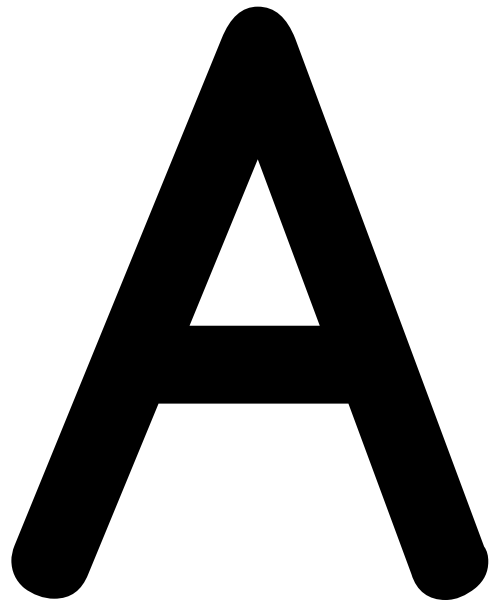
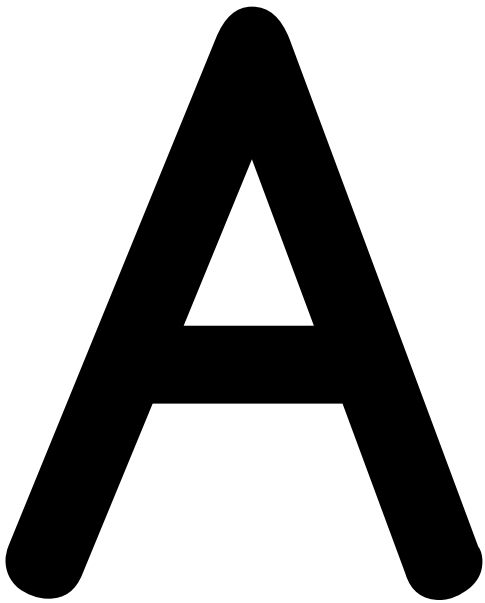


de Appel arts centre

de Appel arts centre



de Appel arts centre

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Annual Report 2008

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www.deappel.nl

Total number of visitors in 2008: 15.941

All about Now

"But the way the prophets of the twentieth century went to work was this. They took something or other that was certainly going on in their time, and then said it would go on more and more until something extraordinarily happened...All these clever men were prophesying with every variety of ingenuity what would happen soon, and they all did it in the same way, by taking something 'going strong', as the saying is, and carrying it as far as ever their imagination could stretch. This, they said, was the true and simple way of anticipating the future."

Political apathy has reached a climax, democracy is dead, having become a parody of itself, whereby everyone - with or without qualifications - can be elected king or prime minister through a totally random selection process. This is, in short, the starting point of the political fantasy that G.K. Chesterton wrote in 1904, looking eight decades ahead. In contrast to London-Airstrip-One in George Orwell's legendary dystopian novel "1984", virtually nothing has changed in the 'futuristic' London described in his satire, apart from the above-mentioned 'randomisation' of the election process. Chesterton's novel pokes fun at the scientific optimism of his fellow author and godfather of sci-fi, H.G. Wells, but in fact he is aiming at everyone who dares to make (exotic or bizarre) predictions for the future. In Chesterton's satire the world is static, the future looks like the past and anyone venturing an opinion about what 'tomorrow' will bring is mercilessly punished. Fellow curator Guillaume Desanges, who was **de Appel's** guest in 2007, remarked in a discussion that in the microcosm of the contemporary art world there is talk in a different way of this sort of obsessive preoccupation with later. It seems as though artists and curators - after the collectively expressed interest in history and histories or the so-called 'archive fever', as Okwui Enwezor called it - have developed a preference for retro-futurism, a fascination for ways in which ideas about the future were developed and given visual form in the past.

In 2008, **de Appel** has not allowed itself to be carried along by the so-called 'archival impulse' by ceaselessly referring to what is finished and done with, nor was its programming dominated by distant vistas of 'later' or (old) images of the future. As a continuation of the programming of the last two years, the accent lay on the lively 'alliance' between past and present. Together with Curator Alexis Vaillant and artists Marc Camille Chaimowicz and Paul Sietsema **de Appel** sought an original way of giving an idiosyncratic form to a non-museological retrospective exhibition. Under the stimulus of artist Arnoud Holleman and curator Mark Kremer thoughts were exchanged 'en publique' about the 'heritage' of the 19th century romantic view of the artist as a gifted individual, a (self-destructive) genius. The subject of feminism was examined in dialogue with the If I can't dance collective, curator Roel Arkesteijn and artist Nancy Spero, and **de Appel's** own 'institutional memories' were activated in collaboration with curator Vanessa Desclaux and artist Allen Ruppersberg.

Besides the exhibitions that **de Appel** employed as one of its most visible 'instruments', a lively series of performances was realised in-house and outside in alliance with such partners as the Something Raw Festival and the mugmetdegoudentand troupe. Performances in which the murky waters between dance, theatre and art were thoroughly tested. Other unknown areas were explored by the participants of the Curatorial Programme who took the 'new town' of Leidsche Rijn as their field of activity. A plethora of publications, projects, 'informances', events, prizes and grants complemented the programme for the year 2008, one of the main guidelines being research into 'what has not yet been understood and known'. Or, as the artist Robert Filliou once put it:

'Research is not the privileged domain of those who know. Turning your mind, paying attention to anything you fail to understand is research. Sewers, f.i. or happiness, love, clouds, insects, timidity, hunger, fashion, presence and absence, the sense of smell and the sense of senses, or something else...'¹

CHAPTER I: EXHIBITIONS

'What you fail to understand' was also the point of departure of the 'farewell project' that the Finnish artist Otto Karvonen devised for **de Appel**'s exhibition space in the Nieuwe Spiegelstraat which closed its doors in January 2009. A banner across the facade and an architectural model in the entrance foyer were the means by which Karvonen suggested that **de Appel**'s home base would be transformed in the near future into a 'strangers' palace', a luxurious resort for foreigners, migrants and expats distinguished by a gigantic, biomorphic tower on the roof. Many passers by, as well as loyal visitors to **de Appel**, took his bizarre fantasy for a 'true vision'. 2008 was rounded off with a performative 'bal masque' or masked ball. Besides being a festive and almost ritual farewell to the building at 10 Nieuwe Spiegelstraat – during the night marking the turn of the year – it also symbolised the veiled or masked future of **de Appel**.

Following G.K. Chesterton, it is not in our nature to make (fantastic) predictions. Bringing about and making possible 'what lies in store for us', on the other hand, is - on the basis of the stirring realisation that 'the future will last much longer than the past'.

Ann Demeester
Director

1. From the catalogue to Filliou's project "Research at the Stedelijk", Stedelijk Museum, Amsterdam, 1971.

23 February - 6 April

"To Burn Oneself with Oneself: the Romantic Damage Show"

Group Exhibition

Participating artists: Harmen Brethouwer (NL), Günther Förg (DE), Rodney Graham (CA), Joan Jonas (US), Michael Landy (GB), Renzo Martens (NL/BE), Jewyo Rhii (KR), Christoph Schlingensiefel (DE), Annika Ström (SE/UK) and Richard T. Walker (GB/US)

Curators: Mark Kremer (NL) in collaboration with Ann Demeester (BE)

Romanticism is back with a vengeance. A few years ago it seemed to be a notion unearthed from a dim past and revamped in order to lend some substantial emphasis to a disoriented contemporary art practice. Romantic themes exert an almost universal attraction, which is why they re-surface at regular intervals. But what's really going on? Is the current interest in Romanticism, an epoch in which thinkers, poets and artists took their own subjective feelings as the basis for their work, an expression of a paradigm shift in art? Is this the art world's way

Financial support:
Ministerie van OC&W, Gemeente Amsterdam

With special thanks to:
Goethe-Institut, Amsterdam

With thanks to:
Collectie Groninger Museum - Groningen, Pennebaker Hegedus Films - New York, Hauser & Wirth - Zürich, Thomas Dane Gallery - London, Galerie Rüdiger Schöttle - München, Sherman Gallery - Sydney, Galerie Micheline Szwayczer - Antwerp, MTS Audiovisueel - Zaan- dam, Luc Bellier - Paris, Gordon Watson - London and Gery van Tendeloo.

Publicity:
Invitation, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Art Forum Holland Page, Akka-kalender, advertisements Witte Raaf, Metropolis M

Announcements:
Mister Motley (Agenda, Mister Motley is gek op kunst), www.uitburo.nl, amsterdam-museums.nl, Het Parool (PS van de week), Website Het Spiegelkwartier www.het-spiegelkwartier.nl, NL20 Expo, Day by Day, Volkskrant (Agenda Beeldende Kunst), Uitkrant (exhibitions en lecture & discussion), www.artfacts.net, www.kunstaspekte.de, www.duitslandweb.nl, www.ertussenuit.com, www.kunstbus.nl, www.galleries.nl

of bidding farewell to the 1990s, which were dominated by 'relational aesthetics' and the cultivation of collective experiences and social actions within the realm of art? Has 'the urgency of a new scenario for the visible world' (Pierre Huyghe) become obsolete? Are artists nowadays developing their scenarios again according to an individual/personal viewpoint? "To Burn Oneself with Oneself: the Romantic Damage Show" was all about these questions. It was an exhibition set up as an investigation into, and a plea for, the Romantic stance of the artist. Guest curator Mark Kremer (NL), together with Ann Demeester (NL/BE), has selected ten artists who regard their oeuvres as their lifework, where art and life can fuse and burn each other.

Number of visitors:
2.772

Exhibitions

Articles:
NRC Handelsblad (2x), NRC Next, NRC Handelsblad (Cultureel Supplement), Vrij Nederland, Het Parool, Metropolis M, Tubelight, Frieze

TV:
Renzo Martens in De Kunst, NPS

Quotes:

"In the Netherlands, 'To Burn Oneself with Oneself: The Romantic Damage Show' at **de Appel** in Amsterdam, curated by Mark Kremer with Ann Demeester, was a consistently surprising and intelligent proposition in the field of experiential group exhibitions, managing to be grim, fantastical, familiar and foreign throughout its journey."

Giblin, T., Best Group Shows, Frieze, Jan. - Feb. (nr. 120) 2009

19 April- 22 June

Nancy Spero "Spero Speaks"

Solo exhibition

Guest curator: Roel Arkesteijn (NL)

Nancy Spero (Cleveland, Ohio, 1926) ranks as one of the most important artists of her generation. To mark the release of the unique publication "Codex Spero. Nancy Spero Selected Writings and Interviews 1950 - 2008" compiled by curator Roel Arkesteijn (Scheveningen, 1974), **de Appel** hosted a solo exhibition by this prominent American artist on the first floor of its premises. The exhibition included exemplary works from different phases of Spero's lengthy artistic career: from her acerbic anti-Vietnam protests from the second half of the 1960s, via her text-orientated, feminist indictments of the 1970s, up to the exuberant, metres-long images that have occupied her since the beginning of the 1980s, in which she brings together representations of women from different times and cultures. In retrospect we must conclude that from the beginning of the 1970s, Spero made an important contribution to the development of a hybrid, global and multicultural pictorial language, long before these adjectives were in vogue. This exhibition

Financial support:
Ministerie van OC&W, Gemeente Amsterdam

With thanks to:
Samm Kunce, Roger Willems, Jon Bird, Galerie Lelong - New York, Barbara Gross Galerie-München, Anthony Reynolds Gallery-London, Crown Gallery- Brussels

Publicity:
Invitation, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Art Forum Holland Page, Akka-kalender, advertisements Witte Raaf, Metropolis M, website www.masterhumphreysclock.nl, www.cultuurnet.nl

Announcements:
www.uitburo.nl, amsterdammuseums.nl, Uitkrant Amsterdam (2x), Artipedia, Echo Amsterdam, www.kunstbus.nl. Het Parool (PS van de week), Kunstbeeld (Frontpage), De Witte Raaf, www.Undo.net, website for contemporary art, Volkskrant Agenda beeldende kunst (2x), NRC Handelsblad (Beeldende Kunst selectie), Museumtijdschrift, Day by Day, www.galleries.nl, www.kunstbus.nl

also tied in with **de Appel's** institutional awareness of the legacy and potential of feminism.

Exhibitions

Articles:
Beelden, Opzij (Cultuur, Beeldende Kunst, NRC Handelsblad)

Radio:
Radio Ping Pong, een programma over kunst, cultuur en wetenschap/programme on art, culture and science, Ann Demeester spreekt over/speaks about 'Spero Speaks' & 'Three Films'

Number of visitors:
3.036

19 April- 26 May

Paul Sietsema "Three Films"

Solo exhibition

Curator: Ann Demeester (BE)

The American artist Paul Sietsema (Los Angeles, 1968) made his name during the last decade with a small but sophisticated body of cinematic work comprising three 16mm films; a modest production, but rich in content and exceptionally multi-layered. For Sietsema's first one-man exhibition in Europe the films were shown together for the first time on the second floor of **de Appel**. Sietsema debuted in the late 1990s in Los Angeles with "Untitled (Beautiful Place)" (1998). After that he worked on the film project "Empire" (2002) and in the past few months he completed the production of "Figure 3" (2008). Sietsema's work focuses on the conditioned nature of the human gaze and the idea that historical knowledge is relative since it is rooted in (subjective) perception, in 'the eye of the beholder'. The complex triangular relationship between the notions of (photographic) reproduction, 'remake' and representation plays a prominent role in all his projects. What is 'real/ authentic' and what is 'representation/(filmic) illusion'?

What is 'present' and what is 'past'? Sietsema pointed to the continually changing meaning of material things (artifacts and built space) and images - each new context they are placed in, or new perspective from which they are viewed, generates a different 'truth'. At the same time he celebrates the 'sensual' qualities of the medium of 16mm film. The viewer was incited to immerse himself in Sietsema's cinematic (de-)constructions and at the same time to question the nature of his own perception.

Quote:

"Entering the exhibition feels like stepping into a different reality where time moves at a slower pace or even has come to a standstill."

Vesters, C., Paul Sietsema, de Appel, Flash Art (review), Jul.-Sept. 2008, p. 254

Exhibitions

Financial support:
Ministerie van OC&W, Gemeente Amsterdam

Publicity:
Invitation, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Art Forum Holland Page, Akka-kalender, advertisements Witte Raaf, Metropolis M, www.cultuurnet.nl

Announcements:
www.uitburo.nl, amsterdammuseums.nl,
Uitkrant Amsterdam,
Echo Amsterdam, De Witte Raaf,
www.Undo.net, website for contemporary art, Volkskrant (Agenda beeldende kunst) (2x), www.kunstbus.nl, www.kunstbus.nl
Articles: Flash Art (reviews)

Radio:
Radio Ping Pong, een programma over kunst, cultuur en wetenschap, Ann Demeester spreekt over 'Spero Speaks' en 'Three Films'

Number of visitors:
1773

12 May – 8 June

"Master Humphrey's Clock"

Group Exhibition
(At various venues
in Leidsche Rijn, Utrecht)

Participating artists: Agency (BE), Mariana Castillo Deball (MX/DE), Ricardo Cuevas (MX), Gintaras Didžiapetris (LT), Geoffrey Farmer (CAN), Victoria Fu (US), Dora García (SP/BE), Noa Giniger (IL/NL), gerlach en koop (NL), Július Koller (SK), Gabriel Kuri (MX/BE), Nick Mangan (AU/DE), Flávia Müller Medeiros (GB) met Irka (BY/LT), Radim Peško & Louis Lüthi (NL), Sandy Plotnikoff (CAN), Michael Rakowitz (US), Simon Starling (GB), Michael Stevenson (NZ/DE), The Faculty of Invisibility and others.

Curatoren: Participants of the Curatorial Programme 07/08 - Yulia Aksenova (RU), Jesse Birch (CA), Sarah Farrar (NZ), Inti Guerrero (CU) and Virginija Januškevišit (LT).

Financial support:
Gemeente Amsterdam, Ministerie van OC&W, Gemeente Utrecht, het VSB Fonds, Mondriaanstichting, K. F. Hein Fonds, Van Bijleveltstichting, Canada Council for the arts

With thanks to: BEYOND the art assignment for Leidsche Rijn, Utrecht, SKOR Stichting Kunst en Openbare Ruimte, the Canada Council for the Arts; The Phillip Review; Gemeente Utrecht; Neugerriemschneider; K. F. Hein Fonds; Mondriaan Stichting

Publicity:
Invitation, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Forum Holland Page, Akka-calendar, advertisements in Witte Raaf, Metropolis M, flyers en programme book Tijdelijk Museum Amsterdam

Announcements:
www.uitburo.nl, amsterdammuseums.nl, Paroolbijlage Amsterdam Wereldboekenstad, Het Parool (Agenda), Volkskrant (Agenda Beeldende Kunst), Het Parool (PS van de week), Uitkrant (exhibitions), De Witte Raaf, Volkskrant (laatste kans), Ons Leidsche Rijn (tentoonstelling), NRC Handelsblad (Beeldende Kunst selectie), ANP Algemeen Nederlands Persbureau, Museumtijdschrift, Metro, Algemeen Dagblad, De Journalist, Leidsch Dagblad, Trouw (De Verdieping), Spits, Stichting Kunst en Openbare Ruimte, www.skor.nl

The participants in the Curatorial Programme 2007/2008 were commissioned for their final project to develop a site-specific concept for the Leidsche Rijn VINEX location near Utrecht. This project concluded eight months of an intensive course. During February through May they realized 'Master Humphrey's Clock' which included an exhibition, performances, a publication and a series of educational events. The project's title was borrowed from Charles Dickens' "Master Humphrey's Clock" (1840-41), a periodical that presents a variety of stories through the narrative of one character: the elderly Master Humphrey, and his treasure of manuscripts. Part of this serial publication was later transformed into the novel "The Old Curiosity Shop" (1841). The participants of the Curatorial Programme 07/08 found the story of Master Humphrey on a bookshelf in a second-hand shop in Leidsche Rijn. The "Master Humphrey's Clock" project was inspired by the concept of the second-hand shop, combined with ideas such as the circulation of information, personal memories and collective memory. The main exhibition was held in a building in Leidsche Rijn designed by the Dutch conceptual artist Stanley Brouwn and the architect Bertus Mulder. Other exhibition locations were a former farm, the Emmaus second-hand shop in Leidsche Rijn and The Shadow Cabinet at **de Appel**. Other activities took place at BAK, basis voor actuele kunst, Utrecht and in De Paperdome, Leidsche Rijn.

Exhibitions

www.wumswebsite.nl, www.tctubantia.nl, www.12move.nl, www.rtvutrecht.nl, www.kunstaspekte.de, www.amsterdamwereldboekenstad.nl, www.undo.net website for contemporary art, www.wdw.nl, www.galleries.nl, www.kunstbus.nl

Articles:
VAR, De Brug Utrecht, Brabants Dagblad, NRC Handelsblad, NRC Next, www.media-matic.net, AD/Utrechts Nieuwsblad

Number of visitors:
5057 at **de Appel**, 3343 at Leidsche Rijn.
8400 total

"The artist is a mysterious entertainer"

Group Exhibition

Participating artists: Guy de Cointet (FR/US), Trisha Donnelly (US), Mario Garcia Torres (MX/US), Benoit Maire (FR), Matt Mullican (US) & Allen Ruppersberg (US).

Guest curator: Vanessa Desclaux (FR/GB)

"The artist is a mysterious entertainer" takes as its starting point the permanent piece by Allen Ruppersberg located on the top floor of **de Appel**'s building. Ruppersberg's "Library Floor" (1994) is made of black and white chequered linoleum on which words have been inscribed, representing entries in the artist's imaginary library. This work will play different roles in the exhibition, which takes it as its physical as much as its conceptual frame. Departing from this imaginary library, the exhibition - which runs over a period of 20 days - intends to explore the multi-faceted role of the artist as author, narrator and fictional character, looking at various artistic practices that are drawn to the performative dimension of language and the invention of fictions.

Exhibitions

Publicity:

Invitation, digital newsletter, website www.deappel.nl, press release (international), eflux, Art Forum Holland Page, Akka-kalender/calendar, advertisements Witte Raaf, Metropolis M

Announcements:

Artipedia, www.uitburo.nl, amsterdammu-seums.nl, website Het Spiegelkwartier, www.hetspiegelkwartier.nl, Paroolbijlage Amsterdam Wereldboekenstad, Het Parool (Agenda beeldende kunst), NL 30, Festivalgids, Festival aan de Werf, Volkskrant (Agenda) (2x), Het Parool (PS (uit) vandaag in de stad) (2x), Uitkrant Amsterdam, Volkskrant (Agenda), Day by Day, NRC Handelsblad (Cultureel Supplement), www.galleries.nl, www.kunstbus.nl

Number of visitors:

1.079

Within the framework of the ongoing performance series 'Situations', **de Appel** invited artist Arnoud Holleman and curator Vanessa Desclaux to realize projects which would reactivate the performance archive of **de Appel**. In their presentations both focussed on the 'figure' of the artist as a 'fictitious or conceptual' protagonist.

The title of the exhibition is borrowed from one of many statements, or thoughts, listed by Ruppersberg under the headline 'General' in the exhibition "Allen Ruppersberg/The Secret of Life and Death/Volume I 1969-1984", Los Angeles, Museum of Contemporary Art. Ruppersberg refers to the character of the magician Harry Houdini, whose life was the object of his lecture for the camera: "Lecture on Houdini" (1973).

Financial support:
Gemeente Amsterdam, Ministerie van OC & W en le Conseil Régional d'Acquitaine

With thanks to:
Thomas Bernard, Cortex Athletico, Florence Bonnefous, Air de Paris - Paris, Christin Burgin, Sara Carels, Hugues de Cointe, Mary Ann Glicksmann, Kadist Art Foundation - Parijs, Moritz Kung, Yannick Miloux, FRAC Limousin - Limoges, Maison Descartes- Amsterdam, Jan Mot, Andy Stillpass, Micheline Sz wajcer, Ive Stevenheydens, Astrid van Zon, Huis en Festival a/d Werf - Utrecht en Eva Wittocx.

2 - 22 June

"Immovably Centred"

Performance & video project

Arnoud Holleman (NL)

i. c. w. mugmetdegoudentand

With the participation of Debbie Korper, Marcel Musters, Gerardjan Rijnders, Joke Tjalsma, Marian Boyer, Beppie Melissen, Jacqueline Blom, Ton Kas, Hans Aarsman, Tom Jansen, Cas Enklaar, Hilt de Vos, Ann Demeester, Axel Rüger, Sophie Berrebi, Arnoud Holleman, Nickel van Duijvenboden, Johan Leestemaker

"Immovably Centred" was a cross-over production that integrated theatre and visual art, by writer and artist Arnoud Holleman (NL, 1964) in collaboration with the mugmetdegoudentand theatre company. Arnoud Holleman has investigated Auguste Rodin's work for several years. One of the questions underlying his research is whether 19th century notions of genius still play a role in contemporary artistic practice. Issues are the 'personal' in art and the aspect of self-fictionalizing in the imagination of artists. The title "Immovably Centred" derives from the inscription penned by poet Rainer Maria Rilke (1875-1926) in his lyrical biography of Auguste Rodin of 1902:

'The hero is he who is immovably centred.' Rilke's book portrays the legendary Rodin as a man of superhuman genius. In the "Immovably Centred" text that Holleman wrote a contemporary artist still identifies himself with this type of artist. The complex interrelationship between megalomania and the concomitant fear of failure it engenders was meticulously laid bare. In a series of performances with every time new actors/performers the text was spoken out in duo sessions. Besides a series of nine live performances the screenings of these events were part of a video-installation that was shown in parallel in **de Appel**.

Exhibitions

Financial support:

Gemeente Amsterdam, Ministerie van OC&W, Fonds BKVB, Platform Theaterauteurs, Amsterdams Fonds voor de Kunsten en Lectoraat Beeldende Kunst Avans Hogeschool AKV/St Joost

With thanks to:

Geert Jan van Ouwendorp

Externe Partner:

mugmetdegoudentand

Publicity:

Invitation, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Art Forum Holland Page, Akka-kalender, advertisements Witte Raaf, Metropolis M

Announcements:

Artipedia, www.uitburo.nl, amsterdammuseums.nl, website Het Spiegelkwartier, www.hetspiegelkwartier.nl, Paroolbijlage, Amsterdam Wereldboekenstad, Het Parool (Agenda beeldende kunst), NL 30, Festivalgids, Festival aan de Werf, Volkskrant (Agenda) (2x), Het Parool (PS (uit) vandaag in de stad) (2x), Uitkrant Amsterdam, Volkskrant (Agenda), Day by Day, NRC Handelsblad (Cultureel Supplement), www.galleries.nl, www.kunstbus.nl

Number of visitors:
1.079

5 July - 7 September

Marc Camille Chaimowicz

"..In The Cherished Company of Others.."

Collective retrospective

With: Anonymous, Richard Artschwager, Nairy Baghramian, Joseph Beuys, Tom Burr, James Lee Byars, Enrico David, Emile Guy, Michael Krebber, Jason Meadows, Cl mence Meunier, Jozef Peeters, Lo c Ragu n s, Gerrit Thomas Rietveld, Elsa Schiaparelli, Lily van der Stokker, Amikam Toren, Andy Warhol

And with "Jean Cocteau" (2003-2008).

Guest curator: Alexis Vaillant (FR)

de Appel presented the first Dutch solo exhibition of the French/British artist Marc Camille Chaimowicz who has only recently been more widely recognized for his idiosyncratic oeuvre developed over almost 35 years. It was the second time that the artist has shown at **de Appel**, for in April 1980 Wies Smals invited Chaimowicz to present the performance/installation "Partial Eclipse".

The exhibition in 2008 arose from numerous discussions between the artist and

curator Alexis Vaillant (FR). The decision was made to combine a broad range of works by Marc Camille Chaimowicz with architectural models and artworks by a select group of international artists whom the artist feels empathy with. Conceived in the spirit of a playful inquiry and 'fl nerie' - characteristic of Chaimowicz's idiosyncratic dandyism, this exhibition highlighted the idea that an artistic production can function on a parallel level to its mental 'backdrop'. The artist and the curator have established visual and conceptual links so that the artist's personal mental world will unfold before the spectator in an associatively organized presentation.

A co-production with PMMK, Provinciaal Museum voor Moderne Kunst (Oostende) 27 sept-15 dec, 2008.

Financial support:
Ministerie van OC&W, Gemeente Amsterdam, Lloyd Hotel - Amsterdam.

With thanks to:
Charles Asprey, Museum Boijmans van Beuningen - Rotterdam, Galerie Buchholz - Cologne, Cabinet - London, Centraal Museum - Utrecht, Le Consortium - Dijon, Corvi-Mora - London, Maison Descartes - Amsterdam, Chris Gorell-Barnes, Jean-Paul Guy, Boubon-Lancy, Nederlands Architectuurinstituut - Rotterdam, Galerie Giti Nourbakhsch - Berlin, SMAK-Gent, Capucine Perrot, Anthony Reynolds Gallery - London, Alexander Schroeder, Lisette Smits, Olivier Saillard, Frederique van Oorschot en Suzanne Oxenaar.

External partner:
PMMK, Oostende

Exhibitions

Publicity:
Invitation, digital newsletter, press release, press release international, website www.deappel.nl, advertisements Witte Raaf, Metropolis M, eflux, press release PMMK, Akka-kalender, www.cultuurnet.nl

Announcements:
www.ambafrance.nl, www.mediamatic.net, www.kunstdezemaand.nl, www.artopsent.com, www.cjp.nl, www.stroom.nl, www.artdaily.org, www.issuu.com, www.arttattler.com, www.metropolism.com www.UnDo.net, www.ertussenuit.com, www.thalys.nl, NRC Radio Voorkeur
Amsterdam Weekly (3x), Artforum, Blend, Day by Day, Day by Day, Kunstbeeld, Museumtijdschrift, NRC-Handelsblad (2x) Het Parool (PS van de week) (7x), Tube-light, Tube's choice, De Uitkrant, Volkskrant (3x)

Articles:
Revue d'art Contemporain, Volkskrant, Frieze, Website Metropolis M, Kunstbeeld, Metropolis M, ArtForum
Radio: Ann Demeester over/on "... In The Cherished Company of Others..." in 'De Avonden' program(me), Radio 6, 03/09/2008

Number of visitors:
2.562

27 September - 9 November

If I Can't Dance, I Don't Want To Be Part Of Your Revolution

Edition III

"Masquerade"

Artists: Keren Cytter (IL), Jon Mikel Euba (ES), Olivier Foulon (BE), Suchan Kinoshita (JP), Joachim Koester (DK/US), Sarah Pierce (US/IE,) en Stefanie Seibold (DE)

Guest curators: Frederique Bergholtz (NL) & Annie Fletcher (IE/NL)

In 2006, **de Appel** formed a long-term partnership with If I Can't Dance, I Don't Want To Be Part Of Your Revolution, a travelling platform for performance-related practices in the visual arts. If I Can't Dance..., a famous statement attributed to the anarchist Emma Goldman, typifies the unique capacity of art to make political and critical statements about the world while also celebrating that same world. With this ongoing collaboration, **de Appel** refers indirectly to its own roots (1975-1983, under director Wies Smals) and to the fact that notions

Financial support:

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With thanks to:

Theater Frascati, Kölischer Kunstverein Keulen, Rijksakademie van beeldende kunsten, Rijksmuseum Amsterdam, SMBA, OT 310

Publicity:

Invitation, digital newsletter, press release, international press release, website www.deappel.nl, eflux, Art Forum Holland Page, Akka-kalender, advertisements Witte Raaf, Metropolis M, www.cultuurnet.nl, magazine If I Can't Dance.

Announcements:

Time Out Listing, Het Parool PS van de week (5x) De Standaard-exhibitions buitenland, De Volkskrant, Beeldende Kunst, Day by Day, www.Undo.net, website for contemporary art, Volkskrant Beeldende Kunst, www.kunstbus.nl, www.galleries.nl

like 'the performative' and feminism continue to play an important part in **de Appel's** programme. In Edition III - "Masquerade", which consists of a prologue and four episodes, If I Can't Dance... aims to investigate - together with artists and other mediators- how we deal with ideas of identity and public space today. This project touched upon subaspects of the main theme, such as rituals, gestures, normalized as opposed to transgressive behaviour, covert as opposed to manifest action and differing approaches to role playing, power positions and appearances. An integral part of the show was a presentation by the artist Stefanie Seibold of a selection of **de Appel's** archive in collaboration with **de Appel's** librarian Nell Donkers, showing positions and projects in relation to the notion of the masquerade from **de Appel's** legacy.

Exhibitions

Articles:

Metropolis M, Website Metropolis M, NRC Handelsblad

Radio:

Amsterdam FM Radio, Kunst en Cultuur in De Openbare Bibliotheek Amsterdam, 23/10/08 Extra: Broadcasting narrow-casting programme at the Zuidas

Number of visitors:

Exhibition & performance
at **de Appel**: 2042
External locations/ Frascati,
OT 310, SMBA: 320

CHAPTER 2: THE SHADOW CABINET

The project space 'The Shadow Cabinet' is part of the 'on the side' programming of **de Appel**. For this space young and upcoming curators and (ex)students of the 'Curatorial Programme' (CP), which is organized by **de Appel** since 1994, are invited to make a presentation in the former director's office.

Financial support:

Gemeente Amsterdam, Ministerie van OC & W. Gemeente Utrecht, het VSB Fonds, Mondriaanstichting, K. F. Hein Fonds, Van Bijleveltstichting, Canada Council for the arts

With thanks to:

BEYOND de kunstopgave voor Leidsche Rijn, Utrecht, SKOR Stichting Kunst en Openbare Ruimte

Publicity:

Uitnodingskaart, digital newsletter, website www.deappel.nl, press release (inter)national, eflux, Art Forum Holland Page, Akka-kalender, advertentie Witte Raaf, advertentie Metropolis M, flyers en programme book Tijdelijk Museum Amsterdam,

Announcements:

www.uitburo.nl, amsterdammuseums.nl, Paroolbijlage Amsterdam Wereldboekenstad, Het Parool(Agenda), Volkskrant(Agenda Beeldende Kunst), Het Parool(PS van de week), Uitkrant (exhibitions), De Witte Raaf, Volkskrant (laatste kans), Ons Leidsche Rijn (tentoonstelling), NRC Handelsblad (Beeldende Kunst selectie), ANP Algemeen Nederlands Persbureau, Museumtijdschrift, Metro, Algemeen Dagblad, De Journalist, Leidsch Dagblad, Trouw(De Verdieping), Spits, Stichting Kunst en Openbare Ruimte,

23 February – 6 April

"Master Humphrey's Clock": preparations

Exhibition

19 April – 8 June

"Master Humphrey's Clock": "The reader must not expect to know where I live"

With works by a. o.: Nick Mangan (AU/DE), Sandy Plotnikoff (CA), Radim Peško & Louis Lüthi (NL).

During the preparatory phase of the final presentation, "Master Humphrey's Clock", in Leidsche Rijn, the participants in the 2007-08 Curatorial Programme used The Shadow Cabinet project space - formerly the director's office - as a temporary headquarters. Presentations, discussions and other events were regularly held there from 23 February until 6 April. This public programme served as an introduction to, and explanation of, the core concept of "Master Humphrey's Clock": the possibility of transformation.

The Shadow Cabinet

www.skor.nl www.wumswebsite.nl, www.tctubantia.nl, www.12move.nl, www.rtvutrecht.nl, www.kunstaspekte.de, www.amsterdamwereldboekenstad.nl, www.Undo.net website for contemporary art, www.wdw.nl, www.galleries.nl, www.kunstbus.nl

Articles:

VAR, De Brug Utrecht, Brabants Dagblad, NRC Handelsblad, NRC Next, www.media-matic.net, AD/Utrechts Nieuwsblad

Number of visitors:

5057 in **de Appel** en 3343 in Leidsche Rijn, 8400 totaal

5 July - 7 September

"No More Reality. Step 3: SHARED FOLDER" Crowd and Performance: demonstration, public space, use of body

With contributions by: Fia Backström & Sharon Hayes

Video screenings: Johanna Billing, Susanne Burner, Marcelo Exposito, Inventory, Ligna, Radek Community, R. E. P Group, Skart Group, Hito Steyrel, Annika Ström, Dmitry Vilensky, Henry VIII Wives (in collaboration with Horkestar, Vladmarx, BGYSS, WoO, Milos, Jelena and Ana)
Magazines, boeken, kranten, posters, magazines, books, papers, posters, pamphlets: Susanne Burner, Chto Delat, Sam Durant, David Ter Oganyan, Roman Ondak, R. E. P Group, Bruno Serralongue, Annika Ström, Phillipe Parreno, Version

Guest curators: Claire Staebler (FR) & Jelena Vesić (RS)

In 2008 ex-CP-students (CP 2004/2005) Claire Staebler (FR) & Jelena Vesić (RS) presented their project "No More Reality. Step 3: SHARED FOLDER".

Publicity:

Invitation, digital newsletter, press release, international press release, website www.deappel.nl, eflux, advertisement Witte Raaf, advertisement Metropolis M, Akka-calendar, e-flux, www.cultuurnet.nl

Announcements:

Het Parool (PS van de week) (7x), Het Parool (Gaan!), Uitkrant, Amsterdam Weekly (3x),

"No More Reality" examined new possibilities of collective thinking and collective acting in the public space. It is a theoretical-practical platform, which gathers a group of artists, activists, theorists, curators, magazines and radio broadcasters, investigating performative aspects of the crowd in the streets and the political implications of body practices in the public space. "No More Reality" is developing in stages starting from 2005. Exhibitions, publications and discussions accompanying this process are conceptualized as fragmentary situations and steps in the research, rather than final projects with fixed and definite conclusions.

For the third step of the "No More Reality" project the curatorial team is opening up their folder of research materials, creating a display in The Shadow Cabinet in the form of a small-scale documentation center. Showing art installations created for specific sites, together with video and audio records, catalogues, books, posters and leaflets, transforms the exhibition space into an environment in which the content can be examined and reflected upon rather than passively consumed. The selection of the artworks presented here also sheds light on the variety of tools used for different manifestations like slogans, flags, t-shirts, free newspapers and flyers, offering an insight into the aesthetics and vocabulary of contemporary protest.

The Shadow Cabinet

Number of visitors:
2.562



"To Burn Oneself with Oneself: the Romantic Damage Show"
Annika Ström "This work was made with passion", 2008
Courtesy Lautom Contemporary & c/o Atle Gerhardsen
Photo: Cassander Eeftinck Schattenkerk



Nancy Spero **"Spero Speaks"**
Photo: Cassander Eeftinck Schattenkerk



Paul Sietsema "**Untitled (Beautiful Place)**", 1998
16 mm film in black-white and colour, 19 min.
Courtesy Regen Projects, Los Angeles
Photo: Cassander Eeftinck Schattenkerk



"Master Humphrey's Clock"

Het Gebouw by Stanley Brouwn and Bertus Mulder.

Exhibition venue with works by Gintaras Didziapetris, Geoffrey Farmer,
Dora Garcia, gerlach en koop, Noa Giniger, Sandy Plotnikoff.

Photo: Andrei Chernikov



"The artist is a mysterious entertainer"
Foto/photo: Cassander Eeftinck Schattenkerk



Arnoud Holleman i. c. w. mugmetdegoudentand "**Immovably Centred**"
Photo: Geert Jan van Ouwendorp



Marc Camille Chaimowicz
"... In The Cherished Company of Others..."
"Jean Cocteau", 2003-2006, mixed media.
courtesy the artist, Cabinet, London. "Carpet", 1992 (featured in pic),
courtesy of Collection Le Consortium, Dijon.
Photo: Cassander Eeftink-Schattenkerk



If I Can't Dance, I Don't Want To Be Part Of Your Revolution,
Edition III Masquerade, episode 1
Suchan Kinoshita, **"Detour for an audience, two disco balls,**
two curtains, rear windows, a physiotherapist, a psychiatrist and a dressing table",
2008, installation. Photo: Peter Cox



"No More Reality. Step 3: SHARED FOLDER"
Photo: Cassander Eeftinck Schattenkerk



If I Can't Dance, I Don't Want To Be Part Of Your Revolution,
Editie III Masquerade, episode 1 Stefanie Seibold, "**Archive presentation**", 2008.
Courtesy of **de Appel** and the artist. Photo: Cassander Eeftinck Schattenkerk



"Bal Masqué",
Photo Anu Vahtra



Jimmy Robert & Ian White - **"Marriage à la Mode et Cor Anglais"**
Photo: Cassander Eeftinck Schattenkerk



Otobong Nkanga, "**Baggage** 1972-2007/08"
Detail from the performance at **de Appel**
Courtesy of the Artist and Allan Kaprow Studio



De Prijs voor de Jonge Kunstcritiek
from left to right: Camiel van Winkel, Edo Dijksterhuis, Anna Luyten (KNACK),
Oscar van den Boogaard, winner Christophe van Gerrewey
and Raymond van de Boogaard (NRC Handelsblad). Photo: Kirsten de Graaf



"Collecting today: Private Passions, Public Benefits"
Edo Dijksterhuis and Alvin Hall
Photo: Cassander Eeftinck Schattenkerk



DE-COLLECTING
F.R. DAVID'S
"De-collecting" in
Museum

AND THEN
THE
"De-collecting"
decollecting



Publications: "De-collecting", F.R. DAVID "The Book of Intentions", Michael Borremans "Weight".
"Nancy Spero's Alphabet of Hieroglyphs I & II". Nancy Spero "Codex Spero",
Richard Hawkins "Of Two Minds, Simultaneously", F.R. DAVID "A is for 'orses".



2008, and the era of the Nieuwe Spiegelstraat was brought to a close with Otto Karvonen's "**Vreemdelingenpaleis**"
Photo: Rogier Taminiau

CHAPTER 3: PROJECTS

7 December 2008 – 1 March

"The Future Will Last Longer Than The Past" – part I: An interruption by Otto Karvonen (FI)

From December 2008 to Autumn 2009, **de Appel** is presenting a continuous series of projects under the title "The Future Will Last Longer Than The Past". The dynamic connection and constant to-and-fro between the past and the present which **de Appel** has highlighted in the last two years, for example by paying renewed attention to performance practices and contemporary feminism, will be very much in the foreground in the months ahead. The Finnish artist Otto Karvonen will give the starting signal for a period in which performances, informances, situations, events, lectures and publications – what we call "**de Appel** on the side" – will form the bulk of our programme.

As the kick off event for "The Future Will Last Longer Than The Past", **de Appel**

31 December 2008 – 1 January

"Bal Masqué – A Performative Party"

Met/with:

Doron Hirsch, Sissi, Voin de Voin, Bonnie & Read, DJ Amira, DJ'S 'one man and lies party' (radio soulwax)

New Year's Eve 2008/2009 also had a place in "The Future Will Last Longer Than The Past", in the form of an event in the Ensorian tradition: "Bal Masqué- A Performative Party". The masked ball has for centuries been a festive occasion marked by the coalescence of identities, visual transformations and misdirection and confusion. It was the format eminently suitable as a concept for a party in which **de Appel** intended to make a theme of its own transition, and to anticipate a future moment when **de Appel** will have to vacate the premises on Nieuwe Spiegelstraat. Artist Sissi and the choreographers Voin de Voin and Doron Hirsch gave the evening a ritual twist. DJ's 'one man and lies party' (radio soulwax), Jamel Galindo & Zora Mccan provided the musical setting for this fully booked night.

has invited Otto Karvonen (1975, Helsinki) to realize a special temporary project that relates to the building in Nieuwe Spiegelstraat. Karvonen has gained a reputation for performative actions and temporary sculptural installations in public space. He himself describes his work as situation-specific: each project begins with a multifaceted, associative study of the context – especially temporal but also spatial – in which his performance or installation will occur. His work produces a short-lived dislocation of everyday routines, thereby raising questions about political, economic, religious and social concepts, and about occurrences that relate to the location of the work.

Publicity:

Invitation, digital newsletter, website www.deappel.nl, digitale webflyer, Akkalendar, advertisements Witte Raaf, Metropolis M, www.cultuurnet.nl

Announcements:

www.uitburo.nl, amsterdammuseums.nl, Time Out Listing, Kunstbeeld, Website Ambassade van Finland (Evenementen kalender) Day by Day, Museumtijdschrift, Volkskrant (Agenda beeldende kunst)

Articles:

Eisses, K. Alien Palace: An Interruption by Otto Karvonen, Time Out Magazine Amsterdam, January 2009, p. 57

Projects

Articles around **de Appel**'s move etc.:

Vos, André Voor de kunst. Met behoud van vermogen, FD Geld, 16/08/08, p. 10
Keijer, Kees de Appel kan verhuizen, Het Parool, 17/09/2008, p. 20
Keijer, Kees de Appel staat op straat, Het Parool, 16/12/2008, p. 20
Berkhout, Karel Kunstmarkt. Hoe beleg je geld in artistieke broedplaats. Economie van rafelranden, NRC Handelsblad, 02/05/08

General announcements:

PS van de week, 20/09/2008
www.metropolism.com 22/09/2008
Proud, editie 2 2008, Creative Amsterdam www.eropuit.nl
Website Bibliotheek Universiteit van Amsterdam
www.amsterdam.info
Time Out Online:
www.timeout.com/amsterdam
www.frommers.com
Amsterdam ICard Magazine

Number of visitors:

310

CHAPTER 4: PERFORMANCES

Since 2007, **de Appel** produces and presents a series of performances- under the header 'Situations'- given at regular intervals by a variety of performers - ranging from visual artists to choreographers and writers, examining the notion of the 'live moment'. The 'events, actions and movements' were presented in the interstices between the regular exhibitions and realised in collaboration with partner organisations from other disciplines. The performances taking place within this framework included cabaret shows as well as movement pieces, monologues and theatrical concerts. Each time, however, it was a question of site-specific productions grafted onto the exhibition architecture - or the artistic context generated by **de Appel**. In this way **de Appel** commemorated and activated its own legacy - in 1975 the late Wies Smals founded **de Appel** as a platform for 'live art', where artists such as Chris Burden, Joan Jonas and Vito Acconci made their debut in the Netherlands. The collaboration with organisations from 'related' fields - such as the Something RAW dance festival - contributed to a broadening of the support for every form of 'live art' that cannot be subsumed in a specific category.

Performances

7 February

"Marriage à La Mode et Cor Anglais"

Jimmy Robert & Ian White

De Brakke Grond, Rode Zaal

Within the context of Something Raw, the Flemish-Dutch festival for young choreographers and performance artists festival, **de Appel** presented "Marriage à la Mode et Cor Anglais" by Jimmy Robert (FR/BE) and Ian White (GB), a performance realised in co-production with STUK Kunstencentrum in Leuven. "Marriage à la Mode et Cor Anglais" took place in the theatre's black box and opened with a reference to photographer Robert Mapplethorpe's famous portrait of the artists Robert Wilson and Philip Glass. The image refers to the notions of repetition, artificiality, pose and reproduction that figure as key concepts in this performance. With a minimal, almost repetitive language of movement and text fragments taken from Roland Barthes ('It is not by painting that photography touches art, but by theatre') and Frank O'Hara ('To be alert is to be decorative') Jimmy Robert and Ian White produced a sequence of images that transformed the theatre into a 'viewing-box'.

Financial support:

Ministerie van OC&W, Gemeente Amsterdam
With special thanks to: British Council

External partners:

Theater Frascati, Vlaams Cultuurhuis
De Brakke Grond, Stuk Kunstcentrum,
Leuven

Publicity:

Invitation, digital newsletter, website
www.deappel.nl, press release
(inter)national, eflux, Art Forum Holland
Page, Akka-kalender, advertisements Witte Raaf, Metropolis M
Brochure Something RAW, International
Dance @ Performance Festival

Announcements:

Volkskrant (Agenda Beeldende Kunst),
www.kunstbus.nl, www.galleries.nl

Number of visitors:

130

2 May 2008

"Baggage 1972.2007"

Allan Kaprow/Otobong Nkanga

Een performatieve screening

Under the header 'Situations', **de Appel**, in collaboration with various partners, produces and presents since 2006 a series of performances that take place on its own premises or at alternative locations. Within the context of this ongoing performance series, **de Appel** presented "Baggage 1972.2007", the final project of artist Otobong Nkanga (NG/FR), a student at Dasarts. "Baggage 1972.2007" was a happening by Allan Kaprow re-invented by Otobong Nkanga.

According to Kaprow, activities and happenings don't grow old over the years; it is not nostalgic to repeat works but rather a challenge to adapt them to the moment, to the issues, the themes, maybe even the fashion of today. As long as the 'central metaphor', as he called it, was maintained, there was no problem. As a result, the work remains contemporary, comparable to the transmissions of content in oral history. Baggage was one of several scores for happenings written by Allan Kaprow that evoked the aspect of displacement of goods from one place to another. Others were "Drag", "Transfer",

Performances

Performances in the framework of "Immovably Centred"

31 May

Try out "Immovably Centred"

1 June

Debbie Korper, actrice & Marcel Musters, acteur

4 June

Gerardjan Rijnders, regisseur & Joke Tjalsma, acteur

5 June

Marian Boyer, directeur platform Theate-rauteurs & Beppie Melissen, actrice

6 June

Jacqueline Blom, actrice & Ton Kas, acteur

7 June

Hans Aarsman, schrijver/fotograaf & Tom Jansen, acteur

8 June

Cas Enklaar, acteur & Hilt de Vos, actrice

10 June

Ann Demeester, directeur **de Appel**, Axel Rüger, directeur Van Goghmuseum & Sophie Berrebi, kunsthistorica, curator, universitair docent geschiedenis en theorie van de fotografie aan de UvA

11 June

Arnoud Holleman, Nickel van Duijvenboden, schrijver/fotograaf & Johan Leestemaker, economist

Performances

"Moving", "Round Trip", "The Perfect Bed", "Trading Dirt", and, last but not least, "Refills" (1967-68).

By taking Dutch sand to the dramatically changing landscape of the oil rich country of Nigeria, a strong emphasis was put on the notion of displacement between the two continents. By taking packaged sand to Lagos and sending sand from there back to The Netherlands, Otobong Nkanga "re-politicized" Allan Kaprow's original. On the evening in **de Appel** documentation of this performance was presented by the artist.

External partners:

Kunsthalle Bern, DasArts

Publicity:

Invitation, digital newsletter, press release (inter)nation(al), website www.deappel.nl

Announcements:

website Mediamatic www.mediamatic.nl, www.kunsthallebern.nl, www.dasarts.nl, www.galleries.nl

Number of visitors:

83

Performances

Performances in the framework of "The artist is a mysterious entertainer"

1 & 21 June

Performances of Guy de Cointet's (FR/US): "Two Drawings" en "My Father's Diary", by Mary Ann Glicksman (US/FR).

Performances in the framework of "If I can't Dance Tonight..."

28 sept

Lecture performance door Jon Mikel Euba (ES), **de Appel**

Performance, Keren Cytter (IL), **de Appel** Joachim Koester (DK/US), Theater Frascati

26 okt

Performance, Olivier Foulon (BE), Frascati

8 nov

Performance, Olivier Foulon (BE), **de Appel** Performance "Re:Horse" by Jon Mikel Euba (ES), Stedelijk Museum Bureau Amsterdam

9 nov

Performance, Keren Cytter (IL), OT301 Performance "Re:Horse" by Jon Mikel Euba (ES), Stedelijk Museum Bureau Amsterdam

30 nov/Nov

Performance Sarah Pierce (US/IE), Frascati

Performances

CHAPTER 5: INFORMANCES & EVENTS

Within the context of certain exhibitions, **de Appel** regularly organizes 'Informances' about a related theme: not a symposium with academic pretensions, but a coherent body of (performative) readings, presentations and film screenings. The term 'Informance' is a neologism- formed by combining the words 'information', 'performance', and 'informal'- and refers to, among other things, 'thinking through doing'.

14 January

F.R.DAVID-The "Stuff and Nonsense" issue

Boekpresentatie

"The Stuff and Nonsense Issue" in London (Cubitt Gallery) and New York (Dexter Sinister) with Will Holder & Stuart Bailey. A simultaneous Double Launch of F. R. DAVID "The Stuff and Nonsense Issue" and Dot Dot Dot 15 in London and New York. Both publications were available for sale, accompanied by a live lecture from the other location. According to the international dateline, Cubitt Gallery in London launched at 7pm GMT with a live talk by Stuart Bailey, DDD editor, from New York, while Dexter Sinister in New York launched at 7pm GMT- 5hrs with a live talk by Will Holder, F. R. DAVID editor, from London.

Number of visitors:
London 65, NY 18

Informances & Events

8 February

"Meet the Makers"

Event, **de Appel**

Following the performance Jimmy Robert & Ian White "Marriage à La Mode et Cor Anglais", Gabriel Smeets, artistic director of SNDO, the School for New Dance Development in Amsterdam and interim artistic director of Springdance Dialogue 2008, talked with Ian White about performative practice which oscillates between the white cube and the black box.

13 March

Collecting today: Private Passions, Public Benefits

Event, W139

W139, **de Appel** and the Arts & Business Cultural Patronage Programme) organized a sold-out evening symposium about the possibility and necessity for private support of the contemporary arts. In 2008 'art patronage' became a buzzword in the Dutch cultural sector. Based on the experiences of the inspired and passionate collectors contributing to this symposium, involvement of individuals in the contemporary arts did not merely have to consist of donations, but can take on a variety of highly inventive and creative forms. Valeria Napoleone (IT/GB), Han Nefkens (NL) and Alvin Hall (USA) - showed how a private passion can be transformed into a range of activities that on a micro and macro level injects an impulse into 'public' cultural life. The host of the evening was Kai van Hasselt that started with an introduction by Martijn Sanders, collector and chairman of Cultuurprofijs commissie and was completed by Carolien Gehrels, alderman of Arts & Culture of the City of Amsterdam.

Financial support:
Van Lanschot Bankiers, FD Mediagroep

With special thanks to:
Alvin Hall, Valeria Napoleone, Han Nefkens, Martijn Sanders, Carolien Gehrels en/and Van Lanschot Bankiers

External partners:
W139, Stichting Kunst & Zaken met het
Programma Cultuurmecenaat

Publicity:
Uitnodiging/invite, flyer/poster, digital newsletter, website www.deappel.nl, press release (inter)national, advertisements Witte Raaf, Metropolis M, www.w139.nl, www.kunst-en-zaken.nl

Articles:
De Gelderlander, De Stem, Brabants Dagblad, De Stentor, PCZ, Metropolis M, Het Financieele Dagblad

Number of visitors:
252

Informances & Events

6 - 7 April

"A Romantic Night in de Appel"

Event

In collaboration with the Mediamatic cultural datingsite (www.mediamatic.net/dating) and Gastarbeider Dating (www.mediamatic.net/gastarbeider), curated by Irina Birger & Katja Sokolova, **de Appel** organised a Romantic Night in **de Appel**.

One of the first successful couples, artists Irina Birger and Serge Onnen who met during Russian Brides Week (www.mediamatic.net/russianbrides), part of Gastarbeider Dating in Mediamatic, spent the night in **de Appel** on the last day (April 6). During this Romantic night they had the whole exhibition for themselves.

Informances & Events

16 March

"Consumed by Fire: de Romantische Kunstenaar Nu"

Informance

Within the framework of the exhibition "To Burn Oneself with Oneself: the Romantic Damage Show" (23 February - 6 April), various guest speakers discussed Romanticism in a series of consecutive presentations. The curators of the exhibition, Mark Kremer and Ann Demeester, moderated the talks with Michael Landy, Delphine Bedel, Constant Dullaart, Doro Franck, Lars Kwakkenbos and Mustafa Stitou. With film screenings by Joan Jonas, Michael Landy and D.A. Pennebaker / Yves Tinguely.

Number of visitors:
48

Informances & Events

16 May

"Locating the Producers"

Symposium
Paperdome, Leidsche Rijn

In the frame of Master Humphrey's Clock, a seminar of case studies on the commissioning of place-based contemporary art works was organized. In collaboration with curator Paul O'Neill (UK) and the "Situations" programme at the University of the West of England in Bristol (www.situations.org.uk).

Guests o. a. Kerstin Bergendhal, Jonathan Banks, Bik van der Pol, Tom van Gestel, Jeanne van Heeswijk, Dennis Kaspori, Mick Wilson.

Number of visitors:
30

Informances & Events

8 June

A conversation

Event

Allen Ruppersberg in conversation with curator Moritz Kung (CH/BE) in the framework of Vanessa Desclaux' exhibition 'The artist as a mysterious entertainer' on the floor by Allen Ruppersberg.

The work of Allen Ruppersberg, through his permanent piece "Library Floor" and his 1991 solo exhibition as it is recounted by Dirk van Weelden in his essay "A Different Kind of Never-Never-Land" (re-published in FR David IV), triggered the exhibition "The artist is a mysterious entertainer". The public talk dealt with the fictionalisation of his own persona, the dialectics of his presence and disappearance throughout the work, his interest in literary fictions, and his fascination for certain historical characters such as Harry Houdini and Raymond Roussel - characters who may have led him to question the process of creating work and the relation between art and life.

Number of visitors:
42

Informances & Events

5 July

"Herd Instinct 360°"

Fia Backström (SW/USA)

Event

Fia Backström's performative lecture explained the darker side of community and the history of protest.

Number of visitors:
25

Informances & Events

21 June

"Codex Spero"

Bookpresentatie

Launch of the book "Codex Spero. Nancy Spero Selected Writings and Interviews 1950-2008" by Nancy Spero published in connection with the solo exhibition curated by Roel Arkesteijn. Hedy d'Ancona gave a flamboyant lecture.

Number of visitors:
32

Informances & Events

7 September

F.R.DAVID, the "A is for 'orses" issue

Boekpresentatie

Launch of the new edition of F. R. DAVID, **de Appel**'s journal which focuses on the 'status' of writing in contemporary art practice, F. R. David "A is for 'orses". This issue (ed. Will Holder) had its inception within a notion of idiolects and personal dialects, and later went on to encompass notions of the subjective editorial process of speech, abstractions of speech, and logic and mathematics as means of subjective categorisation.

Number of visitors:
65

Informances & Events

CHAPTER 6: PRIZES & GRANTS

Prijs voor de Jonge Kunstkritiek

In May 2008, **de Appel**, Witte de With and the Fonds BKVB launched the bi-annual Prize for Young Dutch Art Criticism (de Prijs voor de Jonge Kunstkritiek). The prize is an encouragement award for a new generation of critics and essayists focusing predominantly on contemporary art. The initiators aim to stimulate critical reflection and invest in the future of a qualitative art discourse. The Prize for Young Dutch Art Criticism seeks to act as a counterweight to the reduction of art criticism in the media, emphasizing the importance of the art critic in contemporary society. The prize was launched with an article in the Flemisch weekly Knack and in the Dutch national paper NRC/handelsblad, May 14 and May 16, by writer and jury chairman Oscar van den Boogaard in which he gave his vision on the contemporary art critic: "The art critic can fill the gap between artwork and beholder, and open up the art to the public. He can educate, stimulate and astonish. He can be a personal guide." Between May 14 and June 30 young writers up till 35 years old could submit in the categories Essay and Review. The organization received 72 submissions, 32 essays and 40 reviews, which were submit-

Prizes & Grants

ted anonymously to a jury consisting of Maria Barnas (writer, artist), Bernard Dewulf (journalist and art critic De Morgen), Edo Dijksterhuis (journalist and art critic Financieele Dagblad), Barbara Visser (artist), Camiel van Winkel (writer, lecturer Art Academy Den Bosch), chaired by Oscar van den Boogaard (writer). The first Prize for Young Dutch Art Criticism was awarded on October 9, 2008 in Zaal de Unie in Rotterdam. Surprisingly both prizes, awarded for the categories Essay and Review, were handed out to one and the same writer: Christophe Van Gerrewey (b. 1982, Sint Niklaas). The jury was extremely impressed by this insightful writer and decided to award him both prizes.

Publicity:
digital newsletter, digital newsletter, website www.deappel.nl, www.wdw.nl, www.fondsbkvb.nl, eflux, advertentie Witte Raaf, advertentie Metropolis M, oproep NRC Handelsblad, advertentie <H>Art, oproep Knack, oproep Tubelight, oproep www.cultuurnet.nl, oproep 8-Weekly, advertentie Financieel Dagblad, www.cultuurnet.nl, Museumtijdschrift, Magazine Fonds BKVB

Announcements:
www.aicanederland.org, www.cultuurnet.nl, www.galleries.nl, www.trendbeheer.com, www.existentie.nl, Kunstbeeld, Metropolis M, NRC-Handelsblad, NRC-Handelsblad, Tubelight Tube's choice, Volkskrant (Agenda Beeldende Kunst)

Articles:
De Witte Raaf, Knack, NRC-Handelsblad Cultureel Supplement, De Groene Amsterdammer, De Journalist, Metropolis M website

Radio:
Programme "De Avonden", Koen Kleijn explains his article [Zolang de hofhouding knikt De Groene Amsterdammer](#), 17/10/2008) nader in een gesprek met jurylid/in discussion with jury member Camiel van Winkel met Anton de Goede als discussieleider. 3/09/2008

Number of visitors:
49

“H+F Curatorial Grant”

In September 2007 **de Appel** launched the H+F Curatorial Grant, offering a young curator the unique opportunity to work for 18 months as guest curator at the FRAC Nord-Pas de Calais in Dunkirk, France. The grant has been inaugurated as a joint venture between **de Appel** arts centre, the H+F Collection (www.hfcollection.org), the FRAC Nord-Pas de Calais and the Jan van Eyck Academy in Maastricht. The grant is awarded annually to an ex-participant in the Curatorial Programme and has been made possible through the generous support of journalist, writer and collector Han Nefkens. In this way **de Appel** can offer its students a further confrontation with professional practice in the form of on the job training. Curator Annette Schemmel (DE) received the first grant and worked up until September 2008 on an exhibition and a catalogue about 'decollecting' in contemporary art, basing herself on the FRAC collection and the H+F collection. 'decollecting' elucidated, also in the publication, different varieties of collections and ways of collecting.

The recipient of the second grant is the Chinese Lumi Tan, who, as an exception, is not a curator who has followed the **de Appel** arts centre curatorial programme, but whose exhibition proposal was unanimously and enthusiastically received by the jury.

Prizes & Grants

HOOFDSTUK 7: PUBLICATIES

Besides the temporary activities which **de Appel** organises on its own premises and outside, it launches a number of publications each year that exceed the 'momentary' nature of these events and are distributed nationally and internationally. Since 2006, **de Appel** has been working on expanding and systematising its publishing policy. Apart from boosting an artist's development, **de Appel** wants its books to contribute to the contemporary discourse concerning visual art. As a result, in addition to monographic catalogues and artist's books, an annual 'theory book' and two issues of the English-language journal *F. R. DAVID* have been published since 2006.

In close collaboration with publishers (two abroad) three monographs were published.

"Codex Spero" Nancy Spero – Selected Writings and Inter- views 1950–2008

Co-published by Roma Publications (of artist Mark Manders and graphic designer Roger Willems) this publication was conceptualized with free-lance curator Roel Arkesteijn (NL) and the artist Nancy Spero. With her oppositional, politically engaged work, Nancy Spero (Cleveland, Ohio, 1926) is considered to be one of the most important artists of her generation. Over time Spero's 'peinture féminine' has only gained in relevance. *Codex Spero* is a radical manifesto and an artistic testament. Editor Roel Arkesteijn, in close collaboration with the artist, has made a selection of her statements, correspondence, essays, lecture notes, interviews, personal photographs and other ego documents. Together these documents present a penetrating picture of Spero's motives, her development and her significance as an artist. Spero's pithy writings are schrewd, inspired, humorous, and often explosive. An overview of all the visual motifs that Spero has used in her work since the mid-1970s completes this volume.

Michael Borremans, "Weight"

Although originally trained as a photographer and graphic designer, Belgian artist Michaël Borremans (* 1963, Geraardsbergen) has made a name for himself with absurdly ominous drawings and enigmatic paintings. In 2005, Borremans first presented a film projection as an integral part of a room-filling installation at the Berlin Biennale. His films– shifting tableaux vivants with poetic titles, in which Borremans very gradually creates an oppressive atmosphere with subtle camera work– are closely related to his two-dimensional works in terms of form and subject. Using a fixed camera position or slowly zooming in, he focuses on certain details of the scenery, body parts, faces or clothing. It remains unclear who these people are or what they are doing. As in his paintings, the images in Borremans's films balance on the fine line between a recognizable, everyday reality and a bizarre dream world.

Publisher: HatjeCantz

Editorial: Edna van Duyn

Texts: Ann Demeester, Massimiliano Gioni, Philippe-Alain Michaud, Delfim Sardo

Design: Kim Beirnaert

Quote:

"A painting is not a stationary image: it moves, it is a presence. Film is something I would still like to experiment with." (Michael Borremans)

Publications

Publisher: Roma Publications & **de Appel**
Editorial: Roel Arkesteijn met Nancy Spero; Roger Willems en Edna van Duyn
Design: Roger Willems
ISBN: 978-9-077459-28-7

Richard Hawkins "Of two minds simultaneously"

This monograph is published in connection with the first institutional survey of Hawkins' work from 1993 until the present, which took place in **de Appel** from November 2007 until February 2008. Beginning with collages from the 1990s, which show that a strong work of art can be created with few visual elements, the survey extends to the most recent works that announce a completely new direction in Hawkins' work. Hawkins examines social, cultural and historical phenomena in a sensitive and at the same time critical manner, in which he weaves autobiographical details. Throughout the entire book such subjects are addressed as male lust, gender issues and the cult of the pop star, through to ancient Roman sculptures of hermaphrodites or the struggle of the Indian population in North America.

Publisher: Walther König, Köln

Ed.: Edna van Duyn, Christopher Müller

Text: Ann Demeester, Bruce Hainley

Design: Sabine Pflitsch & Richard Hawkins

With thanks to: Galerie Daniel Buchholz

Cologne, Richard Telles Gallery Los

Angeles, Corvi-Mora Gallery London,

Greene Naftali Gallery New York.

Publications

HOOFDSTUK 8: LIBRARY & ARCHIVE

Since its opening in 1975 **de Appel** has maintained a research and reference library. The collection of around 10,000 titles is closely connected to the history of **de Appel**, the artists who have exhibited there (1184 so far!) and the Curatorial Programme.

de Appel's library was open to the public from 8 September 2007 until March 2009. Appointments for archival research can be made with librarian Nell Donkers.

Library & Archive

F.R.DAVID

2008 saw the publication of two issues of F.R. DAVID, the English journal in book format whose name refers to the singer of the pop hit "Words don't come easy". The first issue was hijacked by the participants of the Curatorial Programme and contains the 'Book of Intentions' as part of their 'Master Humphrey's Clock' project that the CP participant realised in the Leidsche Rijn.

The "A is for 'orses" issue had its inception within a notion of idiolects and personal vocabularies, and later went on to encompass notions of the subjective editorial process of speech, abstractions of speech, and logic and mathematics as means of subjective categorisation.

Publications

Additional activities:

13 Dec – 8 Feb

Akademie der Künste, Berlin

de Appel archive on tour as part of the exhibition "re.act.feminism - performance art of the 1960s and 70s today".

Installation with a selection of work from the archive.

Library & Archive

HOOFDSTUK 9: CURATORIAL PROGRAMME

'de Appel Curatorial Training Programme' was initiated in 1994 by former director Saskia Bos. From the onset the course wished to bridge the gap between art historical education and 'practice' in the field of contemporary art by offering young curators a condensed package of experiences and skills which can be used as tools and instruments during the further development of their professional career.

Since 2006/07 the curriculum of the programme, from then on entitled 'de Appel Curatorial Programme', has been reshaped under the guidance of director Ann Demeester and the new tutorial team. This involved a remarkable expansion of the tutorial team and an extension of the programme period to 8 months. Further changes included the introduction of a sequence of thematic workshops (ranging from 'The History of Exhibitions' and 'The practice of Commissioning' to 'Post Institutionalism') and the inclusion of a longer research trip to a destination outside Western Europe.

Curatorial Programme

Apart from the preparation of the final project, the curriculum of the programme consists of an extensive range of tutorial sessions; a minimum of 5 thematic workshops with invited guest teachers; numerous formal and informal encounters with art professionals from the Netherlands and abroad; meetings with artists and curators showing at and working for the institution; studio visits and institutional visits; a minimum of 7 research trips abroad; the attendance of lecture series at affiliated institutions; extensive exchange with peers from related curatorial programmes; a reading group; writing assignments and self-presentations

Besides setting up its own specific programme **de Appel** taps into the fact that the Netherlands has a lot to offer in the field of contemporary visual and performance arts.

Curatorial Programme

The major change that was implemented in 2006 and is maintained, consists of a thematic focus on the polarity between 'free-lance' and 'institutional' curating and an examination of the notion of 'context-responsive' curating. Specific attention is paid to an exploration of the role art plays within processes of urban renewal and urban generation. This focus culminates in a 'site-specific' curatorial assignment: the participants of the course are invited to investigate a specific 'area' (in 2006/2007 this was the Amsterdam suburb de Bijlmermeer and in 2007/2008 focus was on New Town Leidse Rijn near Utrecht) and realise a project - as a group or as individuals - that relates to this site in a direct and literal or indirect and metaphorical way. Through inviting the participants to work 'off-site' **de Appel** challenges the aspiring curators to work within an extra-institutional context, to react upon a specific socio-economical and cultural environment, to mediate its own audience and to reflect upon the current status and problematics of art in (sub)urban public space. Throughout the process the relationship with the 'mother institution' - which is equally operating extra muros - is maintained while at the same time being interrogated.

Curatorial Programme

Jurymembers 2007/08:

Jean-Christophe Ammann, Ann Demeester, Roos Gortzak, Anders Kreuger, Gerardo Mosquera en/and Lisette Smits

Tutors CP 2007/08:

Annie Fletcher, Elena Filipovic, Henk Slager, Dieter Roelstraete, Lisette Smits, Steve McQueen and Ann Demeester

Guest teachers CP 2007/08

(a.o): Anselm Franke, Kai van Hasselt, Jan van Adrichem, Gerardo Mosquera, Florian Waldvogel, Grant Watson, Carlos Basualdo, Mieke Bal, Arno van Rosmalen, Nathalie Zonnenberg, Paul O'Neill, Tobias Berger, Simon Sheikh, Bik van der Pol, Delphine Bedel, Tom van Gestel, Rein Wolfs, Nina Folkersma, Nina Möntmann, Maria Hlavajova, Seth Siegelau, Marga van Mechelen, Jean Christophe Ammann, Barbara Visser, Vanessa Desclaux, Jeanne van Heeswijk, Jeroen Boomgaard, Maxine Kopsa, Anna Tilroe, Kit Hammonds, Anke Bangma, Pier Luigi Tazzi, Francesco Manacorda, Ronny Heiremans, Anton Vidockle, Gijs Frieling, Michael Borremans, Vasif Kortun, Teike Asselbergs, Charles Merewether, Tom Morton, Nav Haq, Edgar Schmitz, Claire Bishop, Jan Debbaut, Jacques Ranciere, Francois Piron, Philippe Pirotte, Vit Hravaneck, Bart van der Heijde, Tirdad Solgar, Apolonija Sustersic, Paul Sietsema, Michael Borremans, Mark Kremer, Paul Sietsema, Engin Celikbas, Richard Hawkins, Dan Peterman.

Curatorial Programme

Deelnemers Curatorial Programme 1994-2008

2007/8

Yulia Aksenova(RU) Curator and art critic, Moscow, Russia. **Jesse Birch**(CA) Acting director of Access Gallery, Vancouver, Canada. **Sarah Farrar**(NZ) Independent curator, Amsterdam, The Netherlands. **Inti Guerrero**(CO) Independent curator, Rio De Janeiro, Brazil. **Virginija Januškevišaitė**(LT) Curator, Contemporary Art Centre(CAC), Vilnius, Lithuania

2006/2007

Andrew Cannon(UK) Assistant director, Stuart Shave Modern Art, London, UK. **Maaïke Gouwenberg**(NL) Curator, If I Can't Dance I Don't Want to be Part of Your Revolution, Amsterdam, The Netherlands. **Camila Marambio**(CL) Artistic Coordinator, Proyecto Piloto, Valparaíso, Chile. **Annette Schemmel**(DE) Independent curator, Berlin, Germany. **Karolin Tamperre**(EE) Independent curator, Bergen, Norway / Berlin, Germany. **Magdalena Ziółkowska**(PL) Curator, Museum of Modern Art, Łódź, Poland

2005/2006

Defne Ayas(TU) Curator, PERFORMA, NY, USA. **Tessa Giblin**(NZ) Curator of Visual Arts, Project Arts Centre, Dublin, Ireland. **Stefan Rusu**(MD) Visual artist and freelance curator, Chisinau, Republic of Moldova and Bucuresti, Romania. **Laura Schleussner**(US) Independent curator, Berlin, Germany. **Angela Serino**(IT) Independent curator, Amsterdam, The Netherlands. **Rael Artel**(EE) Independent curator, Pärnu, Estonia. **Kathrin Jentjens**(DE) Director, Kölnischer Kunstver-

ein, Köln, Germany. **Claire Staebler**(FR) Art director, Pinchuk-ArtCentre, Kiev, Ukraine. **Jelena Vesic**(RS) Independent curator, Belgrade, Serbia. **Huib Haye van der Werf**(BE) Curator NAI, Rotterdam, The Netherlands. **Veronica Wiman**(SE) Independent curator, Stockholm, Sweden

2003/2004

Danila Cahen(NL) Independent curator and filmmaker, Amsterdam, The Netherlands. **Binna Choi**(KR) Director CAS-CO, Office for Art, Design and Theory, Utrecht, The Netherlands. **Bree Edwards**(US) Independent curator and co-founder of Be Johnny: Video, Art & Design, Los Angeles, USA. **Amiel Grumberg**(FR)= 2004, The Netherlands. **Solvej Helweg Ovesen**(DK) Founder of Solvej Ovesen Curatorial Projects, Copenhagen, Denmark / Berlin, Germany. Co-founder and artistic director of U-TURN Quadrennial for Contemporary Art, Denmark 2008. **Victor Palacios**(MX) Independent curator, Santiago de Compostela, Spain/ Mexico City, Mexico

2001/2002

Francesco Bernardelli(IT) Independent art critic and curator, Torino, Italy. **Edit Molnár**(HU) Director of the Contemporary Image Collective(CIC), Cairo, Egypt. **Mai Abu ElDahab**(EG) Artistic Director, Objectif Exhibitions, Antwerp, Belgium. **Natasa Petresin**(SL) Independent curator and critic, Paris, France / Ljubljana, Slovenia. **Basak Senova**(TU) Curator, writer and designer, Istanbul, Turkey. **Nikola Dietrich**(DE) Curator, Museum für Gegenwartskunst, Basel, Switzerland

2000/2001

Hilde de Bruijn(NL) Head of exhibitions SMART project space, Amsterdam, The Nether-

lands. **Barbara Clausen**(AT) Curator, art historian, Vienna, Austria. **Dominique Fontaine**(HT) Independent curator, Montréal, Canada. **Iлина Korolova**(BG) Curator, Galerie für Zeitgenössische Kunst, Leipzig, Germany. **Livia Paldi**(HU) Curator Mucsarnok / Kunsthalle, Budapest, Hungary. **Nuno Sacramento**(MZ) PhD researcher, Visual Research Centre, Dundee, UK

1999/2000

Jane Bhoynroo(UK) Co-founder of arts agency Kaavous-Bhoynroo, Cambridge, UK. **Sophie O'Brien**(AU) Independent writer and curator, Sydney, Australia. **Florence Derieux**(FR) Director of FRAC Champagne-Ardenne, Reims, France. **Simonka de Jong**(NL) Journalist, filmmaker and curator, Hilversum, The Netherlands. **Boris Kremer**(LU) Freelance translator and editor, London, UK. **Montse Badia**(ES) Art critic and independent curator, Barcelona, Spain

1998/1999

Lorenzo Benedetti(IT) Director, De Vleeshal, Middelburg, The Netherlands. **Anja Dorn**(DE) Director, Kölnischer Kunstverein, Köln, Germany. **Machiko Harada**(JP) Curator, Akiyoshidai International Art Village, Shuho Town, Japan. **Rob Tufnell**(UK) Director, Ancient and Modern, London, UK. **Suzanne van de Ven**(NL) Independent curator and writer, Amsterdam, The Netherlands

1997/1998

Tobias Berger(DE) Chief Curator Nam June Paik Center, Seoul, South Korea. **Luca Cerizza**(IT) Independent curator, Milan, Italy. **Tanja Elstgeest**(NL) Curator at De Veenfabriek, Leiden, The Netherlands. **Karen Jones**(US) Independent curator and critic, New York, USA. **Yukie Kamiya**(JP) Chief Curator at Hiroshima City Museum of Contem-

porary Art, Hiroshima, Japan. **Martijn Verhoeven**(NL) Teacher & Curator, Coordinator Fine Arts at Koninklijke Academie van Beeldende Kunst, Den Haag, The Netherlands

1996/1997

Phillip van den Bossche(BE) Director PMMK, Oostende, Belgium. **Claudine Hellweg**(NL) Freelance art critic, Oostende, Belgium. **Rita Kersting**(DE) Director, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany. **Raimundas Malasauskas**(LT) Curator, Artists Space, New York, USA. **Cosima Rainer**(AT) Independent curator, Vienna, Austria. **Paula Toppila**(FI) Project manager Pro Arte Foundation, Helsinki, Finland

1995/1996

Annie Fletcher(IE) Curator Van Abbe Museum, Eindhoven, The Netherlands. **Nina Folkersma**(NL) Independent curator, Amsterdam, The Netherlands. **Clive Kellner**(ZA) Independent curator, Johannesburg, South Africa. **Kay Pallister**(UK) Independent curator, London / Glasgow, UK. **Adam Szymczyk**(PL) Director, Kunsthalle Basel, Basel, Switzerland

1994/1995

Els van den Berg(NL) Independent curator, Deventer, The Netherlands. **Jan Florizoone**(BE) Writer, editor and documentary filmmaker, Brussels, Belgium. **Sjoukje van der Meulen**(NL) PhD Candidate in Modern Art and Architecture at Columbia University, NY, USA. **Åsa Nacking**(SE) Director, Lunds Konsthall, Lund, Sweden. **Pia Viewing**(FR) Independent curator, France. **Jan Winkelmann**(DE) Independent curator, Berlin, Germany

CHAPTER IO. BOARD/STAFF/ PERSONNEL

Board 2008

Rick van der Ploeg, chairman
Madeleine de Cock-Buning, board member
Hendrik Driessen, board member
Tati Freeke-Suwarganda, treasurer
Fleur Gieben, secretary
Joep van Lieshout, board member
Suzanne Oxenaar, board member

Staff 2008

Ann Demeester, director
Salima Belhaj, business director (till August 2008)
Tony Hofman, exhibition coordinator, replacing
Sara Carels, exhibition coordinator (till May 2008)
Hiske Zomer, press en publicity
Edna van Duyn, publications
Yvonne Grootenboer, reception
Anna Andersson, reception
Danila Cahen, co-ordinator Curatorial Programme (vanaf July 2008), replacing
Esther Vossen, co-ordinator Curatorial Programme
Gerbrand Korevaar, copywriter

Advisors 2008

Aernoud Bourdrez
Paul Looijmans
Jan van Muiswinkel

Bestuur/Staf/Medewerkers

Freelancers 2008

Nell Donkers, library and archive
Marc Oosting, installation
Patrick Landsaat, book-keeper (from July 2008), replacing
Willem de Ruijter, book-keeper
Sjoerd Knibbeler, reception
Gerrit-Jan Huinink, reception
Lise van Zaalen, reception
Floor Meijers, reception
Erica van Loon, reception

Interns 2008

Lise van Zalen, intern Curatorial Programme
Melina Karanika, intern archive
Tatyana Neplioueva, intern archive
Laura-Anne Tillieux, intern production
Timothy Plevier, intern archive
Valerie Dobbe, intern Curatorial Programme
Samga Nguyen, intern publicity

Volunteers 2008

Gwyneth Dolron, volunteer publicity and archief
Simone Korver, volunteer caretaker
Christina Kuster, volunteer reception
Rogier Taminiau, volunteer archive & photography

CHAPTER II. DE APPEL IN THE MEDIA

Articles:

- a. o.** Bij de Appel is alles nog nat, Inter-
view met jonkheer Jan
Six, Uitkrant Amster-
dam, 29/02/08
- a. o.** Dubbele winst voor
Christophe Van Gerrewey
in de Prijs voor de Jonge
Kunstkritiek, De
Witte Raaf, nov. dec.
(nr. 136), 2008, p. 3
- a. o.** Master Humphrey's
Clock op Hoge Weide, De
Brug Utrecht, 02/05/08
- a. o.** Master Humphrey's
Clock is een bijzondere
expositie, VAR, 29/04/08
- a. o.** Leidsche Rijn even
op internationale
kunstkaart, Brabants
Dagblad, 14/05/08
- a. o.** Project rond 'col-
lectie' in FRAC Nord-
Pas de Calais, <H>ART,
08/05/08
- Archer, M.** Marc Camille
Chaimowicz, Art Forum
May/May 2008, p. 195
- Bakker, B.** Dubbelrol
van de mecenas, De
Gelderlander, 18/03/08
(dezelfde column ver-
scheen ook in De Stem,
Brabants Dagblad, De
Stentor, PCZ)
- Bakker, P.** Olivier Fou-
lon verklaart eigen
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lis M, 31/10/2008
- Barnas, M.** Guerrilla,
NRC Handelsblad,
06/06/08
- Berkhout, K.** Kunst-
markt. Hoe beleg je
geld in artistieke
broedplaats. Economie
van rafelranden, NRC
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- Bonnin, A.** Marc Camille
Chaimowicz, Revue d'art
Contemporain, autumn
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- Boogaard, O.** van den,
De kritiek moet kri-
tisch bekeken worden,
Knack, 14/05/2008
- Boogaard, O.** van den,
Schrijf eens een goed
stuk!, NRC-Handels-
blad, Cultureel Supple-
ment, 16/05/2008
- Borg, L.** ter, De beste
beeldende kunst van
2008 (The Romantic
Damage Show), NRC Han-
delsblad & NRC Next,
31/12/2008
- Borg, L.** ter, De alles-
vernietigende drift van
de romantiek in de
kunst, NRC Handelsblad,
10/03/08
- Borg, L.** ter, Emoties
uit keihard spaanplaat
gesneden. Romantische
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10/03/08
- Borg, L.** ter, To Burn
Oneself with Oneself,
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reel Supplement,
07/03/08
- Broek, M.** van den,
De performance is een
continu rebellerende
puber, Interview met
Ann Demeester, De Thea-
termaker dec. 2008- jan.'09
- Bronwasser, S.** Schei-
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lyse hedendaagse schil-
derkunst), Volkskrant,
14/02/08
- Bronwasser, S.** Goed
gevoel voor enscenering
bij eigenzinnige Chai-
mowicz, Volkskrant,
16/08/2008
- Commandeur, I.** Georga-
niseerde vrijgevig-
heid, De Kunstmecenas
nieuwe stijl Metropolis
M (nr. 3) 2008, p. 58-65
- Demeester, A.** Kort door
de bocht - een column,
HTV De Ijsberg, nov-
dec., 2008
- Dijksterhuis, E.** Nooit
kopen met het hoofd,
Het Financieele Dag-
blad, 01/03/08
- Dijksterhuis, E.** Vers
bloed voor de musea,
Interview met Ann
Demeester: Museum als
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Het Financieele Dag-
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- Eisses, K.** Alien Pala-
ce: An Interruption by
Otto Karvonen, Time Out
Magazine Amsterdam,
January 2009, p. 57
- Fox, D.** Case Study:
'... In the Cherished
Company of Others...' by
Marc Camille Chaimo-
wicz, Frieze, October
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- Gerrewey, C.** van, De
toekomst is die berg,
NRC-Handelsblad, Cul-
tureel Supplement,
10/10/2008
- Giblin, T.** Best Group
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- Keijer, K.** De Appel kan
verhuizen, Het Parool,
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staat op straat, Het
Parool, 16/12/2008
- Keijer, K.** De romantiek
is terug en kent vele
vormen, Het Parool,
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- Kleijn, K.** Zolang de
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- Korver, S.** Art/Stage:
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- Kroef, S.** van der, Marc
Camille Chaimowicz. Een
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- Kunstedactie, Mondri-
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- Leij, M.** Marc Camille
Chaimowicz, Kunstbeeld,
31/08/2008, p. 14
- Linden, R.** v/der, Spero
strikes again, Beelden,
nr. 43, 2008, p. 24
- Linden, R.** van der,
Vrouw in verzet, Opzij,
June 2008, p. 83
- Mik, Edzard Arnoud Hol-
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naar uit elkaar vallen,
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vol zuur. De Prijs voor
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- Ruyters, D.** Renzo of
Guy. Het ware gezicht
van Afrika, Metropolis
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- Sardo, D.** The enchanted
wanderer, Centro de
Artes Visuais, 15
March-8 June 2008
- Schoonenboom, M.** Betrokkenheid heeft
niet met veel geld te
maken, Volkskrant,
13/03/08
- Silva Pereira, A.** Het
grote gemis/Acerca da
Maravilhosa Ausência na
Obra de Michael Borre-
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Visuais, 15 March-8
June 2008
- Smets, S.** Museumkunst
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- Smets, S.** Vinex: proef-
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ject in het Utrechtse
Leidsche Rijn moet de
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- geven, NRC Next,
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- Tuijn, E.** van If I Can't
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kerade, Metropolis M,
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- Vaillant, A.** Het retro-
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- Vesters, C.** Paul Sietse-
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- Vos, A.** Voor de kunst.
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- Vuegen, C.** Michaël Bor-
remans, Kunstbeeld,
31/05/05, p. 39
- Vusse, P.** van Expositie
over het ervaren van
ruimte in Leidsche
Rijn, AD/Utrechts
Nieuwsblad
- Wesseling, J.** Genoeg
gefulmineerd, NRC Han-
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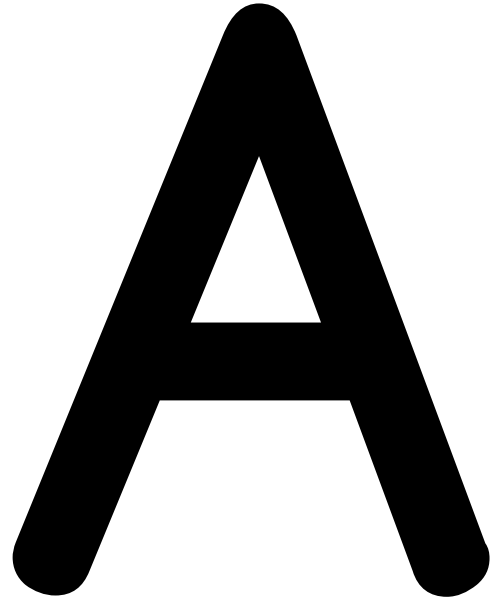
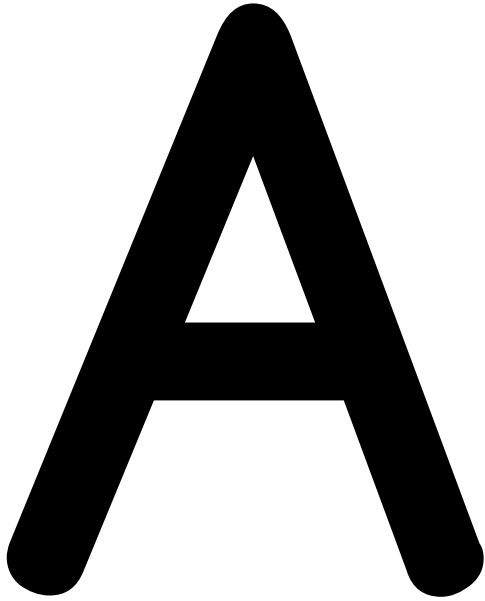
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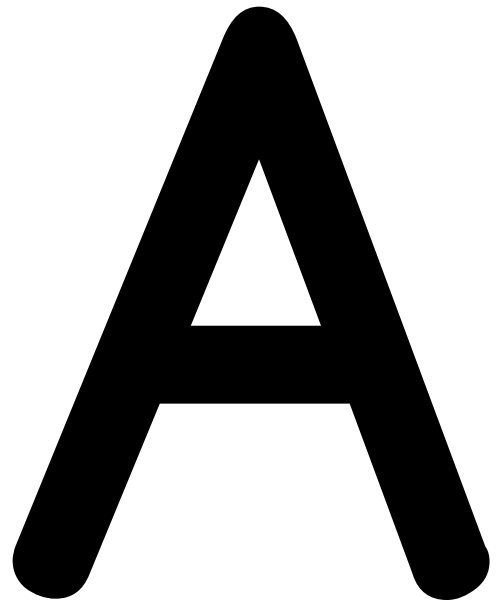
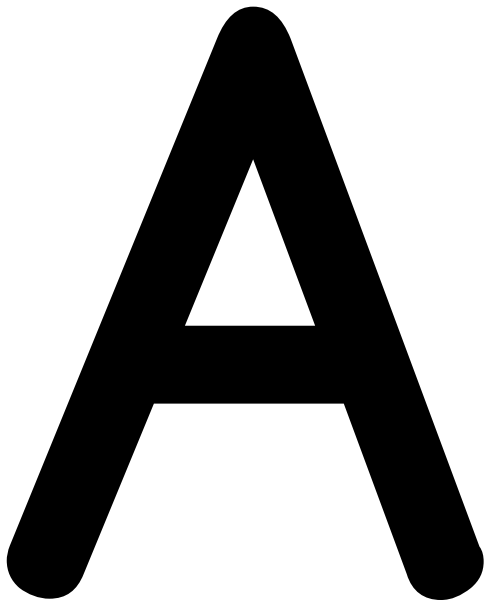
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