

# Temporary Landscapes

## Essays



SLeM – Stichting Landschapstheater en Meer  
Thieme Art, Deventer

# Foreword

The text book *Temporary Landscapes*, together with picture book, reveal the development of Stichting Landschapstheater en Meer.

In his essay 'Will and Representation', Journalist Gert Hage reveals what motivates SLeM. He distinguishes three types of projects in his account: 1) projects that focus on infusing a site with meaning by adding an event or a story (Prachtgleis, Kerkbrink, Bloeienddorp, LangsteLen-teLicht), 2) projects that are based on the transformation of a location by performing a scenario (Bosfabriek, Bosoase and Jaarringen) and 3) making landscapes that trigger imagination and reflection, in which a guest artistic discipline and the public make important contributions (Dansendwoud, Jaarringen, Zomersprookjes, Opdrift and Windnomaden, in short, the Oerol projects).

In his 'timeline', Frits Vogels offers an comprehensive review of SLeM's development, which originated from the close collaboration between GRIF and DS landschapsarchitecten. He sketches the playful exploration that led to trail-blazing along the limits of landscape architecture, location-based theater and film, in combination with different artistic disciplines per project like music, poetry, literature and painting. The location and the landscape fulfill an important and leading role in all the projects.

To sum up, it can be said that SLeM projects are driven by the power of imagination, the will to shift perspectives, the mobilization of social energy, the combination of unexpected forms of collaboration and, perhaps most importantly, the ambition to make the apparently impos-

sible possible! In previous years, a large group of people have greatly contributed to the realization of SLeM projects. It is with great pleasure that I refer to the long list of contributors at the back of the book. I would like to express my gratitude and appreciation for the effort made by all, but especially to the indefatigable SLeM team, in the hope that together we will still be able to realize many extraordinary SLeM projects together in the future.

In de afgelopen jaren heeft een grote groep mensen haar bijdrage geleverd aan het realiseren van de SLeM-projecten. Graag verwijst ik naar de lange lijst van betrokken personen achterin dit tekstboek. Aan allen en in de eerste plaats aan het onvermoeibare SLeM-team wil ik mijn grote dank en waardering uitspreken voor hun inzet, in de hoop samen nog vele bijzondere SLeM-projecten te mogen realiseren in de tijd die voor ons ligt.

Bruno Doedens

On behalf of SLeM

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## SLeM makes the impossible happen

# Will and representation

Gert Hage

It was a chaotic but good-humored gathering in the Veem theatre in Amsterdam. The main SLeM stalwarts took their place at the table: Bruno Doedens, Frits Vogels, Theo Heldens and Andras Hamelberg. The discussion concentrated on how theatre, film and landscape architecture relate to one another. The landscape architect's 'slow time' versus the 'fast' time of the theatre maker. And how film, the art form that mocks time, could be fitted into SLeM's temporary landscapes. In short, that afternoon those present explored whether theatre, film, painting, literature and music could invest the landscape with new layers. Could it make a static landscape 'fluid' and how was this to be done? How can transitory theatre leave a lasting imprint on the landscape? Can artistic disciplines like film and theater shape the landscape as well?

The task of art is to reveal the essence of the world, wrote Schopenhauer in *The World as Will and Representation*. This standard work opens with the following sentences: 'The world is my representation, this is true for every living and conscious being, although only man can form a conscious abstract reflection; and if he truly does, philosophical contemplation has set in. He then sees with clarity and certainty that he does not know a sun nor an earth, but always only an eye that 'sees' a sun, a hand that 'touches' an earth. He understands that the world around him is only there as a representation,

that is to say: it is simply and solely there in relation to something else, something that represents, and that this is he, himself.'

'Will and representation' could be SLeM's motto too.

About ten years ago, the founders of SLeM took on the nearly impossible task of revealing the essence of a landscape through art. By transforming it, by letting events take place that have either a lasting or temporary effect on it. They would later call it 'landscape-theatre', quite a new genre at that time. SLeM set itself the task to make the ordinary extraordinary, to amaze and alienate. Landscape-theatre forces the visitor to experience the landscape with other 'eyes' and other 'hands'. New mental landscapes, spaces that are allied to memories, crop up through disorientation. The temporary landscape disappears, is cleared away, washed down, blown away. But memories know no time and they are stored in these landscapes. The fast time of theatre becomes slow time. A newly dreamed landscape arises that can always be evoked. It has become a place instilled with memory.

### The horizon as boundary

Everything begins with amazement, and SLeM is no different. Two people were curious about the each other's work. It was the early nineties and Frits Vogels, mime expert/ director was still the artistic director of Griftheater. The theatre company's performances were held at unusual locations and were visual and associative, devoid of narrative. Griftheater focused attention on its surroundings. The location of the performance determined in part the scenario, the dramaturgy and the method of working. Performers were moving sculptures in a finite space. But what happens when the space is infinite, when there are no walls or a roof? When the location is no longer an old factory, coalmine or police barracks but a beach or a forest? When, in other words, nature is the theatre and there are no boundaries other than a horizon, a wisp of trees, a dike or the audience. How does the absence of an obvious focal point affect the performers and the public?

Bruno Doedens, co-founder of the bureau DS landschapsarchitecten had his own questions. Around him, he saw a society where social ties were disintegrating, that was becoming increasingly impersonal and superficial. Not that there are only negative aspects to individualization, globalization and increased economic importance; they also make citizens resilient, freer and more self-reliant, but inevitably at the cost of social cohesion in society. Citizens, he observed, were in danger of losing contact with both their social and physical environments. What could he, Doedens, do as landscape architect to reconnect citizens with their personal surroundings? Could he design landscapes that were 'more personal', that write their 'own story'? How do you create culture instead of simply creating a landscape? He saw an important role set aside for art. Art that tempts and stimulates, art that invites playfulness.

Frits and Bruno got talking to each other after a Griftheater performance, a discussion that ultimately led to SLeM. It was the beginning of a quest: how to unite two incompatible disciplines? Or rather three, because film in the person of Andras Hamelberg also became involved. And he had his own questions too. Film formed an integral part of Griftheater performances, Hamelberg's film images had a role to play in the performances. What would his position be in a vast landscape, in a space without walls to project on? At any rate, film was perfect for making the transformation of a landscape in time tangible. Film could serve to connect the fast time of the theatre with the slow time of the landscape. But could film itself shape the landscape as well? In other words, what does film need for it to fulfill a prominent role, as it did for Griftheater, and be more than simply a historical record of SLeM's achievements?

Graphic designer Theo Heldens, SLeM's first chairman, completed the ensemble. He became the designer of the SLeM books and website and just as importantly, also functions as inspirator and heckler. He asks questions no one else asks.

## Alchemy at any hour

Frits Vogels: 'We began with a form of alchemy that brought good results, but didn't produce the gold we were looking for. The question is whether we'll ever find it. I'm just not sure. Bruno has achieved a theatrical form of transience with his landscapes, but I haven't yet been able to formulate an adequate theatrical answer to landscape architecture's slow time, scale and complexity. It should be noted that the two projects in which theatre would have made a lasting change to the landscape, *Bosoase* and *Bosfabriek*, were never realized.'

Bruno Doedens: 'SLeM tries to make the impossible possible by getting disciplines which at first sight seem miles apart to collaborate with each other, among other things. We began by doing projects that had no clear final image, thereby allowing coincidence and the unexpected to play a role. That was a new way of working for me. I learned to look at reality in a different way and became increasingly convinced that the *process* of forming the landscape was more important than the *final product*. My field, landscape architecture, is still trapped inside a technical approach, thinking in terms of form and function instead of energy and movement. SLeM creates room within that process for forms of art and play, it helps to write the script for the construction in the same way that participants make their own contribution to the process. All these different actors with their different forms of energy help to determine the shape of the (temporary) landscape. A landscape that through play is charged with music, theatre and stories. A new page is turned, the landscape is refreshed.'

## Homo Ludens

Historian Johan Huizinga's standard work *Homo Ludens* was published in 1938. 'When we came to realize that we are not as reasonable as the Age of Enlightenment with its veneration of reason would have us believe, the name *homo faber*, man the maker, was adapted to be used alongside the term *homo sapiens* to indicate our species. The term is less accurate than the first, simply because

‘faber’ also applies to many animals,’ he wrote in his foreword. ‘What applies to making, also applies to playing: many animals play. Yet it seems to me that *homo ludens*, man the player, deserves a place alongside homo sapiens and homo faber, as an equally essential function. It is an ancient wisdom that at the core of our knowledge, all human activity is nothing more than ‘play’. Those content with this metaphysical conclusion should not read this book. I can see no reason to abandon the idea of play as a distinct factor in all that the world is. I have become increasingly convinced that civilization originates and develops in play, as play’. In *Homo Ludens*, Huizinga stresses the importance of play as guardian and generator of culture. ‘Seriousness can be denied, play cannot. However, play also means acknowledging the human soul, whether one wishes to or not. Play in any form is not substance. As in the animal world, it breaks through the barriers of physical existence.’ Huizinga continues, ‘play promotes community spirit, creates and strengthens social connections. It is precisely the pleasure of play, something very different to sports, that threatens to disappear in a world where materialism rules and the soul is banished to the surface.’

### Fluid landscapes

SLeM plays. With time and space. With ‘sun’ and ‘earth’. SLeM takes play seriously. The game is complicated and time-consuming. The time is protracted, the space sets restrictions and the bureaucratic processes are arduous and drawn-out. A successful result requires patience, capable management and strong persuasive powers. The game is played according to fixed rules, a seemingly logical and rational process in which builders and governmental authorities play prominent roles. SLeM wants to change the rules of the game to better reflect a multi-colored reality. Likened to Willem Hartman’s book *The fluid city*, you could say that SLeM strives to create fluid landscapes. These landscapes recognize that development is not driven by imposed rational choices alone, but are rather the result of countless individual decisions. Hartman: ‘It is not a question of a single, objectively measurable space that needs to be filled and

furnished, but of a multitude of different kinds of spaces. Social, ideal, cultural, playful, secure, suspenseful, risky, scientific, religious, and pleasurable kinds of spaces. Collectively these spaces shape the continually changing urban landscape.’

‘The dynamics of that landscape are in accordance with its size and composition,’ Hartman continues. ‘It is an event driven by the interaction between all sorts of spaces, for example, when they change, are supplemented or abolished. It is an energetic, fairly chaotic and capricious occurrence which, you might happily observe, produces a kind of order, despite its chaotic character.’ With the recognition that landscape is fluid, in itself an event, the process becomes more important than the final product. In this process the theater maker, film maker, graphic designer and countless enthusiastic volunteers play important roles for SLeM. The financial and organizational hiccups that occur during this process, also partly determine the final result. It is this exchange between people, landscape, and the discipline of art that shape the temporary landscape.

### Ars vita est

Bruno Doedens, who has emerged as artistic director of SLeM over the years, sees himself as the motor of an event while also monitoring its continuity and quality. ‘Like Hartman, I see the world as a continual stream of decisions that lead to a more or less physical result. This way of thinking offers another view of reality. When “event-thinking” becomes the central focus, there is more freedom of action and more room for experimentation, which in my case means collaborating with other disciplines. Directing the project and mobilizing and motivating people are important aspects of this. How do you get 400 painters, or seventy writers, to trust your ideas? How do you make the impossible happen? I try to build a bridge between diverse disciplines and SLeM, but also between groups of people. Creating a landscape through purely technical and bureaucratic processes only produces an empty and meaningless result. When you involve other disciplines and harness social energy, you give meaning

to a landscape. It becomes charged with memories. Theatre and film enrich the landscape, but I also need them as a source of opposition. Although difficult at times, it's nonetheless crucial because it enhances the quality. Art should be a part of life itself. It makes life and nature, richer, more extravagant and more exuberant. Compare it to a tree. The roots represent depth, thoughts, and the tree's crown represents experimentation, performance. Both need to be in balance for the tree trunk to grow.'

### The Oerol experimental garden

SLeM has established a solid reputation thanks to the Oerol theatre festival on Terschelling. The festival has given SLeM the chance to create temporary landscapes for a large and varied audience over the past five years. It put SLeM on the map, but also emphatically determined the course SLeM would take. The transitory nature of the festival was reflected in the fleetingness of the temporary landscapes. What remained was a book, a film and a memory. After Berlin (*Prachtgleis*) Oerol was also a laboratory for further investigating if and how various colors can be mixed together. Although you could also say that theatre and film influenced the perception of the *Prachtgleis* landscape by practically co-writing the script, their contribution to the Oerol projects, except for *Jaarringen*, has been limited. The focus shifted to the organization required to realize these short-term projects; from mobilizing writers for *Zomersprookjes*, producing three hundred metal silhouettes with just as many sayings about time for *Opdrift*, to recruiting 400 artist's for *Windnomaden*.

The time and energy consuming organization needed for these Oerol installations, became an essential part of SLeM projects. Bruno Doedens took the lead during the preparations, supported by an enthusiastic group of volunteers, from cooks to gofers. He not only developed the basic ideas for the installations but also gathered together the people and financial means needed to realize them. He became both the artistic and financial director in one. 'I don't see myself as an artist, but as a 'cultural entrepreneur.' In Italy I'm called an *architiste*, a contraction of architect and artist. I think that's a

fitting description' says Doedens of his role. 'Mobilizing social energy, bringing all that money and all those people together, are essential parts of the project for me. In addition, as a landscape architect, I have the experience and knowledge needed to successfully complete sizeable projects like these. Another point is that most projects need to finance themselves. We had to sell the *Zomersprookjes*' glass shells and silhouettes from *Opdrift* to bankroll the projects. SLeM takes considerable financial risks. More artists should do the same, instead of waiting around to hear if their subsidy applications have been granted. The temporary landscape is formed during a process in which artists, the SLeM team, the participants, but also all kinds of financial and organizational aspects play a role. It is a dynamic process of countless decisions, small and large, that leads to a more or less physical result.'

### Scale and dimensions

Film and theatre had supporting roles at Oerol. Film's role was limited to the registration of a project's preparations and performances which were then condensed to create an expressive film. An artwork in itself, but more as observer than participant. Andras Hamelberg: 'Film was an essential part of the *Prachtgleis* project in Berlin. I was able to use the compressed time of film to convey the multi-year landscape transformation process. At Oerol, I was forced out of sheer necessity to limit myself to making a form of poetic documentary quite autonomously.'

This was true to a lesser extent for director Fritz Vogels. 'Creating landscape- theatre is a lot more complicated than location-theatre. A landscape lacks a focal point for the audience. A relatively fixed final image makes it even more complicated for me as theatre maker. It was difficult to develop theatre and landscape together at Oerol, partly due to a shortage of funds. The fact is that theatre is expensive and yields hardly any income. The result was that theatre became more a supplement than an essential part of the project's installations. There's a great danger that it then becomes a kind of *gallery theatre*. The task proved almost beyond me as theatre maker, partic-

ularly when the imagery was especially strong. The scale and dimensions of the landscape architect happen to be difficult to combine with those of the theater maker. The step towards developing a landscape together, towards a symbiosis of theatre and landscape, could have been made in the *Bosoase* and *Bosfabriek* projects. Unfortunately, those project were not realized. Of the completed projects, *Prachtgleis* and *Jaarringen* came closest to the ideas which inspired us to found SLeM: an intensive and balanced mixed of professional disciplines.'

### Inescapably alienating

It was 2006 and Oerol 25 years old. SLeM created 25 rings of sand to celebrate this anniversary. In three weeks, two bulldozers changed the North Sea shore near Paal 12 into a massive hilly, circular landscape. It was impossible to avoid, the rings took up the whole beach. The public assembled in the dunes just before sunset and were divided into three groups. Each group was led by two performers and wore costumes of a different color. To the accompaniment of live music, the groups entered the landscape sculpture at different places, each of them following a different route through the rings, ending at the heart of the sculpture. The theatrical finale took place in the enclosed heart of the rings while the audience watched from the second ring. It was already dark by that time. The landscape changed every day, slowly but surely, until it was worn down by wind and water.

It was a unique project in so many respects. *Jaarringen*, unlike other projects such as *Opdrift*, *Zomersprookjes* or *Windnomaden*, actually physically transformed the landscape. Inescapable and alienating. The unrestricted beach was no longer unrestricted. It had become a place with rules and physical obstacles, full of opposition. The audience walked in a lines along a fixed route through the sculpture. They were both spectators and actors. They played with the sculpture, the landscape and with each other. Play allowed a different and more intense experience of the landscape. Time and space had new meaning. A new beach story was written. And nature too

played a role in the game; even before *Jaarringen* was completed, the process of disintegration had begun and continued, until four months later the shore had finally reassumed its old trusted appearance. The whole process from construction to disintegration was recorded on film. The films of bulldozers constructing the rings were shown on ferries to Terschelling and a compilation of performances was shown at the festival grounds. The film-maker was emphatically present in these performances. He was both performer and historian. Film and theater guided the spectators' experience of the landscape more than in the other Oerol projects. They co-wrote the scenario. *Bosoase* and *Bosfabriek*, never realized, went a step further. *Jaarringen* was about a temporary intervention; these two projects would have permanently transformed the landscape. Not only that, the transformation would have been theatrically executed. The making of *Bosoase* and *Bosfabriek* served as the script for a performance to be executed by machines, the public and performers.

### All certainties removed

The SLeM projects have produced three different landscape forms. *Prachtgleis*, *Een Bloeiend Dorp*, *Convoi Exceptionnel* and *LangsteLenteLicht* all used an event to add a story to the landscape. Besides theatre and film, active audience participation was of vital importance, to realize these new mental landscapes. The 2000 people living along the Overijssels Kanaal who lit lanterns or helped place torches and the inhabitants of the village of Heeten in Salland who planted 200,000 sunflowers, helped to renew these landscapes. But more things happened: the projects called upon a sense of community and social energy. The inhabitants were asked to shape their own environment, SLeM created the conditions. This involvement, combined with the temporary transformation of the landscape, influenced the mental perception of the village, the canal and the community itself. Everyday reality was given a new outlook, one that made a lasting impression.

Then there are the projects that would actually transform the landscape, such as *Bosoase*. Film, theater and music also helped



determine the performance during the process of transformation. Every year, a new chapter could be added to the story of the landscape. At the intersection of the different disciplines, scope is created for a new experience of time and space, for imagination and alienation. Finally, there are the temporary landscapes to which both artists and public contribute: *Dansendwoud*, *Zomersprookjes*, *Windnomaden* and *Jaarringen*. Interventions in the landscape that give an extra dimension to the commonplace, that stimulate fantasy, invite contemplation and encourage play. The participant creates his own stories, the world becomes a performance in which nothing is predetermined or self-evident. He loses himself in a forest of meters-high pvc-pipes on a beach, becomes absorbed in tales of the sea recounted by shells and drags his feet slowly through the loose sand or is carried away by the kinetic paintings of the *Windnomaden*. And ultimately stripped of all certainties, he understands that everything exists only in relation to something else – and that is he, himself. Indeed, we have returned to Schopenhauer.

### The wonder of time

Despite their differences, all projects are centered round a leitmotif of renewal and imagination, of amazement and alienation, of playing with time and space. And there is grandness in both scale and dimension. Not one hundred, but 7000 pvc pipes, not 50 wind nomads, but 400. SLeM is not frugal. SLeM is exuberant and pushy and plays the game of big numbers. It is precisely this exuberance and spacious scale that contributes to the sense of alienation. That feeling in turn affects the experience of time and space. Spectators lose their grip of the boundless space as the supposedly immutable landscape suddenly teems with events. This disorientation confronts the spectator with broad open vistas, in both the physical and mental sense of the word. Memories of what have been, fade away; the landscape is new, experienced with new eyes and felt with new hands.

And lived in another time: experiential time. *Opdrift* was about the wonder of time. People walked backwards along the beach dragging

silhouettes with them. Looking at a past that no longer exists and unable to see the future. Time is no longer relevant. And when time no longer matters, when there is neither departure time nor arrival time, there is space for imagination and play, for an intensive experience of a landscape that homo ludens helped design.



2007 - ZOMERSPROOKJES

## The SLeM timeline

# Landscape theater projects

1996–2009

*Frits Vogels*

### Birth of a word and a genre.

It is unclear when the word 'landscape-theatre' was first used. It was there suddenly, casually, quite naturally, to specify what we were busy doing. The name arose from the desire to further develop the concept of location-based theater, this time without walls and roofs, as well as to see landscape architecture in a different way. Could the processes of design and construction be enriched and/or influenced by adding artist forms such as movement theatre and film? The often cited dissimilarity in the perception of time that landscape architects, theater and film-makers have, played a big role. We asked ourselves how different artistic disciplines could (trans)form landscapes and whether the ratio between process and final result could be modified. Would this make designing the process more important than the design itself?

From 1991, the landscape was an important factor in several Griftheater productions without being specifically mentioned.<sup>1</sup> It was also clear that DS landschapsarchitecten leaned towards the theatrical in both design and execution.

We googled the Dutch word 'landschapstheater' for fun at the end of the 1990's and got two results: a professor from Wageningen who called a specific site a 'landschapstheater' and a description of a project by

Griftheater and DS landschapsarchitecten, in others words, us. Now, in 2009, the term yields almost a thousand hits on Google.

In 2003, the time had arrived to not only make plans but also to create a legal entity. Without needing brainstorming sessions or involved discussions, it became the Stichting Landschapstheater en Meer, SLeM. SLeM appointed itself the safe-keeper of the Grif-inheritance.\*

Under the flamboyant chairmanship of Theo Heldens, meetings were held in the landscape, in the open air. These meetings were the first miniature SLeM projects. There were meetings on bridges, in unfinished new housing districts, in forests, gardens, rooftops and café terraces. It led to Dickensian discipline in the by and large fresh, open nature. But these gatherings were also ineffectual because they needed to be hasty. We turned to unusual locations like building site huts and beach pavilions, even the metro (we went back and forth until we reached the last point on our agenda.) This situation was also unworkable; to survive even SLeM was forced to compromise and hold quite conventional meetings.

### Chance meeting

Bruno Doedens and I first became acquainted sometime in 1992. Given his interest in (location) theater and my interest for (theater in the) landscape, we began to plan projects where our two activities could merge. Our plans were finally realized in 1995 when DS landschapsarchitecten, the bureau he manages together with Maïke van Stiphout, won a prestigious international prize: *Zwei Parks am Potsdamer Platz*. A plan to grace the opening of the Prachtgleis Park (later Tilla-Durieux-Park) with images of the transformation of the park from 1996 until its completion, was quickly put into action. It was the beginning of the working relationship between DS and Grif.

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\* The first board consisted of a mix people from DS and Grif: imitators Bruno Doedens (DS), Andras Hamelberg (Grif/Franjo) and Frits Vogels (Grif), supported by Marike Dijksterhuis (Grif), Maïke van Stiphout (DS), Véronique Vetjens (via DS), Atty Tordoir (via Grif) and Theo Heldens, chairman (via DS).

## Thanks to the fall of the wall

In 1996, seven years after the fall of the Berlin wall, there was still a section of the wall in no-man's-land between East and West. A landscape that bore the marks of 30 years of neglect: rubble, rubbish, and a sad little tree here and there formed the border. The site of former Prachtgleis station close to the Potsdamer Platz was the location for the future park, almost 500 meters long by 80 meters wide. To find a good solution for this site, the city council held a competition for a park design. The young bureau DS Landscapsarchitekten designed a landscape-sculpture for those impossible dimensions, partially ignoring the program of demands set by the competition.

They designed a five-meter tall asymmetrical 'hill' for each of the short sides that sloped downwards towards the middle in a twisted movement over the entire length. The only pedestrian passage is in the middle of the sculpture where five gigantic seesaws accentuate the 'twist' through their movement. It is entirely covered in grass (see photo).

Their obstinacy paid off: they won first prize and 'their' two parks near the Potsdamer Platz would be constructed. In time, the parks would need a festive opening and could we come up with an event, to be performed by Griftheater? We set to work, each within our own field. From that moment on, film-maker Andras Hamelberg would record on film and video the transformation of the area in a way that reflected his views on manipulated time and spatial perception. Brigitte Defaix and Jan Taks, both Griftheater players, were also excited about the project. They were to become the theatrical cultivators of the terrain, the constant factor in a landscape that continually changed over the years – from weedy, musty wasteland – into a green oasis in the middle of what is now a static environment.

## At least once a year to Berlin

Every year, from 1996 up to 2003, video registrations were made in and around the site of the future park, using the DS design as a starting point. This resulted in four, short video films about the metamorphosis of the (park)terrain. These four films, plus registrations of the last year

of construction, provided material for the final film; starting with the remains of the GDR period up to the high-tech neighborhood it has now become. We learned to recognize and appreciate the building site as a park. We read the construction activities like a script from which we drew inspiration for registering the changes to the fallow terrain in and around Tilla-Durieux-Park.

Naturally, we did not know at the time that the park would only be completed in 2003. In retrospect, that long period of time was a fine learning process.

## Filming in a construction site

In 1996, Grif and DS travelled to Berlin together with Andras Hamelberg to explore the area and, as much as possible, to film a largely improvised performance by Grif players on the building site that would become the square and park area. There was no budget. We knew that the cost of this investment would never be recovered. It was a purely artistic venture and a huge gamble. Would our seemingly incompatible perceptions of time (landscape architecture's 'slow' time, the theater's 'condensed time' and film's 'manipulated time') come closer together?



We decided to start in a practical way: the whole site was our playground, a place for free improvisation. Based on information of the park's design, we used long ribbons to create slanting lines that delineated future definite forms. The temporary 'construction path' disappeared in a upward curve, out of sight, threatening to traverse site boundaries. Luckily, we could not possibly foresee that this long road also represented years of construction delays. We looked for objects of play that spectators could infuse with their own symbolic meaning.

The remaining section of wall still standing when we first started filming, was not used in any scene. A graffiti competition held there said enough. Towering above was a red box that functioned as information center for visitors. It provided a wonderful view of the entire Potsdamer Platz, especially of the strip where the park would be.

Although it was closed to the public, DS arranged for permission to film there. A duet of abstract movement by Jan Taks and Brigitte Defaix worked better than we had imagined, it gave the fragility of human labor in that coarse environment another dimension.



The spontaneous struggle to climb a temporary sandy dike (a desperate attempt to reach the top) that first time, was a scene that made it into the final film.

### 111 recruits

We heard indirectly that theater groups from Amsterdam could submit performance ideas for the opening of IJburg's experimental island.

Under enjoyment of good food and wine, our first plan evolved through association. At that moment we were not sure if we would participate. This is why the numbers 111 and 97, the number of recruits we wanted to use, simply represented the idea of 'many' without having any deeper significance. A scenario emerged as we reviewed the results of our first spontaneous ideas.

The title was a response to the artificiality of the raised island and the inhabitant's need for nature; the contrast between the makeable and the fertile is something a densely populated country like the Netherlands is used to dealing with.

Our plan was not meant as a performance with a defined beginning and end: the moment of confrontation with the invited public was nothing more than one feature of a continuous process that began before the moment of observation and continued after those invited had left. The relic of the 'performance', which could literally be seen as a 'forest factory', was a forest for IJburg. A forest that can be cultivated by adding trees and events each year. That this forest would also be made of iron poles among the real trees is the designed paradox in the title.

Several ideas from the script:

*'At least a day before the evening of the public opening, a large crane drops old lampposts from the highest possible position. In time, these will form a topsy-turvy iron forest.'*

*'111 people walk in a compact row up the longitudinal levee where a same number of 20-meter tall saplings have been placed earlier. On the Diemerzeedijk opposite the island, 97 people ascend the rear of the dike in a long parallel line, each person carrying a sapling of equal length. The tree tops come into view before those carrying them. The first forest is raised. The 111 people on the levee start to upright their*

saplings from south to north in a wave to make a line of swaying branches. Two forests waving to one another (This is the first time that this idea is used, the second time was in *Onttijd* in 1999 when extras from Terschelling formed a living forest. The idea was recycled for a third time in the design of *Bosoase* (2001), when the trees were actually planted.)'

*'Different audiences assume a role in relation to each other in this piece. From the levee the audience can see the island and large and small boats sailing around it while those on the Diemerzeedijk look at the levee and the sailing crafts. The people in boats have a view of both land masses.'*

*'We associated the 111 and 97 people on the levee, Diemerzeedijk and those in the two groups of boats with the last conscription for military service. A more striking and symbolic transition from war and tedium to peace and useful societal tasks is hardly imaginable.'*

Of the submitted entries we came second. Although never realized, the plan lingers on: it would be fantastic to give a performance that is more than transitory, that brings about a lasting change in the landscape. The competition of *Bosoase* held in 2001 would lend itself for this.

### Measuring tapes and reinforced steel

What would the site look like a year after our impressionable visit to Berlin? The year was 1997. Concrete reinforcement steel was still everywhere; not very natural but inescapable. It became increasingly apparent that Brigitte and Jan were treasure hunters. And land surveyors.

The film: *an endless strip unrolls from out the top of a building by Renzo Piano and continues growing in length – the entire 500 meter park must be measured once more. The players disappear from view and the camera only follows the strip that continues on and on.* Speaking of time. A daring shot.

*Brigitte and Jan form a strange duo, searching among the construction workers who are busy building a new world. They picnic on stacks of reinforced concrete as if the park was already completed. They live*

*it up among the system of pipes that for some unexplainable reason spread their tentacles all over the site and make whistling noises every so often. They try to escape from the construction site along vertically slanting pipes by pushing each other higher, sliding down again and then in a sensual duet over and under one another, they reach the opening at the top. Like two exhausted medieval well cleaners they remain behind in Berlin's building frenzy. We witness the choreography performed by a construction worker to avoid becoming entangled in his own steel matting. With careful steps he walks in synch with four men flanking him on the widely-meshed steel base. With their bare hands they fasten the long supple steel shafts one by one.*

Collectively these construction workers are closing the gap between East and West which is still so visible. They are unwilling and unknowing performers in our film. Theo Heldens' 2003 poster for the opening of the park features a photo of their work.

The small wooden box containing a miniature model of the future park also turned up in this section. It is the treasure that Jan and Brigitte dig up to show that already, at that moment, concealed under the ground of the site lies a preview of the final form the landscape-sculp-



ture would assume. We were not consciously busy making 'landscape-theatre.' We tried to come as close as possible to each other's fascinations. Could a theater maker see with the eyes of a landscape architect and can the film maker see with the eyes...and so on? And that is fascinating enough.

### The Prachtgleis/Potsdamer Platz neighborhood

We continued to go to Berlin for a couple of days every year to follow the progress made on and around the renovated Potsdamer Platz. We mapped a fixed route after previous visits so that we could compare and register all the changes.

At that point we were only making the film, the opening was a long way off. The site of the future park that had been transformed into a water basin a year earlier (to apply downward pressure on a railway tunnel) had now become a city of stacked containers and building site huts that prevented an overall view of the terrain.

It is unclear whether that was the reason we ended up at the periphery of 'our terrain' that time. We began at Gleisdreieck Station and took the metro. That turned out to be a great decision: in 1998 the next station was still Potsdamer Platz; it transpired that the next time, within one year, a new station would be built between the other two. Now that's what you call transformation!

We realized that 'going astray' had been the theme of our visit after we returned and saw the film. We had run up against scaffolding, endless scaffolding. The film: *using a special technique Andras, the film-maker, transforms us into specters roaming through a forest of scaffolding-poles. The yelling crane operators and their mates can still be heard below in the caverns where we wander around. The camera pans to the forest of cranes hoisting loads of swaying materials to where they are needed.* For another steel forest, see Bosfabriek (1996).

As in the second film, the players (this time Maïke van Stiphout and Jan Taks) are trying to escape. The film: *Maïke discovers the gate is locked and repeatedly slams herself against it in desperation while Jan constantly collides with a man-sized boulder, a large chunk of natural*

*stone that stands estranged in the middle of all that concrete and steel (the next time it will have disappeared without a trace.)*

*When Jan finally reaches an intersection, standing in the middle of the passing traffic, Andras converts the scene into a painting in motion by swiveling his camera restlessly to and fro so that the resultant stripes and undulations capture Jan's feeling of helplessness as he is engulfed by the speeding traffic..*

### Exceptional transport

DS landschapsarchitecten designed four 'brick carpets' for the redevelopment of Kerkbrink in Hilversum. Grif and DS discussed the official opening for the renovated square.

An excerpt from the first script:

*'Construction projects are usually launched by laying a first stone. The opposite is true for the opening of Kerkbrink: when the last stone is laid the square is finished. A theatrical interpretation of filling that last open space may take the form of a choreography featuring street pavers, tree planters and their machines. Completing the stone 'carpet' can be seen as the opening of the square: the carpets are finished, the party can begin.'*





*'Construction workers on the square give a seemingly impromptu show but with so much rhythm and musicality it quickly becomes clear that the completion of their work coincides with the opening of the square'.*

This script was not performed. Stone carpets were not the only things that needed to be taken into consideration: an artwork by Shlomo Koren, a massive 4 x 8 meter stone weighing 40,000 kilo, was to be erected in the middle of the square. This mighty block needed to be cut from a plateau in the north of France. A *convoi exceptionnel*, exceptional transport, was required to transport it.

*Convoi exceptionnel* is also the title of a short film by Heinerich Kaegi and Andras Hamelberg. We followed the transport of this granite giant from the French quarry up to the moment it was placed in Kerkbrink. Three video screens were placed above the artwork for the opening. At the same time, the trees and buildings surrounding the square were lit in succession and the poems that had been engraved into the pavement by Shlomo Koren, were recited. It was a marvelous experience, a kind of *Son et Lumière*, adding a new chapter to this old story-filled square.

### No film from Berlin

We shot some footage on our fourth trip to Berlin but had neither the time nor money to edit the material. It was incorporated in the fourth short film of the series which would be completed in 2000.

### Terschelling's landscape-theater

Inspired by our collaboration with DS, Griftheater decided to take a chance and create a landscape-theater production at the invitation of the Oerol Festival, Terschelling. It is a festival that is always open to new ideas for location-based theater indoors and for productions in the open air.

The term 'performance' as applied in visual arts was used expressly for *Onttijd* to emphasize its situational character. The finished product was of course closer to the theatrical use of the word, after all, we were a theatre company.

It was a theatrical performance about the landscape, about how the light behind the horizon changes until it is completely ablaze. It was also about introducing changes artificially, placing platforms in the mud flats, waving canes on the embankment and a roving forest, made up of players dragging trees (borrowed from the Bosfabriek script).

All this occurred just before daybreak, continuing for one-and-a-quarter hours, between four and five o'clock in the morning; a presentation that had the audience move from the performance location to Rijkswaterstaat's inner dike storage terrain, over the dike, along the salt marsh to the foot of the pier, until they finally reached the top of the dike for an overall view.

From the program:

*'There is a danger that we lose ourselves, powerless as minor players in such an immense area. Our remedy: do not resist; make space in and for the changing landscape. For a new day with new light, different every time; as the sun becomes visible, we try to make ourselves disappear. Constructions created during the performance remain behind in the landscape.'*

From the Oerolkrant:





*'Griftheater doesn't create a performance but a piece of life. It is a harmonious cadence of creation, triumph, demolition and helplessness, designed on the boundary between man and nature: between the tidal gully and the Rijkswaterstaat terrain.'*

From the NRC Handelsblad:

*'It's heavy work, that much is certain. It requires acrobatics, mime, song, and strength. Finally a man-sized ball is rolled over a hill and the weary figures go on their way. Apparently their work is finished. Just as they have disappeared, the sun rises – directly across from the audience. A crimson ball, majestic and graceful. And just for a moment you are certain that work like this has been carried out every morning. For centuries'. (Joyce Roodnat)*

### A procession of wheelbarrows

Our fifth successive visit to Berlin brought us no closer to the opening: a shortage of money in Berlin and political intrigue even brought the realization of the park into doubt. Undaunted, we continued making our rounds of the future park and neighborhood. It was the year 2000 and the new station at the end of the site had been completed. This clearly

marks the beginning of the fourth part of the series. It would be the last part before the presentation of the 'full-length version' of the film at the opening in 2003.

A surrealistic sight awaited us when we arrived at the terrain that Sunday. The film: *the terrain is emptier, the field is lying fallow ready to receive the park. The sound of bells ring in the Sunday. Then, out of nowhere, countless numbers of construction workers appear and begin to move stacked wheelbarrows. Each man takes three barrows at a time – one to carry, one in the front like an extension, and one upside down. Transporting wheelbarrows with wheelbarrows is in itself hilarious. When it is accompanied by ringing bells the association with a procession is unavoidable. Brigitte and Jan seamlessly join the procession which makes it even more surreal. Then they run up the long construction path for the last time and survey the future park. This path will have been leveled by the time we next visit the site, but the slope alongside it will still be intact. Once more they lie on the incline and conjure up the future as if the park already exists: amongst the weeds and litter the three players whirl sensually around and around.*

The buildings show signs of completion and the street scene around the park grounds is becoming well-defined. The space seems to be increasingly more restricted. The shopping arcade is complete and the streets behind the Potsdamer Platz, which follow the pre-war street plans, are in full use.

The fourth film in the series gives an overall view of the changes by mixing shots from previous films with footage made in 2000. A compilation of all these images of random moments show how this historic location is transformed.

### An room in a forest museum

We decided to participate in the *Museumbos* competition, at a location close to Almere. It calls for the design of a 1 hectare plot of ground in the forest, one of the 10 'rooms' to be created for the so-called Forest Museum. SLeM, *avant la lettre*, was one of the 10 winners.

Based on *Bosfabriek*, our proposal was to theatrically construct a forest plot of which the design was determined by a scripted sequence



of actions and not altogether predictable public participation. In *Bosoase*, a landscape would be created from the remnants of several performances over the course of a few days, with the help of the public and machines. The forest construction process was the script for the performance. Only an outline of activities and their sequence were fixed, not a final form. The park could be the location for a recurring annual event causing it to change repeatedly as it grows. All the forest-forming activities during the construction as well as maintenance phases were to be carried out as a theatrical performance. In this way the 'extended time' of landscape formation would fuse with the 'limited time' of a theatrical performance. By creating special situations, this type of landscape-theater aims to leave behind physical relics and turn the process of growth into a performance. In combination with our activities, this approach can lead to the creation of diversity for a (naturally and culturally) rich forest by playing with surface relief, sun and shadow, wet and dry and different types of plants.

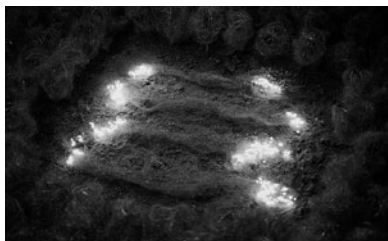
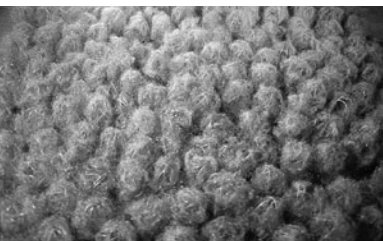
From the script:

*'With horse, harrows and finally with rakes the surface is smoothed and formed into an undulating relief. Flower bulbs are turned under with the rakes. The lines created this way form a tranquil sculpture, a kind of mandala that is almost absent-mindedly destroyed after being created.'*

*A helicopter flies overhead. Under it hangs a large tree that is dropped into one of the holes (dug earlier by a bulldozer). This action is repeated. The trees land crookedly in their newly dug holes. Extra plants, young trees carried like a rhythmical walking forest, are transported in procession from the surrounding woods.*

*Bulldozers plant larger trees in the higher sections. They are planted slanting to one side, in S-W direction. In growing straight upwards from their slanted position, they will be helped by the wind blowing from that direction.*

*Paths are made through the new rough forest; there are strict rules on where to walk. Slowly two groups evolve. They walk to create 'elephant paths'. In this way a system of routes becomes visible through paths hardened by walking.*



*A group from those participating 'sows' a layer of blue chippings over the ground, another group covers that layer with poppy seeds.'*

The project was never realized because of misunderstandings on both sides. We had waited too long with our final plan, the organization waited too long before warning us of the deadline and then no longer dared to risk a 'script that would write itself'. Suddenly nothing more was possible. Regrettable.

### **An abundance of Sunflowers**

To have an idea is already something, but to also develop it while keeping track of all aspects of its progress, is something that that can be entrusted unreservedly to the brothers Bruno and Dominique Doedens. They organized a party for the village they grew up in; a homage to the power of village culture which often receives too little attention. A silent sense of community and a down-to-earth mentality formed a solid base for the successful environmental project, a temporary landscape of 200,000 sunflowers by and for everyone in Heeten (Overijssel).

An indescribable amount of work needed to be done by workgroup Heliantus and an army of volunteers: more than 1700 bags of sunflower seeds had to be divided up and filled, folders with the bags of seed distributed door to door, the flowers sowed and watered, weeded and cared for in gardens and the roadsides along approach roads. Photographs needed to be arranged, collected, and the selected photos copied for publication, not to mention all the other activities.



SLeM often uses the term 'social energy' for public participation. If it was ever applicable to anything, then certainly to this project. Never had growing sunflowers received so much attention from so many people. Nowhere else had the word 'sunflower' been on so many people's lips as in Heeten in 2001.

The workgroup also asked the villagers to take a group photo per street. From the initial planning stage on to the blooming flowers and their ultimate cutting down; each stage was recorded in detail and published in a book. It is a document with touching and hilarious photos of more than 80% of the inhabitants. A SLeM book *avant la lettre*.

### **Griftheatre heading towards SLeM in Slovakia**

We simply could not refuse an invitation to realize a location-based project for the opening of the annual dance and movement-theater festival in Bratislava. Danubiana, a museum for modern art on small peninsula in the Danube, was chosen as location. 'Water' quickly became the common theme, prompting the design of a series of installations.



The journey began in the port of Bratislava. The public were brought by boat down the Danube to the remote museum. As twilight set in, they disembarked and walked past a series of thematically connected performances in and around the museum. It turned out there was another peninsula within visual and walking distance of the museum peninsula, as uncultivated as the museum peninsula was over-aesthetic. The landscape character of the whole undertaking could be exploited this way. The two islands were contrasted: we worked with driftwood, plastic-bottle costumes and fire on the wild island while on the museum island video-projections, light paintings, light and sound techniques and an electronic music installation were used.

The enactment of overblown pursuit scenes, flames and songs across the water from the uncultivated island opposite were used to attract attention. The museological character of the project was made tangible by leading the public on a walk past the installations/scenes.

### **A dream of an evening walk with big consequences**

SLeM did not officially exist yet but we still felt the need to experiment. We submitted a proposal to the Oerol Festival for *Monologen aan zee*. The starting point was simple: three groups with a storyteller /writer as guide, take an evening stroll along the shore. Stories form the basis for monologues told along the land's outer edge. The writers were asked to write stories 'as if they were the sea observing the land'. This theme became the leitmotif of *Zomersprookjes* in 2007. Each group could be recognized by the colorful flapping garments they wore. The walk began at dusk at different locations along the shore, at a short distance from one another because it was important for the groups to maintain visual contact. Confrontation between the different groups is not necessary but an encounter does generate empathy and gives the landscape character and memory.

This was not the first time that 'the audience is the audience for the audience' surfaced in a proposal and from 2005 onwards it has played a role in every project. We had submitted our proposal too late and could not organize it in time. Unfortunately never realized. The colored costume idea was used in *Jaarringen* (2006.)

### **Prachtgleis (finale)**

As the Tilla-Durieux-Park sculpture nears completion, plans for a grand opening became clearer. For our subsidy application we made what we called: *A manual for a park*, from which the following selection:

*'The performance is scheduled to start at sunset to do justice to the character of the landscape and so that video projections can be seen clearly later on.*

*Live component by and for actors and the public:*

*The actors and musicians move on and around the 21-meter long seesaws. The mime they perform is inspired by the 'twist' in the design's form. During the live performance they revive themes and scenes we have filmed over the years.*

*Two projection screens will be placed on either side of the open middle area.*

*The element 'time' will play a role in the opening: the players will perform live (1). This will be filmed in its entirety days before and fragments will be projected in synchronization (or not) with the live performance (2). Fragments from films made since 1996 will also be projected (3). A camera registers (for instance with close-ups) the live action, i.e. the present.*

*An installation centered around the public. Through various activities within a short period of time, the audience experiences what the basis is of the park's design and, like a manual, how to use it.'*

This turned out to be financially unfeasible. The Fund for the Performing Arts was positive about the application but found that for such a complicated project too few performances were scheduled. As a consequence we received no funding. The Municipal District Berlin Mitte and the park's building contractor helped out so that a scaled-down opening could take place.

### **Film as transformation-voyeur**

For the final event in June 2003, Andras Hamelberg made a full-length film compiled from all the earlier short films and from footage shot by Merit Fakler of the park's realization. Fakler filmed the final demise of the transition zone between East and West Berlin. For years the terrain



was used as an auxiliary and storage area for buildings and streets in the neighborhood, for the construction of the metro and even as an open terrain for circuses and other temporary events. At the end of 2002, the bulldozers finally began on the work we had waited so long for: the meticulous construction of the sculpture. It was fascinating to see how such hulking machinery could gently stroke the future park expanse and mould it exactly into its ultimate form. Machines and their operators as actors for SLeM, daily life placed under a magnifying glass as landscape-theater. The park was completed in the spring of 2003, long before the date of the official opening. In June we needed images of the finished park frequented by the inhabitants of Berlin. Luckily I know a good actor who lives and works in Berlin, Aleksander Acev, and he brought along a beautiful actress, Sandra Pauly. In the film they represent a new generation, complementing the images of Brigitte Defaix and Jan Taks, who can now enjoy the park as it was envisaged after years of hard work by their predecessors.

### A stormy end

The project, the result of seven years interdisciplinary collaboration, came to an end on the day of the park's opening, 21 June 2003.

The full-length film, in which the recent construction of the park was combined with images from previous years, was shown in a nearby cinema at the Potsdamer Platz. Guests and passers-by gathered in the middle of the landscape sculpture where a large, 21 x 21 meter sheet had been placed to cover the five colossal seesaws there. Their position in a east-west direction was certainly not accidental. The players began their closing act to the stirring sounds from *Rainhas de Norte*, a Brazilian female percussion group. As they were just getting started, a short intensive storm erupted. The sheet billowed up, the actors wrestled amid the rippling textile as if they were shipwrecked. The men in mechanical shovels who were there to tear the sheet into two halves were given the go-ahead and began to advance: the sound of ripping cloth; at that very moment a fierce squall flung the cloth meters high into the air. The percussionists played on passionately. The actors on the seesaws remained behind bewildered. A true *deus ex machina* and

although somewhat untimely, still a wonderfully theatrical and dramatic effect to open a park with.

### The end of Grif

That was Griftheater's last performance, a series that began with DS and Grif together with a large number of the same collaborators in 1996. The *Kööperatieve Vereniging Griftheater* was disbanded and SLeM became a legal entity almost at the same time, several months after this event. SLeM took over the statutes drawn up by Grif in order to safeguard Griftheater's legacy.

### Leaving DS

Bruno Doedens stepped down as a director of DS *landschapsarchitecten*, a bureau he co-founded, in April 2005. He wanted more time to concentrate on developments at the periphery of his field, and to give more attention to SLeM, among other things.

The first results of this were *Kras in het bos* and *Dansendwoud*.



## Slow chairs on a hollow road

Bruno designed the event *Kras in het bos, een cirkel van de trage tijd* on behalf of SLeM for Oerol 2005. The project made the relativity of time tangible through landscape-theatre, the visual arts, film and landscape architecture, focusing on rarely used spaces and time scales. The result would be a track in the landscape, a scratch in the forest. Again a project that puts public participation center stage.

The '*Cirkel van de Trage Tijd*' was an unending scratch in the woods; a route that triggered the imagination and distanced itself from the landscape around it through scale, abstract forms and continuity.

The circle would be 1 kilometer in diameter with a circumference of 3.14 kilometers; an earthen sculpture and catalyst for all activities. The route would be an ever growing belt, on and alongside which landscape theater events would be performed that shift both performers and the public's perspectives while transforming and slowing down the landscape. The activities that form 'Slow Time' were divided into autonomous and audience-based activities.



From the script:

*'The circle: from the first day a perfect circle is laid out with the help of GPS and 60 bizarre time totem poles, placed around the circle's outer rim to identify it.'*

*'The scratch in the woods: the 'Circle of Slow Time' is gradually formed by what appear to be impossible installations/machines that autonomously and in a slow tempo dig along the circle making a literal scratch in the landscape.'*

*'Confused cuckoo clocks nestled in groups in the trees have completely lost track of time and call at unpredictable moments.'*

*'Story-telling writers/poets are placed on 'slow chairs' and carried along the circle by the audience. The poet only recites when the chair is lifted.'*

*'On the last day, the public plant small trees in the excavated circle led by the master-planter. The trees will ensure that the circle remains recognizable as time goes on.'*

## Slow time wins

Staatsbosbeheer, for whom this kind of project was completely novel but who are nonetheless used to quite a lot on Terschelling, couldn't immediately grant permission. Dividing the project over a number of years seemed possible. In the first year we suggested demarcating the circle over a 10-day period and placing modest installations at its north, south, east and west points, along with objects in trees and 'talking trees' (hidden speakers).

Larger and more interactive events could take place in the years that followed; the circle could be dug deeper and on the circular path activities could be held that encouraged the public to take part; three gold-painted tractors would drive around, re-enacting the performance with the clocks and speakers. Although not yet realized, it remains in our files for future realization. And as precursor to *Jaarringen* in 2006.

We were happy to continue our discussions about *Kras* because Terschelling is the perfect location for this kind of project. Especially because the discussions with Joop Mulder, Oerol festival *godfather*, kindled enthusiasm for SLeM.

## No reeds, no African savanna, no trees

Now that *Kras* was put on hold, Bruno came up with another idea: *Dansendwoud*. After all the planning and designs, it was time to act. And even though Oerol was officially 'full', we received permission to participate a few weeks before the festival opened nonetheless.

Close to Paal 8 on Terschelling's north shore, a forest of more than 7,500 four-meter tall 'reeds' that swayed in the wind was planted along the edge of the shore. The installation reached a length of about 800 meters and was partially under water at high tide. The reeds were simple pvc tubes that were returned to the factory and recycled after the event.

The project was inspired by the fact that the Wadden Islands are moving gradually. The following is from the ANP news:

*'...pretty soon Terschelling will pass the province of Groningen's eastern border .....*

The SLeM 'reeds' symbolically slowed this process down and fastened the island in place. *Dansendwoud* was a reaction to the primeval forces and currents that cause the island to 'wander'. This was also a link to the theme of Oerol that year: Oneindige Deining (Endless swells).

Planting the reeds began a few days before Oerol started, friends, loved-ones and acquaintances all helped with the initial planting. The installation grew during the 10-day festival. Public participation underpinned the project. Each and every visitor could help by planting 'reeds' and add to the ever expanding forest originating along a constantly changing tide line.

From the invitation:

*"The forest is dry at low tide and flooded at high tide. The endless movement of the sea becomes both visible and tangible. Perspectives shift and imagination is stimulated while wandering through the swelling forest between the sand flat and the endless sea. As soon as*



*you enter Dansendwoud, boundaries fade away. Shadows scatter, even the wind becomes music. Playing comes naturally.'*

From the *Oerolkrant*:

*'...from a distance Dansendwoud looks like an African savanna with tall tough blades of grass braving the sun and wind. The closer you get, the more complex the image becomes, more unnatural and organic at the same time. Nature and human creation become one as they sway endlessly together with the wind.'*

*'Plastic doesn't belong in nature, but I wouldn't mind if the temporary Dansendwoud stayed forever.'*

The 'forest of reeds' was not a premeditated design but developed organically. The motion of ebb and flow, the streamlines in the sand and the participating public were the designers. And the wind!

The whole installation was relocated to the sand of a very different (temporary) beach in the western port area of Amsterdam, as décor for *lounging* urbanites. Apart from a few enthusiasts there was decidedly less public interaction, the predominant attitude being 'if this landscape is so important to you, make it yourself'. Even so, *Dansendwoud* held its ground for several weeks. An unexpected side effect was that the reeds slowly wilted as the plasticizers dissolved in the sunlight. As if they had had enough and gradually died off.

### Promising reactions

For us it began as an experiment; let's make an installation somewhere on the beach and see what happens. The small self-financed project was a way of testing a number of our basic principles. We were really amazed and happily surprised when photos of our project suddenly appeared in almost every newspaper in the Netherlands. We never dared dream it would be so photogenic, although we had envisaged it would be an impressive sight. There were no reviews though, only the *Oerolkrant* devoted attention to the installation.

### SLeM-circles all the way to Africa

Working in cyclic patterns is a re-occurring theme in Bruno Doedens' work. (*Kras in het bos, Jaarringen*). Also when he and Onno Brand (a

SLeM team member from the start) decided to go to Africa for a couple of months. The original idea was to create a chain of installations along an imaginary circle around the Sahara, the landscape could be isolated in a subtle way, also by using local resources. For security reasons (it was too dangerous to travel through the eastern Sahara), the idea of the circle had to be abandoned. The journey would now wind through northwest Africa: Morocco, Mauritania, Senegal, Gambia, Mali, back to Mauritania and home again.

To retain at least one repetitive element, Bruno and Onno loaded their car with twenty thousand wooden skewers so they could create small installations as simple interactions between travelers and the local inhabitants, often children. *Africado* is a self-devised African Mikado. Playful without being pretentious, but also alienating; this is how temporary additions to existing landscapes are created.

The process was central to the project, not the final product. Persuading the local inhabitants to become involved was (once again) an important part of the project. Other important themes were 'mobilizing social energy' and 'slow time' design. The idea of using skewers would be recycled in another project that same year: *Jaarringen*.

Quotes from Bruno travel diary: *'I've planted the first 200 skewers in the snow, high in the mountains. Onno filmed them with the beautiful mountain décor in the background.'*

*'Yesterday I made, together with a young boy who happened along, a skewer installation in the wreck of a stranded boat and played Africado with a group of children, or better said, we explained the game once and then they played it among themselves.'*

Under the heading: let each location indicate what is and isn't possible:

*'...we're making the largest installation to date: about ten thousand skewers! Half a hillside full, in the middle of an enormous plain that glitters with light reflecting in the dried salt. It's fun to do this with more people – it goes a lot faster.'*

*'... the light from the setting sun is exquisite and the waves play beautifully with the motionless skewers. The reflection of the skewers in the water that slowly retreats thereby causing the reflection to dissolve, is unbelievably beautiful.'*



## A little astonishment is a major strength

The process of making the landscape installations was recorded on film and video. Attention was devoted to making the 'invisible visible'. That sounds more mysterious than it is; by focussing on shadows or the roughness of the terrain or the flow of wind and water, observations surface that hardly ever receive attention. In *Dansendwoud*, the shadows of reeds in the wind were also striking 'additional forms' in the totality of the landscape. A little astonishment is a major strength.

When the time came to start preparing for *Jaarringen*, it became clear that the journey had consequences for the people back home. Bruno found it difficult to organize SLeM's biggest project to date from Africa. After all, he was the initiator and project director. He was sorely missed when important decisions needed to be taken. As a consequence, Oerol almost cancelled the anniversary project.

## Reflecting on the roots

Before traveling to Terschelling to transform the landscape, we needed to finish another project: the first official SLeM book! It describes the history of the Griftheater movement-theater group (1975-2003), its development from theater studio to traveling theater group to location-theater group, culminating through its collaboration with DS landschap-sarchitecten, in landscape-theater.

The cover text:

*'The book follows the development from mime school project to a group operating in the open air. Successes and disappointments, pleasure and difficulties inherent to the world of theater are remembered and give an inside portrait of a passionate group of theater makers. Attention is also paid to the international recognition Griftheater has received for its educational work. A 2-hour DVD with scenes from performances completes the picture.'*

*Grif van studio tot landscape* includes all Griftheater performances over the course of 28 years. The transition towards and the ultimate merger with SLeM becomes increasingly clear in this book. It is not that SLeM began when Grif ended. When SLeM was created Grif was still active and by the end of Griftheater, SLeM was already a going concern.

The differences and similarities with SLeM can be traced back to Grif ideas: the use of the word 'vertoonstelling' (show-exhibition) to describe some performances, indicates that exhibitions were already being considered precursors to current installations. But not installations in the strict sense of the word: 'static' is not a word you would use to describe a Grif 'vertoonstelling' or a SLeM installation.

Throughout its existence Grif considered itself a research group. Research demands freedom to act, to wander unknown paths that sometimes lead to unexpected outcomes. SLeM carries this approach forward.

## Form follows content

Grif and SLeM are both of the opinion that linear storytelling stands in the way of directly conveying a visual image, even though the public wants to follow a story, no matter what the form. The story could be used as the backbone of a composition, or something you hang a form on, like a coat rack, but it would still obscure the form. SLeM/Grif prefer the opposite approach: form, visual image, movement, space, and the object determine what happens. In a landscape this also includes natural forces. It demands an abstract approach to the composition, focusing on associations, attention spans, repetition, rhythm and visual connections. Grif turned to the visual arts for this. It is no coincidence that, almost imperceptibly, costume design, to a great extent, determined the character of Grif projects throughout its existence.

By way of art and architecture, Grif became increasingly interdisciplinary using movement/space, film, music and voice; a route that SLeM continues to follow in its own way. The pleasure of working like alchemists, mixing up different combinations of ingredients, kept the members of Grif together. Ultimately the result is successful when the group experiences something inconceivable to the imagination. And when the audience shares that same experience. The wonder of the unimaginable is a rare experience.

The book presentation was held in the Veem theater and the presence of many former 'Griffers' and new 'SLeMmers' emphasized the bond that existed between them. Everyone there clearly felt that this

was the last time they would discuss Grif collectively; these thoughts and emotions made the presentation a nostalgic, yet future-oriented event. The book is a SLeM publication, one of the heirs to the Grif legacy.

### **Artistic director of SLeM**

Clarity was needed to determine how responsibilities for initiating and organizing projects should be divided. After *Dansendwoud*, Bruno felt that the time had come to embark on large-scale projects. How should SLeM be organized? After intensive board meetings it was decided that whoever broaches the idea should be artistically and financially responsible for the project, including all financial risks. In other words, one artistic director per project, someone who is totally responsible for its realization, like a cultural entrepreneur. With the help of other SLeM members of course, but the artistic director has the final word. This has been our way of working ever since. Bruno takes the initiative and his ideas are further refined with other SLeM members and carried-out according to guidelines we decide collectively. You could say that Bruno has in fact been the SLeM artistic director since 2006, although the title is seldom used.

A board of trustees was established to supervise the foundation's operational board, consisting of almost all the SLeM project makers, to avoid conflicts of interest and to fulfill subsidy requirements.

### **An earthen sculpture with a 400 meter diameter**

*Jaarringen* was created especially for Oerol's 25th anniversary in 2006. Near Formerun aan Zee, on the North Sea coast, a gigantic earthen sculpture was created made up of 25 'growth rings', one for each year – symbols of evolution and development. Joop Mulder, Oerol's artistic director, was immediately enthusiastic and hailed it as one of the leading anniversary performances. It was thanks to him that we overcame bureaucratic and logistic barriers.

Spatial contours were constructed by shaping all 25 rings in relief, in varying heights, from sea level at the outer edge to a maximum of 2,20 meters at the core. The whole sculpture was 400 meters in diameter. Because the beach near Formerun aan Zee is less than 300 meters

wide, the sculpture appeared to originate in the dunes; the rings on the seaward side looked as if they had been partially washed away by the ocean. The distance between the rings varied with the height of the rings to a maximum of 15 meters.

But will it keep? Wouldn't the sea wash the sculpture away at high tide? The experts were divided and Bruno was in Africa and difficult to reach. More and more people said that the project was madness and would perish during construction. SLeM members being admonished by Oerol and the earth-moving contractors were already anticipating that the whole project would be cancelled when Bruno surfaced by email. He defended the strength of his sand creation, backed up by arguments from his landscape architectural practice. Gradually everyone became enthusiastic again. However, there was resentment about his absence during this phase of the preparations. When Bruno finally returned in the middle of May and after lengthy discussions, it was decided that the project would go ahead.

Construction of the rings could begin three weeks before the opening of the festival. Literally earth-moving: with the help of bulldozers from two of Terschelling's earth-moving contractors, the beach changed into a landscape of circular hills.

### **Landscape art and/or landscape-theater**

Assisted by the public, who were both participants and spectators, many activities took place in and around the sculpture at dusk, every evening during the 10-day festival. The goal was, above all, to promote an intense experience of the sculpture.

From the original script:

*'Jaarringen will be the longest performance at Oerol. It begins by digging out the sculpture several weeks before Oerol opens and ends when nature has reclaimed it, which could take months, maybe even years.'*

*'The public, divided in groups, follow in the footsteps of guides tracing simple spatial outlines. They mirror each other and the other groups in movement.'*

*'No other lighting will be used apart from what each player carries, preferably blazing torches.'*

*'A long rope will be stretched over the sculpture that acts like a vane, forcing the public into a single, slow-moving procession.'*

*'The musicians allow the voices within each group to seek contact with one another and with voices in other groups. The musicians will play a significant role.'*

Not all of these ideas were used. In the final version the public assembled behind the dunes and were divided into groups of 50, each group was given costumes in either bright red, green or blue designed by Hanninka Luitwieler. The costume idea from *Monologen aan zee* ('02) was finally realized. The groups, led by theater makers as guides, began the rough journey through the sculpture as directed by Brigitte Defaix. 'Earth-movers' was the theme of Oerol 2006 for a good reason! The three groups entered the sculpture at different places, each group thereby becoming each other's audience. Between the rings of the sculpture groups experienced transformations in color, individual paths, diverse directions, changes in timing, movements and distances between the groups as they gradually converged towards the middle. Another transformation was taking place simultaneously: the light shifted from soft floodlight at the start, to sunset, dusk, and ended in almost complete darkness.

Two performers were continually present in the sculpture: a man shoveling in the outer ring and a woman in the center planting wooden skewers for two hours. The center, where the finale also took place, was an enclosed ring containing a fragile field of about 15,000 wooden skewers (a remnant from *Africado*, Spring 2006). The public watched from atop the second ring while they illuminated the players below with the spotlights handed out earlier.

The players, who had been acting as guides until then, performed the final scene: first they shed their colorful costumes and the public followed; everyone was as they had first arrived. The players behaved like children as they broke away from the public – their followers, and undressed further until they were practically naked. They cavorted in

the water enclosing the center and then dived dripping wet into the sandy wall. They crawled upwards, wrestling and tumbling until they landed in the heart of the sculpture where the woman with the wooden skewers enclosed them in a warm, motherly embrace. Afterwards she releases her children out into the world and then follows them into the darkness.

Invisible to the public, the circles closest to the center were lit in various ways, by lanterns, fires and small lamps. What remained in the darkness afterwards was the transformation of the circles, emotionally charged by the public and players' journey. This was in large part due to the emotive power of musicians Paul Stouthamer and Eduardo Casals who, invisible to the audience, played while walking around the outermost circle so that the music never sounded the same; their tones undulated, sounding closer then farther away. Finally the public was escorted back to the top of the dunes to look back at the lit circles below.

### **The active and passive public**

There was a fourth group of (passive) spectators, people who oversaw the complete proceedings from the dunes, an impossibility for those within the sculpture. This led to a strange situation: the (paying) public worked hard to experience the performance from within, while the public on the dunes sat and watched like voyeurs (for free), knowing full well that the performance was not meant to be viewed from that vantage point.

### **Daily film reports as series**

Filming the construction of the sculpture weeks before the festival began was an important component of *Jaarringen*. A 'loop' of this short film was shown on ferries to and from Terschelling during the festival and video images of the site as it progressed were shown at various festival locations which generated interest throughout the island.

The evening performances were also filmed. Attention was directed at recording the movements, the human scale, the magnitude of the landscape and the robust power of nature. By editing the film in various

ways, different versions of the performances were created. These versions were projected on video screens on the Westerkeyn festival grounds daily. In this way the public, in addition to witnessing the visible growth and the transitions of the temporary landscape, could also experience a journey through the sculpture.

### **Not visual art, not theater, not architecture, what then?**

Fear of failure was replaced by wide acclaim from the public, collaborators, earth-moving companies and the festival director (who never really doubted our project). Once again photos appeared in all the newspapers, which made us very happy. Yet for the art press this kind of project remained an oddity, not worth serious consideration. “What you create is visual art.” “No, it’s more *theater*” say others. To the theater world we weren’t theatrical enough, architects felt that SLeM’s projects were too temporary to be considered architecture, and



therefore classify us under ‘film’. Whereas the film profession saw our projects as filmed theater, which in their opinion was not true cinema. The same still holds true for subsidy applications, even at a time when everyone is talking about an interdisciplinary approach to art ...

### **National Geographic**

During Oerol, visual artist Rob Sweere “borrowed” the sculpture to take photos of *many people in unusual positions in unusual surroundings*.

It was an Oerol initiative SLeM welcomed, as it served to inspire other artists. Two thousand friends of Oerol were willing to lie down in the sand for the photo shoot. This resulted in wonderful photos, a project in a project. The photos were published in the November 2007 issue of *National Geographic*.

### **Shelf life**

After the festival the sculpture was left as it was, surrendered to the forces of nature. It continued to dwindle, but was still visible in November. Especially from the air, where the rings looked like beacons in the landscape. A pilot emailed us his observations. The process that began the moment the sculpture was completed to the instant it was finally leveled by mother nature was filmed and photographed. Despite their initial reservations, it was also an exciting adventure for Rijkswaterstaat.

The films were also used as progress reports during the construction of the project. The fact that this was a unique event and would only reach a limited audience at Oerol, made recording the whole project imperative – as documentation for others and for later. This Andras Hamelberg and Heinerich Kaegi have done in their very own way, showing us (again) that their interpretation is a personal and autonomous view of the project.

### **SLeM-team**

The SLeM team was formed during the making of *Jaarringen*. Friends and acquaintances dropped by to lend a helping hand in realizing *Dansendwoud*; the group of enthusiasts who worked on *Jaarringen*

were busy around the clock catering, guiding the public, supervising the indispensable Oerol volunteers and basically taking care of everything that came their way. And that was a lot because SLeM projects are difficult and intensive. These same people are still the steadfast core of SLeM today. Occasionally there is a new recruit or someone is temporarily unavailable, but they always pop up again, and we can always rely on them to be there when they are needed.

### Africa again

Bruno's trip to north Africa in the Spring of 2006 remained a source of inspiration. Back in Holland, the question of how to deal with the 'achievements' of our Western society kept him busy:

*'Wouldn't it be wonderful if the sea could tell us stories about the relativity of human actions, our intentions for happiness, the value of human interaction, the importance of art, imagination, hope and vulnerability.'*

This was how *Zomersprookjes* began. Seventy giant glass shells washed ashore along the Dutch coast to tell us stories from the sea, stories written on behalf of the sea. The shells migrated southwards to Groede in Zeeland Flanders, messengers from Oerol in Terschelling. They told tales that gave us a broader view of the world and tie in with the timelessness and wisdom of the sea, written by seventy renowned and less well-known authors, poets and sound artists.

From the subsidy application:

*'Those accompanying the shells on their journey will play a vital role: the main task is to both subtly and theatrically bring this other world, the world of the sea, to life so that the stories can be experienced more dramatically and intensely.'*

*'Persuading the public to slow down is an important component and an important condition for the success of the installation. This will prevent the public from only looking superficially, as they walk by. People attending the festival will be escorted around and encouraged to take their time and learn to see and listen in a different way.'*

*'The Zomersprookjes event has no set scenario. Performance possibilities are outlined by the main SLeM group. This is a process that*

*counts on the live part of the event being developed on location. It is a consciously chosen method, which leaves room for reacting to specific surroundings and the public without losing sight of the essence of the project. It can be compared to a landscape architectural design that was consciously planned, but the development and exact final result of which cannot be predicted. The experiences the landscape architect and theater makers have gained during previous projects with these kinds of processes and the overwhelming public response, fills us with confidence that this can grow into an exciting installation and performance.'*

Months earlier, writers and poets were approached personally to write a short story or poem on behalf of the sea and to recite it (or have another narrator do so) on a recorder which would then be placed in a shell. The response was amazing, people were enthusiastic and almost everyone who pledged their support participated.

### The second SLeM book

All the stories were collected in '*the vacation book of 2007*', *Zomersprookjes*, published by Thieme Art (part of the Thieme GrafMedia Group). A poetic and educational documentary video was made about the shell's journey. This, together with the book, a dvd with all the spoken text and the internet site created specially for *Zomersprookjes*, were used as educational material for Dutch high schools.

An idea created for a never realized project finally falls into place here: the story tellers are not personally present like in *Monologen aan zee* ('92), but enclosed in their own shells, although some did show up for *Zomersprookjes* and recited their texts live.

According to SLeM, landscape theater has many other theatrical faces besides installations. *Zomersprookjes* makes this very clear, especially during its tour along the Dutch coast: starting with the transportation of the shells to the different locations. These scenes alone yielded images reminiscent of the Far East or Africa. Wheeling the shells in a long row along narrow scaffolding could have taken place in Vietnam, getting stuck in loose sand and digging oneself out evoked

Africa, and the flooding caused by a night time storm was quintessentially Dutch, especially when it happens in Zeeland.

### Erecting and dismantling as ritual

Erecting and dismantling the installation gradually became a ritualized act: the shells needed to be removed from their boxes, cleaned and carried to a separate spot on the beach. Hanninka Luitwieler designed an ingenious costume for dragging the shells which made transportation easier but above all, more theatrical. The audio recorder, a kind of large mp3 player with the recorded stories, needed to be recharged at night and reconnected inside each shell, one by one. The placement of the shell's seventy storage cases in the most fantastic configurations at each location was both functional and decorative. People laying down and listening among them completed the scene.

*'Because they are portable, the 70 glass shells just washed up on shore create the impression that more could possibly follow and they could all simply disappear by tomorrow morning. But we know they will travel along the Dutch coast for approximately three months and then disappear into the deep sea.'*

An important educational program was linked to the project. Students from high schools in towns the SLeM project called on played among the shells and listened to the stories, poems and sounds which were further discussed in school. SLeM team members Veronique Vetjens and Tilly de Jong developed educational materials for schools who visited the installation and those too far away to make the excursion. Almost 50 schools made use of this material and around 900 students listened to the stories during the SLeM tour.

### A three-month tour

This was SLeM's most difficult and long-running project to date, a tour of three months along the Dutch coast taking in Terschelling, Vlieland, Texel, the beaches of north Holland and south Holland, with the tour finally ending in Zeeland Flanders – thirteen locations in all.

The finale of the *Zomersprookjes* project was held in the Muziekgebouw aan 't IJ in Amsterdam in October that year, half inside the

building, half outside on the terrace near the embankment to keep the suggestion of water alive. It was the last chance to see all the shells together. This time they played a supporting role for the premiere of Andras Hamelberg's film. The last of the shells were sold in the Muziekgebouw, just as they had been on the beaches during the tour. Almost all the shells found a loving buyer. The sale of the shells financed a third of the project. Another third was subsidized and the final third was financed jointly by the municipalities the shells had visited on their tour. Talk about cultural entrepreneurship.

### Not only Oerol

SLeM is not dependent on beaches alone; the limelight shone in a very special way on the Overijssels Kanaal in the spring of 2008. The evening of March 21 saw the canal transformed into one long 20 kilometer stretch of light from Deventer to Lemelerveld.

*LangsteLenteLicht* was the official opening of the Overijssels Kanaal jubilee year, celebrating its 150 year anniversary. Stichting Sallandus



was the initiator. The canal was commemorated during festivities that were for a large part conceived and executed by the citizens themselves. Bruno (idea) and Dominique Doedens (Sallandus committee member) laid the foundation for *LangsteLenteLicht*. As they did for *Een Bloeiend Dorp*, the sunflower project in 2001.

Bruno: *'Sallanders are an active folk, bubbling with energy. When you harness that vitality for the promotion of Salland, it's amazing what can happen.'*

*The LangsteLenteLicht is the kind of project that gives Sallanders the opportunity to show their mutual solidarity. To see the canal in a different way; soon the long ribbon of light will be a memory that's hard to forget.*

*his project can only work if there is maximum public participation. That's why we recruited a bridge foreman for each bridge. They insure that as many people as possible light a lantern every twenty-five meters. There will be a thousand people along the whole canal. And in between them, torches also need to be placed. The special Taiwanese lanterns are attached to stakes so that together with the torches they form one 20 kilometer-long LangsteLenteLicht.'*

Each bridge foreman made an effort to recruit as many volunteers for their bridge as they could. The rest of Salland were also invited to come to the canal that evening. It was also possible to contact the bridge foremen and sign up to help by email. Why did people do that? Because they wanted to join in a unique project. Something that had never been seen before. A *LangsteLenteLicht* poem was written and recited at every bridge party. After a day of storm and rain which almost cancelled the whole event, the sky miraculously cleared. The first light that appeared was a full moon and the entire logistics ran like clock-work. Not only was the longest spring light ever seen conjured up out of the darkness, it was also literally the most longest party ever – twenty kilometers long.

### Competition on the bridges

The whole project was recorded by SLeM's regular film makers, Andras Hamelberg and Heinerich Kaegi. Seated high in a crane they filmed the

proceedings as they drove along the canal. But even the two of them could not cover the whole 25 kilometers by themselves. This is why a competition for the most striking photos and films was organized. The entries were incorporated in an exhibition about the canal, part of the anniversary activities arranged by Sallandus.

The rivalry between the bridges can be compared to the age-old competition between the various villages in Salland. It's part of local culture. 'Can they get more people on the bridge in Lemelerveld than in Raalte? And will there be just as many in Schalkhaar as in Deventer?' These kinds of questions were used to encourage businesses, clubs, and other groups to take part. And it worked.

### Our time, past time, relativity, eternity

Would we take part in Oerol in 2008 or perhaps not? Yes, SLeM gave acte de présence for a fourth time at Terschelling. From June 12 through 22, a group of three hundred metal silhouettes migrated for eleven days, morning to evening, along the North Sea shore of Terschelling







hoe grijszer de haren, hoe

creativiteit? wat is de wereld - tot in welke eeuwigheid?

... de vogels? dan is het tijd

put op 1 meter

hand me, vorder me, bestend me, verpoot me



from Oosterend to the Groene Strand in West-Terschelling. At least, that was the plan. Each of the silhouettes carried a 'wise saying' with it. To obtain these 'wise sayings' the general public were asked via a chain-letter email and several internet sites, to write in 10 words what they would like to say to the world about 'time', our time, past time, relativity, eternity. TIME was the Oerol theme that year. They were also given the chance to explain their saying in 100 words. The response was overwhelming. Three hundred sayings were selected and laser cut into the sides of the silhouettes. All the 'wise-sayings' and their explanations were also published in a book sold at the SLeM book counter and in bookshops. The third SLeM book!

### **In reverse, with your back to the future**

The silhouettes are relocated by the public, preferably by walking backwards: 'Contrariness, the way we move towards what awaits us.' The Platonic cave brought into movement, with one's back to the invisible future. Sometimes the silhouettes were bunched close

together, sometimes they formed one long snaking line, sometimes walking off into the surf, or looking out to sea from the dunes. The public was assisted in this heavy task by a SLeM-team made up of specially instructed coaches, theatre makers and musicians.

The group of silhouettes migrated along the shore. The Oerol public did not know the exact location of all the silhouettes even though they were responsible for getting them to Groene Strand before the end of the festival. A deferred encounter. Time was their inspiration and tension span. The iron army was already on its way before Oerol began. Visitors needed to be accompanied and persuaded to take the 'time' to walk with them. The approximate location of the silhouettes was posted daily in the festival news and on both the Oerol and SLeM websites. The silhouettes were supposed to be part of Oerol's festive closing, but would they make it?

It didn't quite go according to plan: twenty kilometers was a bridge too far, too difficult for a public who were willing enough to relocate the silhouettes, but not across the distances we had planned. Six kilometers and not a meter further. This still meant that the silhouettes, 300 x 6, had travelled a total of 1800 kilometer, backwards. That is still no small feat.

### **Storm as dramatic power (again)**

The day before the festival's closing event dawns, fourteen kilometers was too far to walk. The silhouettes were loaded into trucks and brought to the Groene Strand festival grounds on West Terschelling. They were placed in the sand once again, standing like an imposing group waiting for the party to start. The wind interfered once more: it developed into a severe sandstorm that caused the celebrations to be cancelled. The sea rose engulfing the steadfast silhouettes among the surf. It is a shame about the closing event but in their own way the silhouettes were surprisingly indomitable. It was a strange, unintended, beautiful spectacle. After Oerol, the silhouettes were also shown in Salland and Heeze. We closed off the project in the Ketelhuis cinema in Amsterdam with the premier of the film *Opdrift* by Andras Hamelberg which showed how the silhouettes were made: cutting out the sayings, bending and



welding the steel. These were also essential aspects of this interdisciplinary project, like the film itself.

### Clock and trance

We were planning to introduce more theatrical elements, but it this was difficult because there was too little time and too few means. The theater makers (Andrea Beugger, Brigitte Defaix and Philipp Schenker) and musicians (Paul Stouthamer and Eduardo Casals, the same as in 2006) were willing to join in the adventure even without preparation. Our concept envisaged achieving moments of communal audience concentration three times a day held at the center of a group of silhouettes. But the flow of people towards the silhouettes didn't lend itself for this idea; people didn't walk in groups but in a row, one after the other. Monumental, unapproachable groups formed where they planted the silhouettes further along in the sand. Analogous to the extended line formed by the public walking backwards, the performance space also became drawn-out – the beach offered sufficient space. The players converge towards a central spot, over long distances with megaphones blaring bits of music recorded earlier. Alternating, as each other's echo, they move closer. The fragments of music merge to form a melody at the central point. Like on a treadmill, they endlessly repeated the same theme with only the slightest variation. Those watching might associate it with time, a clock. Until suddenly the trance is broken by a change in direction and dynamics.

The stiffness of the silhouettes and their steely immovability forms a sharp contrast with the vulnerability of human contact. They're not exactly huggable; if you did embrace one, it seemed to stiffen even more from the shock. We meekly succumb, but sometimes explosively rejecting their hard identity is equally natural.

### For sale

Like the glass shells, we sold the silhouettes during and after Oerol, mostly to those who visited the installation. A number were also sold via the SLeM website; eighty percent of all the silhouettes were sold. Some

people who had submitted a saying wanted to have their own contribution, forged in metal, for their garden.

### The art of painting and painters

Interdisciplinary methods of working are one of SLeM's fundamental principles, mentioned in its constitution. Landscape architecture, film and theater are disciplines already represented in the SLeM team. With new projects we naturally first looked to musicians and costume designers to collaborate with. In *Zomersprookjes* we sought partnerships with literature and audio art. It was more widespread in *Opdrift*, the 'wise-sayings' about time were submitted by a miscellaneous public, although they did include writers and thinkers.

As a reaction to the theme of Oerol 2009 *Gras tussen de planken*, (Grass between the planks) Bruno has given the idea 'color' a central place by situating large painted objects in a landscape. SLeM members welcomed the idea of a colorful landscape, especially because the art of painting was being introduced as a discipline. The image envisaged was 'a landscape of large colorful paintings swaying in the wind'. A swarm of hundreds of *Windnomaden*.

Each individual painting is rectangular in shape, measuring 135 x 76 cm with an asymmetric split running along the entire width under a slight angle, at a height of approximately 70 cm, like an opened book. Hinges and an ingenious construction allow it to move in the wind.

The idea had to be materialized. Experiments with the construction of moving panels on a single support proved it could be done. The simple description above does no justice to the ups and downs of trial runs; the failures, bent material and blown-away test paintings that were all part of the production process.

The art of painting then. This time clearly connected with music and less so, but still evident, with location-theater; now in the shape of 'attendants' part of the permanent staff for private viewings. Why should the opening of an exhibition be exclusively for the invited? Every visitor deserves a private viewing. This is why the public are greeted twice a day as if they were the first visitors. With the turning of the



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tides, as if SLeM was personally responsible. The art exhibition opening as ritual.

Ever since *Dansendwoud*, we have been convinced that the public in SLeM's temporary landscapes are themselves the most important players in the theatrical situations they create.

Quotes from the original proposal:

*'The opening of Windnomaden: everyone takes off their shoes, rolls up the legs of their trousers and, following the guides, walks bare-foot between the wind nomads towards the middle over the drying tidal sand flats.'*

*'Beautifully set tables with bottles of white wine and oysters stand in the middle.'*

*'A damp, private viewing of the landscape amongst the Windnomaden, with live music.'*

Reality always turns out to be different than the first proposals but those original ideas do form the basis of a process that when implemented reflects them in the final result. The fact that we aimed at recruiting 150 participating artists and end up with 400 just goes to show how dynamic things can get once the fuse is lit. True to tradition, the premiere coincides with the opening of the Oerol festival. Sometime in the spring before the festival began, a photo session with the artists took place at a secret location in Holland for the SLeM book *Temporary Landscapes*. The installation will travel to other locations after Oerol.

### Holding on to time

During the development and completion of *Windnomaden*, film maker Andras Hamelberg worked tirelessly on his contribution almost unnoticed. Once again it featured images the public don't get a chance to see during the installation, the creation of the paintings and discussions with the artists. When the project disappears, like every time-based work, he still retains it intact and his personal style of editing safeguards the event for the future. For posterity. His poetic film accounts are the key to SLeM's past. And that completes the circle, for without the temporary landscapes there would be no film.

### Complex organization

The organization needed to accomplish these kinds of projects is incredibly complicated. The films made about the *Jaarringen*, *Zomersprookjes* and *Opdrift* projects made this clear to a certain degree. *Windnomaden* has been no different. How can we obtain lots of different paintings? We relied on past-proven methods and mailed all our relations from former projects, even former lives, and asked if they knew painters that might want to participate, maybe even themselves. We also appealed to artists to participate through our Oerol website. The response was overwhelming: more than five hundred painters applied and agreed to abide by the strict conditions. More than seventy percent of the artists who responded are professionals. The Oerol theme of *Gras tussen de planken* was translated by SLeM as 'growing in the face of adversity', 'acknowledging color' and 'the importance of tenacity'. Those were the mottos the painters were given to work with.

### SLeM's survival

Growing in the face of adversity holds true for SLeM as well. How are SLeM's projects financed, actually? Naturally, that varies from project to



project. Often a contribution from Oerol, sometimes a small subsidy but by far the most money is generated by the sale of the objects created to shape the landscape. This was the case with the shells, the silhouettes and the wind nomads. It would simply be impossible to finance SLeM if objects were not made in such large editions. Nor do entrance fees offer a solution, being at odds with SLeM principles. The SLeM landscapes are surprising for their panoramas and reject all boundaries.

The fact that the person who takes the initiative for a SLeM project is also financially responsible, including any financial deficits, makes it perfectly clear that cultural entrepreneurship is not about profit making but realizing the project concerned. Therefore, a purely artistic investment.

To make a project cost-effective by selling a large number of objects leads initially to creative solutions. But it jeopardizes SLeM's artistic development because the method used during past years has grown ragged and SLeM risks becoming a prisoner of its own formula. That must be avoided at all costs. SLeM must take a different direction in 2010, and find a new way to survive financially. The plans have not yet been finalized.

## Fame

SLeM's reputation began to grow quite considerably by the beginning of 2009. In the first place at Oerol, of course, where SLeM has become a household word. Every new SLeM project now receives attention even before the public has a chance to see it. SLeM has also left tracks outside of Oerol. Particularly *Zomersprookjes*, which made thirteen spectacular stops along the coast. Many local newspapers and regional TV programs spoke with amazement about the glass landscape.

In Salland, where Bruno and Dominique Doedens have strong ties, they also speak appreciatively about SLeM when thinking back to wonders of 'social energy' harnessed for *Een Bloeiend Dorp* and *LangsteLenteLicht*.

It is not only self-initiatives that have reaped rewards, there are frequent outside requests for SLeM to repeat a project or start a new one. This is also true of the 2009 *Windnomaden* project. Even before the

project had been viewed it was chosen as one of the contributions to the Dutch manifestation at the festivities marking Manhattan's 400 year anniversary in New York. This is part of the New Amsterdam Festival during the Hudson year. Other countries and places are also interested in the *Windnomaden* project.

What is remarkable about the *Windnomaden* project is that the SLeM team, that came together with *Jaarringen* in 2006, still consists of the same people, namely (in alphabetical order): Onno Brand, Eduardo Casals, Brigitte Defaix, Bruno Doedens, Dominique Doedens, Andras Hamelberg, Theo Heldens, Suzan Hidding, Heinerich Kaegi, Bastiaan Lips, Hanninka Luitwieler, Corine Ruigrok, Philipp Schenker, Paul Stouthamer, Peter Vanhellemont, Veronique Vetjens, Frits Vogels, Yana Volovich, Ariaan Witteveen.

Without their active dedication, almost selfless support and conviction that these projects *had* to be realized, SLeM would not exist. And could not continue to exist.

# SLeM Productions

**1996: Prachtgleis I** – short video film.

*Production:* DS landschapsarchitecten (Maike van Stiphout, Bruno Doedens), Griftheater. *Performers/players:* Jan Taks, Brigitte Defaix (also see 2003); *directors:* Andras Hamelberg, Frits Vogels.

**1996: Bosfabriek** – proposal for an event on and around the IJburg experimental island, awarded second place – not realized.

*Design:* Bruno Doedens, Maike van Stiphout (DS landschapsarchitecten) and Frits Vogels (Griftheater).

**1997: Prachtgleis II** – short video film of the Potsdamer Platz transformation.

*Production:* DS landschapsarchitecten (Maike van Stiphout, Bruno Doedens), Griftheater; *performers/players:* Jan Taks, Brigitte Defaix; *directors:* Andras Hamelberg, Frits Vogels.

**1998: Prachtgleis III** – short video film of the Potsdamer Platz transformation.

*Production:* DS landschapsarchitecten, Griftheater; *performers/players:* Jan Taks, Brigitte Defaix; *guest performer:* Maike van Stiphout; *directors:* Andras Hamelberg, Frits Vogels.

**1998: Kerkbrink in Hilversum** (film: **Convoi Exceptionnel**). Opening of the redeveloped square.

*In collaboration with* DS landschapsarchitecten, visual artist Shlomo Koren, Griftheater, film-makers Andras Hamelberg and Heinerich Kaegi, composer Paul Stouthamer and lighting designer Erik van Raalte; script by Gerrit Kouwenaar and Theodor Holman; read by Wouter Steenbergen; final direction Frits Vogels.

**1999: Ontijtj** – A theatrical landscape performance held before and during sunrise, near Ans, Terschelling. Oerol 1999.

*Production:* Griftheater, in cooperation with Oerol Festival Terschelling, DS landschapsarchitecten; *performers/players:* Mark Bellamy, Brigitte Defaix, Audrey Helwes, Philipp Schenker, Andrea Wittchen (also singer); *musicians:* Johannes Ammon (steel harp), Paul Stouthamer (composition and cello); *extras:* volunteers from Terschelling; *design and realization:* Erik van Raalte; *costume design and production:* Hanninka Luitwieler; *technical and general production:* Marnix Kuling; *producer:* Jan Deinema; *photography:* Bob van Dantzig; *video:* Heinerich Kaegi; *script/ mime choreography/director:* Frits Vogels.

**2000: Prachtgleis IV** – short video film of the Potsdamer Platz transformation – edited takes from 1999 and 2000.

*Production:* DS landschapsarchitecten, Griftheater; *performers/players:* Jan Taks, Brigitte Defaix; *guest performer:* Rolf Kasteleiner; *directors:* Andras Hamelberg, Frits Vogels.

**2001: Bosoase** – one the 10 winners of the Museumbos competition for 10 lots, one hectare each, in BOSLAND, Almere.

*Submission:* Bruno Doedens on behalf of DS and Frits Vogels (Griftheater).

**2001: Een Bloeiend Dorp** – 200.000 sunflowers in Heeten – a temporary landscape made by the inhabitants themselves to celebrate Heeten's 40th Pony Week.

*From an idea by* Bruno Doedens; with: workgroup Helianthus – Dominique Doedens, Ton Elders, Gerard Klein Koerkamp, Wim Mensink, Gerda Vloedgraven, Willy Voorhorst and Giny Wagemans, supported by DS and many volunteers.

Publication: **Heeten, een bloeiend dorp** – An illustrated and photographed account.

*Published by:* Werkgroep Helianthus & DS landschapsarchitecten; *compilation:* Werkgroep Helianthus; *design:* Theo Heldens.

**2002: H2O/Danubiana/H2O** – international interdisciplinary kinetic installation on two adjacent peninsulas in the Danube, including Museum Danubiana.

*Coproduction:* Griftheater, Festival Bratislava v Pohybe, Mamapapa (Prague), TOACA (Bucharest) and Contemporary Dance Ass. / Bratislava in Movement Ass (both from Bratislava); *auspices:* Moving Academy for Performing Arts / Ide van Heiningen / Mireille van Loon; *international cast with performers/players/technicians from:* Romania, Latvia, Switzerland, Poland, Czech Republic, Iceland, Slovakia and Croatia; *video:* Ide van Heiningen; *director:* Frits Vogels.

**2002: Monologen aan zee** – Oerol Festival, Terschelling (design). *Project proposal by* DS – Bruno Doedens (idea) in collaboration with Frits Vogels (Griftheater).

**2003: Opening of Tilla–Durieux–Park** with the **Prachtgleis** film and a live performance. *Production:* DS landschapsarchitecten, Griftheater; *live performance: performers/players:* Aleksandar Acev, Mathias Hille, Elvira Newiera, Sandra Pauly; *music:* the female percussion ensemble 'Rainhas de Norte' conducted by Neide Alves Pilger; *bulldozer operators:* firma Otto Kittel; *technician:* Peter Hofmann; *mime choreography/director:* Frits Vogels; *DVD/film: performers/players:* Brigitte Defaix, Jan Taks (1996–2002), Aleksandar Acev, Sandra Pauly (2003), Maïke van Stiphout (guest performer), Rolf Kasteleiner (guest performer), construction workers; *cinematographers:* Andras Hamelberg, Merit Fakler; *editing:* Andras Hamelberg; *music:* Paul Stouthamer (composition and cello); *sound:* Jaap Lindijer; *production:* DS – Bruno Doedens, Maïke van Stiphout, Griftheater; *director:* Andras Hamelberg, Frits Vogels.

Publication: **Tilla–Durieux–Park, Potsdamer Platz Berlin.**

*Authors:* Tobias Woldendorp, Frits Vogels, Thies Schröder; *published by:* DS landschapsarchitecten; *design:* Theo Heldens.

**2004/5: Kras in het bos** – een circle van de trage tijd (design). *Design:* Bruno Doedens (idea) and Frits Vogels.

**2005: Dansendwoud** – landscape installation of 7500 'reeds'. *Production:* SLeM (Stichting Landschapstheater en Meer) in cooperation with Oerol Festival; *realization:* Bruno Doedens (idea), Frits Vogels and many friends and passers-by. *DVD cinematographer and editing:* Heinerich Kaegi.

**2006: Africado** – a series of landscape installations created during travels along the west coast of north Africa. *Realization:* Bruno Doedens (idea, photography) and Onno Brand (video) and coincidental enthusiasts.

**2006: Grif van studio tot landschap** – 28 years of movement theatre (on location). With DVD.

*Published by:* SLeM / Theater Instituut Nederland; *by:* Frits Vogels (author); Theo Heldens (design); Ymke Vogels (editor); *Photography:* Maarten Brinkgreve, Bob van Dantzig, Christine Dillworth, Ben van Duin, Edda Treuberg, among others. *DVD-compilation:* Andras Hamelberg.

**2006: Jaarringen** – a 400-meter diameter temporary landscape of circles for Oerol Festival's 25th anniversary. *Idea and final responsibility for the sculpture:* Bruno Doedens; *organization:* SLeM (Stichting Landschapstheater en Meer), Oerol Festival, Terschelling; *concept:* Bruno Doedens, Frits Vogels, Andras Hamelberg, Brigitte Defaix, Jan Taks; *director of spectators' walk:* Brigitte Defaix (head), Philipp Schenker; *guides:* Brigitte Defaix, Philipp Schenker and students from the Inez Almeida theatre school, Floor van Leeuwen, Ariadna Rubio Lleó, Daan Simons; *continuity:* Yana Volovich, Veronique Vetjens, Bruno Doedens; *musical composition and performance:* Paul Stouthamer (head), Eduardo Casals; *costume design and production:* Hanninka Luitwieler; *video registrations:* Andras Hamelberg (head), Heinrich Kaegi, Nico Haantjes; *sound:* Ines de Brito, Heinerich Kaegi; *photography:* Gerrit Bart Volgers, Frederieke Jochems, Bruno Doedens, Marc Vreuls; *graphic design:* Theo Heldens; *bulldozers:* Firma's Trip–Hek, Hoekstra–Reitsma; *production/technique/catering:* Veronique Vetjens,

Bruno Doedens, Frits Vogels, Corine Ruigrok, Bastiaan Lips, Peter Vanhellemond, Yana Volovich. *DVD/film*: Andras Hamelberg.

**2007: Zomersprookjes** – giant glass shells tell tales from the sea (from Terschelling to Zeeland Flanders).

*Initiative and organization*: SLeM – Stichting Landschapstheater en Meer; *idea and artistic direction*: Bruno Doedens; *production*: Bruno Doedens, Sharon Sprenger, Mireille van Loon, Theo Heldens, Frits Vogels, Marika Grieco Nobile, Veronique Vetjens; *zomersprookjes-travel team*: Onno Brand, Catja Bode, Brigitte Defaix, Bruno Doedens, Dominique Doedens, Robert Fissers, Bastiaan Lips, Corine Ruigrok, Philipp Schenker, Peter Vanhellemont, Veronique Vetjens, Frits Vogels, Yana Volovich, Richard Winkelmeijer, Ariaan Witteveen and many volunteers; *costume design and production*: Hanninka Luitwieler; *glass shells*: Van Tetterode Glasob-jecten Amsterdam – Richard Price; *wooden boxes*: Kistenfabriek de Boer Zaandam; *video registration*: Andras Hamelberg, Heinerich Kaegi, Onno Brand; *editing*: Andras Hamelberg; *photography*: Bruno Doedens, Yana Volovich; *writers, poets and sound artists*: Bram Bakker, Anne La Berge, Jan van Bergen, Marieke Berkers, Erik Bindervoet, Matthijs van Boxsel, Tsead Bruinja, Frans Budé, Ron Bunzl, Chris Corstens, Maria van Daalen, Paul Devens, Henk Dits, Fidessa Docters van Leeuwen, Renate Dorrestein, Cathy van Eck, Corine Elemans, Elsbeth Etty, Kester Freriks, Cor Fuhler, Hélène Gelès, Rebecca Gomperts, Hans Groenewegen, Gert Hage, Kristien Hemmerechts, Robbert-Jan Henkes, Rozalie Hirs, Gerrit Hoogstraaten, Hubert-Jan Horrocks, Caspar Jacobs, Atte Jongstra, Jaap van Keulen, Pamela Koevoets, Marjolijn van Kooten, Liesbeth Lagemaat, Marije Langelaar, Joke van Leeuwen, Aleida Leeuwenberg, Frénk van der Linden, Bastiaan Lips, Jannah Loontjens, Jillis Molenaar, Wanda Reisel, Joyce Roodnat, Liesje Schreuders, Roos van Sen, Coen Simon, Albertina Soepboer, Sarah van Sonsbeeck, Frédérique Spigt, Sophie van der Stap, Ilse Starkenburg, Jan Terlouw, Mark van Tongele, Diet Verschoor, Joop Visser, Hannes Wallrafen, Johannes Warndorff, Dato de Weerd, Anne Wellmer, Kees Wennekendonk, Frits Wester, Rogi Wieg, L.H. Wiener, Damian Zangger, Ben Zwaal, Miek Zwamborn; *educational programme*: Véronique Vetjens, Tilly de Jong. *DVD/film*: Andras Hamelberg.

*Publication*: **Zomersprookjes, reuzenschelpen vertellen verhalen uit zee** – compilation of all the tales and poems from the shells.

*Published by*: SLeM / Thieme Art; *authors*: all the above mentioned writers and poets; *compilation*: Bruno Doedens; *design*: Theo Heldens.

**2008: LangsteLentelicht** – one 20-kilometer elongated light along the Overijssels Kanaal for its 150th jubilee (start of the festivities).

*Realization*: Bruno Doedens (idea), Stichting Sallandus – Dominique Doedens, Harrie Kiekebosch, Rob te Wierik, and two thousand Sallanders. *DVD: compilation*: Andras Hamelberg; *camera*: Andras Hamelberg and Heinerich Kaegi.

**2008: Opdrift** – a shifting installation of ‘wise-silhouettes’, Terschelling.

*Organization*: SLeM – Bruno Doedens (idea and general manager); *opdrift-project team*: Onno Brand, Bruno Doedens, Dominique Doedens, Marnix Hamelberg, Suzan Hidding, Jason Fitzgerald, Bastiaan Lips, Corine Ruigrok, Peter Vanhellemont, Frits Vogels, Yana Volovich, Richard Winkelmeijer, Ariaan Witteveen, Robbert, many friends and Oerol volunteers; *wise sayings*: submitted by the public; *performers*: Andrea Beugger, Brigitte Defaix, Philipp Schenker; *musicians/music*: Eduard Casals, Paul Stouthamer; *director*: Frits Vogels; *film director/cinema-tographer*: Andras Hamelberg; *2nd camera*: Heinerich Kaegi; *editing*: Andras Hamelberg – Franjo Studio; *costume design and production*: Hanninka Luitwieler; *photography*: Bruno Doedens, Yana Volovich; *sound recording and editing*: Bastiaan Lips, Andras Hamelberg; *design and silhouette construction supervision*: Bruno Doedens; *prototype development*: Cees Doedens, Bruno Doedens; *laser cut sayings into silhouettes*: Disselhorst Raalte; *silhouette base*: Aloys Elders Heeten; *bending and welding silhouettes*: Suzan Hidding, Yana Volovich, Ward Kreykamp; *graphic design*: Theo Heldens.

*Publication*: **Opdrift, wijze silhouetten trekken langs de kust van Terschelling** – compilation of 300 ‘wise-sayings’ of the SLeM Opdrift project.

*Authors*: public and relations; *published by*: SLeM / Thieme Art; *compilation*: Bruno Doedens; *design*: Theo Heldens.



**2009: Windnomaden** – a colourful landscape of paintings swaying in the wind.

*Organisation:* SLeM – Bruno Doedens (idea and general manager). *SLeM*

*–project team:* Onno Brand, Brigitte Defaix, Bruno Doedens, Dominique Doedens, Marnix Hamelberg, Sara van Eif, Suzan Hidding, Bastiaan Lips, Corine Ruigrok, Peter Vanhellemont, Frits Vogels, Yana Volovich, Veronique Vetjens, Ariaan Witteveen, many friends and Oerol volunteers; *musicians and composition:* Paul Stouthamer, Eduardo Casals, Johannes Ammon; *costume design and production(coverings):* Hanninka Luitwieler; *DVD/film:* Andras Hamelberg; *artists:* Aad Ledeboer, Ajo van IJzeren, Albert Röllich, Aldert veltman, Aleida Leeuwenberg, Aleksandra Popovska, Ali Rashid, Alië Günther, Andrea Marostegan, Anja Knoopers, Anja Vosdingh Bessem, Anjo van Oosterhout, Anna Efdée, Anna van Duin, Anna van Vliet, Anne-M. Bonte, Anneke Bagerman, Anneke de Vries, Annelies van der Stel, Annelies Viegiers, Annemarie Eijsvogels, Annemarie Noorderwerf, Annemarie Rozendal, Annemarie van Hooff, Annemarie Voets, Annemoon van Steen, Annet Bakker, Annet Bolt, Annette Terpstra, Ans Derks, Arend Halfsteen, Arja de Wit, Lilian van Soest, Astrid van Straaten, Atelier Paspartoe, Barbara Houwers, Bard Sloven, Barend Slettenaar, Baukje Hylkema, Bea Koenis, Beatrice van der Meer, Beatrix van Haren, Beppie Lotterman, Bert-René Brinkman, Bettie Spits, Birgit van Beek, Boban Krstic, Carla Hoogenbosch, Caro Kroon, Carolien Kiekens-Kuijt, Carolien Schot, Caroline de Win, Caroline van der Burg, Caroline vd Ven, catharina van der werff, Chrisje van der Heyden-Ronde, Christien Bugel, Ciska Jonkers, Co van Assema, Cobi v.d. Kuit-Blokker, Cobie Bremer, Coby den Haan, Connie van der Hel- Toet, Connie van Winssen, Cora Peerdeman, Corine de Man – van Tol, Corine Ruigrok, Cyrill Koolen, Dick Rietkerk, Dieuwer Elema, Doran Cruijzen, Dorette Evers, Dorus Tossijn, Edward Brantsen, Eliane Hulsink, Elisabeth Kaldeway, Elisabeth Woudstra, Ellen Schermer, Ellen Tromp, Ellen Wels, Ellis Mensinga, Elly Maris-van Wel, Els Dekker, Els Fleer, Emmy Buys, Eric Don, Erica Huber, Erika Veld, Erna Burks, Ernestine Janzen, Ernst Bos, Esmée Thomassen, Esther Hendriks, Esther Meijer, Evert Esselink, Ewa Stroes, Femke Verduin, Fenmei Hu, Ferial Kheradpicheh, Ferrie Moene, Floor Kraan, Foke Stribos, Frank Scholte, Frans Albers, Frans Polman, Franz Hazelzet, Gaby Houweling, Gea Jaeggi-Veldhuis, Gea Miljoen, Geertje Klaver, Gera

Dubbeldam – de Jong, Gerard te Wierik, Gerard W. Rietbergen, Gerardt 't Hart, Gerda van Bockxmeer, Gerry de Lang, Gilmario da Silva, Gitta Pardoel, Greetje van den Akker, Greetje.W. de Jong, Grietje van der Velde, Grytsje Jorritsma, Gustave Nouel, Stijn, Han Reeder, Hanna van Wel, Hanneke van der Werf, Hans Derksen, Hans Homan, Hanshan Roebbers, Harry Pierce, Heidi de Geus, Hein Kuipers, Helene Smit, Helga van der Meulen, Helna van Stiphout, Henk Hoenderdos, Hennie J.Dijk-Stel, Hilda Boer, Hilke Lagrand, Hinke Huisman, Hoshyar Rasheed, Ilse Brul, Ilse van den Berk, Ina de Lizer, Ineke Spork, Inge Bos, Inge Nijhof, Ingerid Opstelten, Ingrid Massing, Irene Jacobs, Irene Keyzer, Irene Schaap, Iris v't Bosch, Isa Gama, Ivo Winnubst, Ivon Spee, Jaap Luiting, Jaap Simonis, Jackie Bouw, Jacolien de Jong, Jacqueline Stubenitsky, Jan Enklaar, Jan Groenhardt, Jan Jaap Waverijn, Jan Jippe van Herrikhuizen, Jan Smeekens, Jan Willem Campmans, Jan Willem van Doorn, Janine van Veen, Jeanette Nijland, Jeanine Wubbels, Jeroen Brugmans, Jesse van Gurp, Jettie Joosten, Jitty Gunnink-Offringa, Joan Drent, Joanna Paree, Johan Arp, Johanke Sanders, Joke Cofino, Joke Proper, Joke Schepers, Joke Stapensea, Joost Thissen, Joost van der Krogt, Joris Wille, Jos van Westing, Jose Verstappen, Joyce Hellemans-van Seeters, Judith Vetjens, Juliette Kalse, Jur Engelsman, Juul Helms, Karen Opstelten, Karien Melman, Karin Benning, Karin Boers, Katie Kloppe, Katrine van Klaveren, Kees van Eunen, Khalid Al-saraf, Kiki Visser, Mia Koeneman, Lenie Bos, Leo Lemmens, Leo van der Ploeg, Leonoor Vos-Heugen, Leontien Leferink, Leticia Sokolowski, Lia Blok, Lidy Rensink, Liesbeth Bos, Liesje van den Berk, Lily Bisschop, Linda Anderson, Linda Moerland, Loes Munninghoff, Loes Vreedevelt, Lonia Scholvinck, Luci Gorell Barnes, Lucienne KLeverlaan, Lucius, Lucy Auch, Lucy van de Leemkolk, Luke de Jong, Lydia Jonkman, Maaïke Wiarda, Maartje Mars, Maartje van den noort, Machteld Aardse, Maddy Rentenaar, Madelon de la Rive Box, Maja Boot, Manou haak, Marc Volger, Marcel Verbrugge, Marcelle Schoenmaker, Marel Alkema, Marga von Bannisseht, Margje Kuypere, Margreet de Bruin, Margriet Groenewold, Margriet van Veen, Maria Donata Papadia, Maria Madelon van Velthoven, Marian Bax, Marianne Aulman, Mariëtte Dijkstra, Marina Metaal, Mariu Sananikone, Marius Langerak, Marja Ormeling, Marjan Kok, Marjolein Innemee, Mark Pol, Marketa Kreckova, Martine Berkenbosch, Marycke J. Naber, Merel Visser, Micheal Mazurel, Michelle Buffart, Michiel Kroonenberg,

Mieke Dijkman, Mieke Heesbeen, Mieke Koenen, Milly Betten, Miriam Farré, Miriam Weisz, Mo Swillens, Monica Streep, Monique Hendrikx, Monique Tulp, Monique Turk, Mycke Benschop, Myrre van Spronsen, Myrte Voogt, Naomi Warmer, Nathalie Weel, Nelleke Bosland, Netty Gelijstee, Netty Lamers, Nicole van den Kroonenberg, Nicolle Schatborn, Nora Muller-van Wel, Olga Bohnsack, Olga Grütters, Olivia O' Keeffe, Panos Mitsopoulos, Patricia Ramaer, Paul Doedens, Paula Bos, Pauline Verkuijlen, Peter Bremer, Peter Hiemstra, Peter Klein, Peter van Harmelen, Peter Visser, Petra Voots, Pieter Boxman, Pim Trooster, Piotr Gardecki, Rachel de boer, Rana Berends, Randolph John Schwidder, Raoul Chailloux, Raoul de Haan, Rebecca Gekus, Rein Blank, Reinder van der Woude, Reinharda Drijfhamer, Renee Hogeland, Ria Diercks Kroon, Rian Eijgenhuijsen-van Nieuwkerk, Rineke Wartena, Rita Nanne, Rob Komen, Rob Valkenburg, Rob van den Broek, Robert Roelink, Robert Rost, Roel Hoogenboom, Roel Walta, Rogier Janssen, Rombout Oomen, Ron Spronk, Rose Casella, Rosemarijn Daaleman, Rosemarijn Mulder, Rudolf Valster, Ruth Bugel, Ruth van de Pol, Ruud Lanfermeijer, Ruud Oeben, Sander van der Linden, Sanne Kruithof, Sasja Bork, Saskia Burleson, Saskia Rosendaal, Saskia Visser, Simone Bosch, Simone Stawicki, Sita Geerling, Sjaak Kooij, Sonya Wilson, Studio Duijf – Sanne, Sunny Neeter, Suzanne Bo, Sybilla Tonissen, Sylvia Thijssen, Tabitha Boekweit, Tali Farchi, Tessa M. de Graaf, Thea Boonstra, Thea Schenk, Tienke van Montfort, Tineke Hoepman, Tineke K. Laar, Tineke Vulto, Tirza Atsma, Tjitze Ildo, Ton Spanhaak, Trijnie Wierda, Trudy Frederiks, Twan van Schijndel, Ulla Schirmbeck, Vera Jongejan, Viorica Cernica, Walter w. m. van Schagen, Wanda Janota, Wia Bouma, Wieke Rodenhuis, Will Meeder, Willeke Stubenitsky, Willy Alferink, Willy Brugman, Wilma Hartkamp, Wilma Wagenaar, Wim Elzinga, Wim Zorn, Wipke Iwersen, Wouter Nijland, Wouter van de Koot, Wytse Bolt, Yet Middelkoop, YvonneMaya Bakker, Zij aan Zij, ateliergroep (Cathleen de Jong, Jaqueline Collin, Sabrina van Diermen, Jesse Visser, Ruben Gronthoud, Casper Slabbers, Jermaine Robles de Medina); *wind nomad design*: Bruno Doedens; *development prototype*: Onno Brand, Bruno Doedens, Cees Doedens, Suzan Hidding, Ward Kreykamp; *wooden panels*: Harry Vos (timber yard along the River Vecht) – Hardenberg *primer and lacquer*: Coen Jansen (Trimetaal Bouwverven), Akzo Nobel Decorative Coatings; *development and production of the steel construction*: Suzan

Hidding and Ward Kreykamp (Knutselparadijs) – Amsterdam, with Anton Abbes, Jet van Heteren, David Jansen, Daniel Nosei, Hoshyar Rasheed and Yana Volovich; *suppliers for the metal construction*: W. Burger & zonen, ijzerwaren – Amsterdam; kabel – Zaandam, Slo-Rid machinefabriek – Amsterdam, J. Op Den Velde – Hoorn; *wooden chests*: Kistenfabriek De Boer – Zaandam; *location for the trial installation*: Zeeburg city district – Amsterdam; *production of the giant Windnomaden cloth*: Pet – Hoogeveen; *giant Windnomaden cloth in Harlingen terminal*: Doeksen – Harlingen; *windnomaden price determination*: Ronald Koster – Wassenaar and Gerard W. Rietbergen – Gouda; *windnomaden at Oerol*: Oerol Festival – Terschelling.

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Publication: **Windnomaden catalogue** – a collection of 382 Wind nomad paintings.

*Authors*: the artists; *published by*: SLeM / Theime Art *compilation*: Bruno Doedens; *design*: Theo Heldens

**DVD: SLeM films** (ca. 30 minute and 2 minute versions). Convoi Exceptionnel (1996); Bloeiend dorp (2001); Prachtgleis (2003); Dansend woud (2005); Jaarringen (2006); Zomersprookjes (2007); LangsteLenteLicht (2008); Opdrift (2008); Windnomaden (2009); For film credits, see [www.slem.org](http://www.slem.org).

**Publications**, available via the SLeM website: *Een bloeiend dorp*, 2002 Werkgroep Helianthus in collaboration with DS landsschapsarchitecten; *Tilla-Durieux-Park* (Prachtgleis), 2003, DS landsschapsarchitecten; *Grif van studio tot landschap*, 2006, SLeM / TIN; *Zomersprookjes*, 2007, SLeM / Thieme Art; *Zomersprookjes documentation box*, 2007, SLeM; *Opdrift*, 2008, SLeM / Thieme Art; *Windnomaden*, 2009, SLeM / Thieme Art; *Temporary Landscapes*, 2009, SLeM / Thieme Art

# Colophon

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[www.thiemeart.com](http://www.thiemeart.com)

[www.slem.org](http://www.slem.org)

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