales. Tomorrow's Market paid extra attention to improve the presentation of stalls by using the expertise of stylists and designers, thus was encouraged.

Afrikaandermarkt
Tomorrow's Market

The Afrikaander market, whose 330 stalls offer the most exotic range of produce to be found in Rotterdam, has been in decline for several years. Tomorrow's Market is a detailed live sketch of the ideal market of the future, devoting more attention to the quality of goods, introducing new products and services, styling and forms of presentation in stalls, including cultural expressions and public speaking. Tomorrow's Market will design new market stalls, a renewed market organization as well as a considerable rearrangement of the available space while negotiating altering legislation. Daily small-scale interventions will test and advocate a new market. In 2008-2010 over 300 tests were made.

The Neighbourhood:
Local production

A Market:
New products

The existing market assortment of wares was expanded with higher quality products and new stalls with biological products and products from city farms.

A Market:
Presentation Platform

It had been determined that the Afrikaander market missed a central gathering point, around which the market could be oriented, wherein the market and neighbourhood could present itself and come together.

What's in the AIR?

Freehouse in Rotterdam focuses on the micro urbanisms – such as non-conforming spatial and entrepreneurial practices – that are emerging from small communities across the city. These alternative forms of urban and economic development thrive on social encounter, collaboration and exchange. Freehouse fosters them by setting up workshops and carrying out interventions.

The Tomorrow's Market project is a perfect example of how Freehouse addresses the public space as a performative basis for a city under development. The foundation advocates a radical review of the policy and regulations that apply to the market and local shops in Rotterdam in order to help residents and shopkeepers alike to reclaim their own environment. Freehouse's primary aim is to foster new roles for art as part of the community, as an added dimension to the city and as a strategic component of urban life.

The Freehouse approach to public space practice
It is central to my practice that I become part of the whole process of change that the community concerned – in this case the Afrikaanderwijk – is undergoing. This means that once processes have got started, they can also work through into larger socio-political contexts. Because once a community has started to shape itself, to articulate its own voice and aesthetic, and to self-organise, it quickly becomes apparent that people know what they really want. By facilitating this process of maximising the potential within communities potential for open dialogue, communication and collective action, we seek to provide tools for re-shaping their worlds, so that the energy generated through people acting out in their own environment will lead to a network of support, a critical reading of their surroundings and an involvement in the changes taking place. And for this you need to repeatedly go back, to stir again and again to create an understanding of the public domain as a shared space, a space that everyone can contribute to and change.

Freehouse in action

Throughout an extensive research period in 2008 and 2009 every Wednesday and Saturday, Freehouse worked towards a new design of the Afrikaander market, together with stallholders, local residents and policy makers, who all brought their energy into the process. By definition that meant bringing subjectivity into the mix, which is bound to lead to confrontation. If successful, however, it will be possible to start changing legislation as well as the situation on the ground.

The Afrikaander district was one of the first in the Netherlands with a population mostly of foreign origin. In the 1970s, inter-ethnic tensions in this former working class area led to race riots. In the 1990s, the Rotterdam City Council started a major urban development scheme adjacent to the area, and while one architectural feature after another rose up around it, economic activity in the Afrikaander district itself died out. In order for the Afrikaander district to survive the expansion of the 'creative city' – and to thrive from it – Freehouse helped set up small-scale projects to regenerate the area and its market. The aim was to retain its intimate local character and cultural diversity, as well as improve products, services, market interactions and social integration.

At the twice-weekly Afrikaander Market about 300 stalls offer the most exotic range of products to be found in Rotterdam. The market has been in decline for several years: turnover is falling, product range is narrowing and trader numbers are decreasing. Part of the reason for the decline was the impenetrable jungle of regulations applying to market stall holders: products and services are not allowed to be combined on the same stall, meaning that activities such as operating a repair service at a clothes stall or preparing food at an outdoor seating area is not permitted.

Freehouse's 'Tomorrow's Market' encourages market vendors to differentiate their merchandise by using the community's informal and culturally diverse potential. We demonstrated how the regulations was stifling the area by instigating more than 300 acts of 'civil disobedience' ranging from handing out soup made from leftover vegetables to decorating stalls or customising clothing on the street.

Operating from vacant stores in the Afrikaander district Freehouse's strategy was to first map out and then team up local shopkeepers, residents, market vendors, cultural producers, social welfare organisations, policy makers and implementers in an array of cultural economical co-productions. Then, each week for the last two years, we have helped showcase the needs, concerns and ideas of the stakeholders in a series of interventions. They include expanding the range products on offer at the market, working with locals to make clothes they could sell themselves, developing locally produced drink and snack production, creating new stalls with organic produce, starting a clothing repair service and organising a fashion show featuring articles from the market alongside clothes designed by young local designers.

In collaboration with residents, artists and fashion designers Freehouse has also created new sustainable infrastructures such as a neighbourhood workshop for making and designing clothes, a communal kitchen area and a neighbourhood shop selling local products and offering a small-scale delivery service. Now that our regular weekly involvement has ended, we hope that these local co-ops will develop further independently, bringing even more life and prosperity to the community. Freehouse currently provides 40 jobs and various internships in the community. Freehouse currently provides 40 jobs and various internships in the community.

Jeanne van Heeswijk is a visual artist. Since 1993 she has worked on socially committed art projects for public spaces.

AIR in the world

Here at the AIR programme, we are very keen for the results of residency projects to circulate in the public sphere. In the six-month period covered by this issue of ON AIR, our AIRS produced a great deal of work that reached into the world beyond the academy: Jeanne van Heeswijk's residency formed the framework for the intensive lecture series Radicalising the Local, which will also be used for publication; Ann Liv Young presented her SNDO performance *37 Sherrys* at Something Raw festival at Frascati, Amsterdam; John Clayton concluded his five-year project with a major concert at the Blue Note in the Conservatorium van Amsterdam; and as part of Paul Koek's AIR project Into the Polder with Koek, we organised three public meetings and published *Zij aan Zij, Rug aan Rug, produceren in de podiumkunsten* (Side by Side, Back to Back: Producing in the Performing Arts).

AIR and research

The AIR programme is run by the super-faculty Art Practice and Development research group, which initiates many research-oriented activities, some of which overlap with AIR projects. The two-year interdisciplinary research project Inside Movement Knowledge, for example, arose from the AIR collaboration with Emio Greco | PC. It is now being followed up with two new initiatives: the *(Dance) Notation Series* and an international network of teachers who use media tools in education. Steve Paxton's residency AVE NUE prompted student research carried out by the Amsterdam Master of Choreography, culminating in a special issue of our research journal *RTRSRCH*. Our AIRS are continually experimenting with alternative forms of schooling and testing the boundaries of education. In a response to the challenges they set, the Art Practice and Development research group joined forces with partners from the professional field to co-organise a new edition of the alternative learning environment An Academy: WE LIVE HERE.

AIR in the future

The AIR programme continues to foster innovation by providing host AHK faculties with the opportunity to benefit from the experience of respected artists, breathing new life into the educational and artistic structures of the academy. The format of the programme is flexible, and it is accessible across the faculties: it can be implemented at those moments and locations that call for it.

Following up on the success of the Into the Polder with Koek project, the Production and Stage Management department of de Theaterschool is set to extend its commitment to hosting renowned visiting artists by collaborating with the Dutch conductor Ed Spanjaard from the Nieuw Ensemble. And the SNDO has invited back the contemporary Canadian choreographer Benoît Lachambre to realise a unique site-specific collaborative piece with the entire student body.

In the upcoming spring 2012 issue of ON AIR we will take a closer look at AIR Jeanne van Heeswijk's performative research and bottom-up strategies in architecture and urban planning. We will also report on the outcome of Anthony Heidweiller's interdisciplinary work as part of his AIR project at the Conservatorium and de Theaterschool.



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Academy of Architecture Adriaan
Beukers / Ed van Hinte, Erik Kessels, Jeroen
Kooijmans, Krisztina de Châtel, Luc Deleu, Paul
Shepherd **Academy of Fine Arts in Education** Terry
Barrett **Conservatorium van Amsterdam** Anthony
Heidweiller, Bart Schneemann, Joël Bons, John
Clayton **Interfaculty** Pierre Audi **Netherlands Film
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de Theaterschool Benoît Lachambre, Deborah Hay,
Ed Spanjaard, Emio Greco | PC, Germaine Acogny,
LISA, Maaïke Bleeker, Nita Liem, Paul Koek,
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