

ON ARTSCIENCE

At the ArtScience Interfaculty students and teachers are developing forms of art that relate to society in the 21st century. The Interfaculty is a collaboration between the Royal Conservatoire, the Royal Academy of Art and the Academy of Creative and Performing Arts of Leiden University.

Every year the ArtScience Interfaculty puts together a research programme guided by current themes from the area where art, media, science and technology overlap, with the aim to probe recent developments in science and technology for their artistic potential. Part of this research process is to be a partner in the dialogue within society about the transformations caused by the developments in science and technology, with the aim to draw conclusions with regard to the contexts and forms in which art can play a role. This discussion is continually related to an interdisciplinary base in which the confluence of media art, music, theatre, film and visual art is considered as self-evident. The Interfaculty is entering its twenty-first year, but – like the world it is part of – the contents and structure of its programme are continuously transforming.

The Interfaculty aims to contribute to the development of the field of the arts. Our alumni have played a considerable role in the developments in areas like live cinema, theatrical performance and sound art. The Interfaculty regularly presents projects outside of the walls of the institution. By way of such presentations and by publications, we hope to contribute to the discussion about the relations between art, science and technology.

In his book ArtScience (2008) David Edwards cites many examples from the worlds of science, art, civil society and industry that show how transposing ideas or strategies from one field to the other often results in radical innovation. ArtScience for him is an intermediate area of creativity where art nor science are clearly defined: stimulating this zone he considers to be one of the key strategies to foster innovation.

The core idea that makes such collaborations and intermediate zones interesting is that art and science are both considered as types of research, and that they are thought to be complementary in many ways. Where science maintains an aura of objectivity and detachedness, in art subjectivity and critical engagement tend to be favoured. Where in science peer-review is the norm, artists are expected to be iconoclastic and original. Where science is expressed in formulas and text, art often exists through nonverbal experience. Ultimately, however, art and science share the aim to enlarge the scope of our ideas about the world. By inventing new media and new artistic languages, art can create new worlds of experience. By widening our imagination it also creates new kinds of thinking, as we can not think about the things we can not imagine.

OUR MISSION

Stichting ArtScience has its main goals in supporting students of the ArtScience interfaculty in The Hague to develop their projects and to present them in exhibition contexts capable of providing increased visibility.

The Stichting aims to facilitate the transition from student to professional life, giving students of the department the possibility to develop their organisational and production skills as well as gaining experience both in communicating with public, curators and critics and in finding resources to fund their artistic research.

Given the particular nature of the ArtScience curriculum, the Stichting aims to provide a stimulus for innovative inter-disciplinary research in the field of art, science and technology. Finally the Stichting aims to contribute to the cultural life of The Hague by creating occasions for the city to experience new and exciting art forms and practices.

ARIJEN ZUIDGEEST (NETHERLANDS - 1989)



I'm an artist working in the field of new media, audiovisual art and performance art. My work consists out of audiovisual installations, theatrical performances, short film, animations and site specific projects.

BRAINDRAIN is an audiovisual / theatrical performance about the confrontation between an artist and different projections of himself on stage. The audience is given a glimpse into the restless mind of the artist. It's an alienating combination of film, animation, performance and installation. Elements like poetry, spoken word, projections, singing and live acting mix up in an intriguing dreamy state where reality might shift. Can insomnia bombard the senses in such a way that it results in some kind of brain map? - All this results in a dynamic and psychedelic but also wonderful performance.

AMELIA KACZYNSKA (POLAND - 1987)



I'm a visual artist. I find moving image the most powerful, expressive language. As far as the style I am fascinated by surrealism, symbolism, realism and expressionism. I come from theatre background so I'm looking for expressions through my videos, whether they're portraits or as whole picture [like placing of people in renaissance art].



MATTHUIS MUNNIK (NETHERLANDS - 1989)

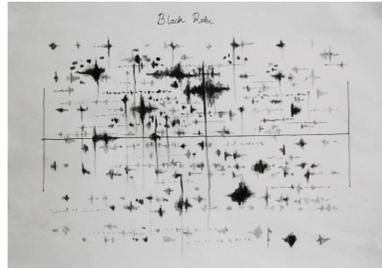


I'm a new media artist working with performance and installations, with projects ranging from opera pieces performed by micro-organisms to human instruments and stroboscopic light shows. For my graduation piece I'm developing an installation to experience the effects of flickering light in a monumental form.



GABEY TJON A THAM (NETHERLANDS - 1988)

Graduated from the Fine Arts department in 2010. During the years her work developed from the two-dimensional surface to more interdisciplinary attitudes and site-specific/spatial installations in which she discovered a particular interest for the medium Sound and Installation.

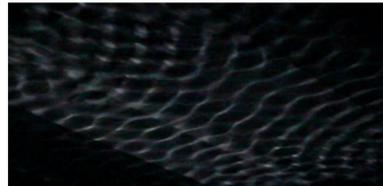


Her work is based on isolated excerpts from reality for which she creates a new context within an architectural framework. Their imagery derives from the encounter between each other and the respective space.



YOLANDA URIZ (SPAIN - 1982)

Her work focuses on creating immersive experiences by bringing to awareness matters that are unnoticed with the aid of nowadays technology. From experimental music to installations, solo or in collaboration, she has presented her work in festivals such as Medea Electronic 2008, Greece (Ademen); Today'sArt 2010, Netherlands, (Structet); Spark Festival 2010, USA (Ademen); Palm Top Theater exhibition in Rotterdam Film Festival 2011 Netherlands (Lepokoa); STRP Festival 2011, Netherlands (Cymating, Lepokoa)



KULUNKA 'Phenomenological embodied live cinema' is an installation that activates unusual ways of perceiving sonic vibrations. Projections through acoustically saturated water envelope the viewer in sonic ripples of light, along with the embrace of tactile sound, creating an intimate immersion into the sway of sound.



GALA TELLECHEA VÉLEZ (ARGENTINA - 1986)

My work often concerns the subject of music, often refers to the mind, consciousness, rationality, language, archetypes, traditions, religion, ethics, the will of nature -and those things that exist but we do not have a name for. It could be said that metaphysics is always a main subject, often represented by fragile performances or performances full of tension where the public might get an intimidating feeling of not knowing what is going to happen.



"IMMANUEL IMMANUEL" is a film about the Contemporary world view of the modern man.

There is a conflict between a so called "Scientific world view" and a "Religious world view". An apocalyptic feeling of expectation is being created. A longing for Spiritual life at the time humanity's beliefs in technological developments and the search for a higher consciousness threatens to end. A sort of revelation is reflected in the film, where Love and Beauty are the only elements of hope and consolation we are left with.

DIETER VANDOREN (BELGIUM - 1981)

Dieter Vandoren is a media artist, performer and developer. His work balances on the edge of creative arts and scientific research & development. It combines audiovisual creation with IT engineering in architectural settings, mostly real-time generative and interactive. His current focus is on performing spatial, immersive audiovisual instruments.



He is a guest tutor and researcher at the Hyperbody and StudioLab groups at the Delft University of Technology (Faculty of Architecture and Industrial Design, respectively). Directs Rotterdam-based art centre De Fabriek.

His project Integration.03 was nominated for the STRP Talent Pit Award 2011. Hyperbody's project InteractiveWall in which he was a team member received the Chicago Athenaeum Good Design Award 2009 in the category robotics and bionics.

www.dietervandoren.net

MARCUS GRAF (GERMANY - 1974)

Marcus Graf is a software artist with strong roots in mathematics and music. His work is divided into two main areas of research: the emotional and physical relationship between man and machine, and the search for a mathematical description of aesthetics.

His works have been shown at festivals like Today'sArt, E-Pulse, STRP and WiredFestival. In spring 2012 he will tour as audio-visual performer with the MC Dance company showing their newest work Imagine.

His graduation piece deals with the creation of an artificial artist.



PABLO DIAS (BRAZIL - 1981)

Pablo Dias is an artist with background in design and audiovisual communication. Born in Rio de Janeiro, Brazil, he moved to Amsterdam five years ago.

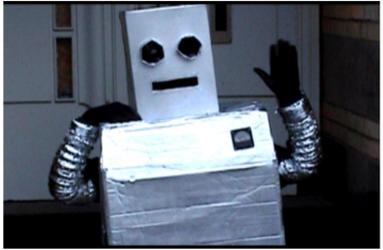
His artistic work is based on the act of appropriation and translation. He is inspired by the communication potential of the human body, by verbal discourses and by the mystical and irrational power of sound. He uses his sensibility to filter and repurpose a vast collection of references from philosophy to music, from physics to cinema. Often the result is works that aesthetically convey tenderness, while touching deep, existential and/or painful issues.

In the master course he researches ways to use the computer to create audiovisual manipulations and interactive tools. He then applies these digital solutions to re-contextualize mythology, the experiencing of time, personal narratives and ritualistic practices.



MIK MAES (NETHERLANDS - 1987)

My main point of focus is various types of absurdness and humour in art. I like to keep things light and accessible. For my graduation project I will be doing a documentary about the cleaning staff of the Royal Academy of Arts, showing my school through their eyes.



JUAN CANTIZANNI LUCENA (SPAIN - 1978)

He began his artistic studies in the conservatory of Lucena at the age of 16, with a speciality in clarinet and composition. Currently he is continuing his education in ArtScience at the Royal Academy of Arts and the Royal Conservatory of Den Haag, The Netherlands.



He has presented some of his works at different festivals and programs such as Tabacalera (Madrid), Studio Loos (Den Haag, The Netherlands), Lokal 01 (Breda, The Netherlands), LEM Festival (Barcelona), MINIM Festival (Barcelona, Spain), REMOR Festival (Girona, Spain), Red Rouse Club (London), West Hill Hall (Brighton, U.K) or Blip Fest (Berlin).



MARISKA DE GROOT (NETHERLANDS - 1982)

Her background is in Graphic Design and [live] animation. In the passed years she developed a undercurrent fascination for straight forms, stroboscopic movement and analogue machines. As soon she came in contact with the principle of synthetic sound on film, she started to build cinematic instruments and installations based on 'optical sound': moving form and light which create sound.

In 2009/2010 Mariska received a Startstipendium from Fonds BKVB. In 2011 she was nominated for the STRP Talent Pit and selected for the New Arrivals of Rewire Festival. Mariska presented at events like Oddstream Festival, STRP, Freemote and Rewire Festival.



GRAPHICAL SOUND. Straight forms and light generate sound. An invention of the early '20 used for film and the first synthesizers. A beautiful and magical concept but always covered in a big machine. I'm undusting and celebrating optical sound by making instruments, installations and doing performances based on this principle. Therefore I take advantage of the purest characteristics and give them room to experience.



BALDUR BJÖRNSSON (ICELAND - 1976)

Baldur Björnsson graduated from the Icelandic Academy of the Arts in the spring of 2003. He has exhibited in Iceland, Finland, Serbia, Greenland and elsewhere.



Baldur works in various media focusing on sculpture, performance and sound. His pieces explore history, the future, truth and the burden of being human.

GERGO NAGY (HUNGARY - 1984)

Gergo creating site-specific installations, sound works and performances. He is cofounder of BA (Unrated), a Hungarian electroacoustic audiovisual young artists collective, who's curated and managed the +3dB Sound Art Festival in Budapest. Beside of this he is running several solo and collaborative music projects.

His graduating project is an interactive sonorous space, a multiple spatial layers of sound, which are the extension of the sonic senses. The piece investigates the way how we relate to sonic processes and how we describe the space through sound.



<http://dacwave.blogspot.com/>
<http://besorolasalatt.hu/>

JORIS STRIJBOS (NETHERLANDS - 1982)

Joris Stribos is a Rotterdam-based artist, working in the fields of expanded (live) cinema, audio performances and kinetic-light-installations. He is one of the persons behind "Macular", a collective which focus is mainly on the synaesthetic relation and interaction between moving image and sound.



HOMEOSTASE is a kinetic light installation inspired on the ability of organisms to maintain a certain state. The work is the physical outcome of a research into the concept of emergence and self-organizing systems. The multiple spinning light-objects, which are the basis of the piece, are constantly interacting with each other creating a system in constant flux.



PABLO SANZ ALMOGUERA (SPAIN - 1981)

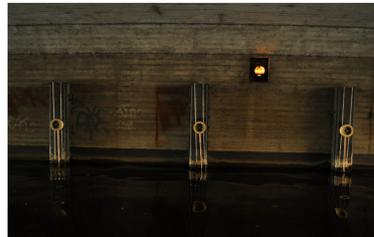
His artistic research explores sound, space and environment, ranging from compositions to site-specific installations. Usually based in the exploration of contextual and de-contextualized sound activity, his works aims to induce enhanced sensory states based in a profound listening experience.

He has participated in events, festivals, group shows and other initiatives in the Netherlands (STEIM, Studio LOOS, Lokal 01, KABK, KC), Spain (Auditorio Nacional, Experimentaclub, Inland Residency Program, In-Sonora, Sonikas, ZEMOS98), Portugal (Casa da Música, RadiaLX, RadioZero), Germany (Funkhaus Berlin Nalepastrasse, ZKM), UK (Framework Radio, SoundFjord Gallery) and US (Gallery Aferro) among others. His work has been awarded in the '5th On-Air Radiophonic Art Prize' (2009, Círculo de Bellas Artes, Madrid) and the competition 'Europa - Ein Klangpanorama' (2011, Goethe Institute, Deutschlandradio Kultur, ZKM-Karlsruhe).



BEN TERWEL (NETHERLANDS - 1989)

Ben Terwel is a sound and music artist exploring the possibilities of extending (analog) electronics to physical materials. His work evolved from his performances with hand-made electronic music and performance instruments (STEIM 2009-2010) to his series of portable electromechanical devices. His works usually incorporate phenomena in electronics/mechanics.



In his latest project, Musique Discrete, Ben aims to make people more aware of the sounds that are surrounding us in everyday live by spreading a series of electromechanical installations as a kind of 'sound graffiti'.



art science stichting

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