

*Heated
meeting places for
different kinds of
people.*

The HTV 52

From: carnet de Larpenteur
Sent: Monday, March 08, 2004, 6:29:00PM April / May 2004

15,000 copies

Page 17

Subject: Bilderdijskade vers Bellamy plein Cris d'un enfant d'un appartement quelque part.
Son d'un tramway sur un pont.
On tape dans un ballon.
A un balcon, des drapeaux tibétains délavés pendent.

*Jasper, student from
the Netherlands.*

Public Space With A Roof

We do give a damn about you!

Public Space With A Roof is a non-profit gallery, whose deliberate intention as a space for public use is reflected in our name. Anybody who is walking down the Overtoom in Amsterdam and notices with curiosity that the doors of the old film academy are now open to the public is welcome to come and see what's going on inside.

By exhibiting the work of artists who view their art practice as directly relating to what is happening in the world beyond studios and white walls, PSWAR asks questions about art's relationship to real life. The work we exhibit reflects a dozen different answers to those question, not least because the artists we exhibit come from all over the world.

So far, the media through which we have explored these issues have included performance art, installation, drawings, video art, an art action on the streets, and interviews with artists on Amsterdam FM radio. Public Space With a Roof has also hosted a series of lectures focusing on the experience of being a non-native artist, dealing with social and political questions within one's city of residence and country of origin. The series was conceived as part of the Gerrit Rietveld

Sixty-three square metres of freedom!

Public Space With A Roof encourages artists to treat the exhibition as a project, with equal emphasis on the working process and the end result. We encourage an experimental approach in all aspects of the exhibition, from philosophy or concept to materials and the way the work is shown in (or out of) the space. We want artists to think about the relationship between our gallery space, their art and the public they can reach with their exhibition. For this reason, the gallery space sometimes becomes more like the headquarters from which a project can be coördinated than a white cube in which art is hung.

We offer artists the use of two adjoining gallery spaces of 3x3 m and 9x6 m, as well as limited use of the grounds of the building and additional wall-space in the entrance hall. Artists are also welcome to once-off usage of a separate space for lectures, performances, film screenings and large-scale video projection. This space can seat 70 and includes bar facilities for exhibition openings.

We are always open to look at artists' work for selection. Please call in and talk to us or send us examples of your previous work

We work with artists!

Public Space With A Roof challenges artists from all disciplines to stretch the limits of their art-making process and attempt new ways of working with the space, regardless of the outcome. We are interested in making it possible for emerging as well as established artists, architects, designers, film-makers and performers to undertake experimental projects which may not otherwise be possible.

Public Space With A Roof is run by a three-person team consisting of Adi Hollander from Belgium/Israel, Tamuna Chabashvili from Georgia, and Lucy Cotter from Ireland. Based on our first-hand experience of exhibiting as professional artists, we aim to assist artists to reach the maximum potential of their creative projects.

A brief introduction of ourselves: Adi Hollander (b. 1976) has exhibited in Greece, the Netherlands, and Belgium. Her installations and performances are time-based and often in unexpected locations, forming a critical portrait of society and self. Tamuna Chabashvili (b. 1978) from Georgia has exhibited in the Netherlands, Georgia and China. Her mixed media installations are inspired by the potential of individual initiatives

You're not going to find a PSWAR anywhere else!

Public Space With A Roof grew out of the mental space of eleven Rietveld students (including Adi and Tamuna), ten of whom were non-Dutch. Many wished to create a more dynamic kind of gallery with a spirit of flexibility. Public Space With A Roof also aims to make artists' ideas happen sooner rather than later.

Public Space With A Roof has no intention of multiplying itself across the world in various architectural forms, but we are building up a network with art spaces and organisations who have a similar philosophy to our own. In this way we hope to build some bridges between artists working in Amsterdam and other parts of the world. We would like to hear from individuals and organisations who are interested in collaborating, exchanging ideas and opportunities, facilities and philosophies.

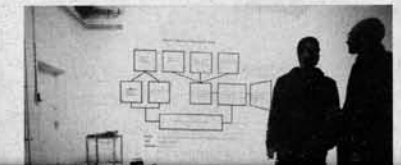


More under one roof than you realised!

We are a no-budget gallery, but we can provide some creative shelter for artists who find themselves without art facilities and a space to prepare work for their exhibition. Artists who we select to exhibit can be supplied with short-term use of workshops, dark rooms, audio-video and silk-screen printing facilities. We will also support you in any search for funding you wish to take to support your project or exhibition. In particularly dire straits we may provide a limited work budget.

Public Space With A Roof is situated at Overtoom 301, a building which sees itself as a place for interaction. A range of publics are brought together for film screenings and club nights, print-making and Shiatsu. See <http://squat.net/overtoom301/pages/project.html>

Public Space With A Roof is open: Thurs 19.00-21.30, Fri-Sun, 15.00-19.00, and for selected events outside of these hours.



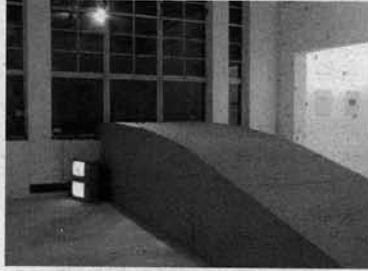
as part of the Gerrit Rietveld Academy's 'City and Eye' programme for international students, as well as being open to the public.



Nothing In Particular, a performance by Alexandra Bachzetsis, Wolf von Kries & Anne de Vries.

This installation performance deals with phenomena from everyday life, which seem to escape rational reasoning by appearing out of the blue, or by disappearing without any feasible cause. The subject matter originates in the model of *Creatio ex nihilo*, a term which signifies the creation of the world out of nothing. While this is a subject of heated debate in religious and scientific realms, the performance seeks to interrogate the subject in the context of daily routines and occurrences. For the project, this model serves merely as a point of departure from a reinterpretation of banal situations in order to translate them into an aesthetic strategy.

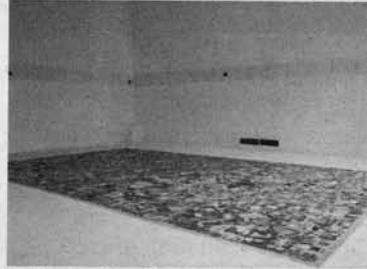
examples of your previous work, your CV and a proposed plan of your exhibition/project/lecture or event. You can e-mail pswar@xs4all to discuss your proposal before you send it.



Between To sides, Chen Chuanxi (Tim) - China.

It rains.
It snows.
It is grey.
It is dark.
The light in the window is on.
I am leaving.

the potential of individual initiatives to define private territories. Alongside their work at PSWAR, Adi and Tamuna co-organized, curated and participated in 'Old in New' (2002) at the Oude Kerk in Amsterdam and 'Up to Scratch' (2004) in Tbilisi Historical Museum in Karvasla. Lucy Cotter (b. 1973) formerly exhibited in Ireland, England and Germany. She has worked as a visual arts editor as well as in arts organisation at the Peggy Guggenheim Collection, the Nuova Icona Gallery, Venice, and the Ludwigs Forum for International Art, Aachen. As an independent art critic, she recently received a national prize from the Arts Council for her research on globalisation and Irish contemporary art.



In Between, Pantelis Makkas.

To be body. Full body. Not as much as we want. Not as much as we can. Not as much as we need. All the body. From always. From everywhere. This is the body. This is the body that I am. I don't have any more needs. Why to have any more. There is no more.



Eeehh... Artists reacting to the art world, Mark MacDowell, Wafae Ahalouch, Keren Cytter, Chiara Mascapone, Sjoerd Tim, Binder Dündat.

At the beginning man created painting and money. Now painting was formless as a figurative etching and man, who really liked this style said: How much does this thing cost? And the painting was sold. And man saw that the buying was good, and he separated the buying from the painting. Man called the painting art and the buying he called a deal.

So man created artist
in his own image
in the image of man
he created him
male and female
he created them.

Then the artist said: Let me produce art; Paintings and sculptures in the gallery that bear a proper amount of money with some respect in it, according to it various kinds of art. And it was so. The man produced art; Paintings bearing money according to their kind and Artists bearing respect and heroic stories according to their kinds. And days and months and years passed. And man created the museum...



Reality Soundtrack, Moving Sound Intervention by Tao G. Verhovec Sambolec.

Installation of the project headquarters and mobilisation of the intervention in Amsterdam, Monday, 1 March 2004.

See the Reality Soundtrack Intervention Score, p. 12.

"A room full of warmth with glass walls and nice warm light, so everybody can go inside and take 'warmth'"

Harunnajib, artist from the Netherlands.