



Today'sArt

Top:

Deafblind Brondhorst N./OC
2010, installation

Artists in large scale objects of their own
made with a length of 22 meters and a
diameter of 10 meters. The objects are
used to create the sound in a very low
tone. For this category, Deafblind Brondhorst
and OC created a sound installation.

Bottom:

Philip Vermeulen N./OC
2010-2011, sound, metal, curtains,
house, also photos, video, film.

Installation view at Royal Academy of Art
The Hague (2011) during Today'sArt 2011.
The installation consists of a large
acoustic instrument consisting of
household objects that are played
up to 100 notes. The work was developed
during the 2010 summer festival of OC.



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A CRITICAL HISTORY OF MEDIA ART IN THE NETHERLANDS: PLATFORMS, POLICIES, TECHNOLOGIES

STRP

Top:

Sanneke Huisman N./OC
2010, interactive performance,
in collaboration with Sanneke
Huisman

Contribution of the interactive
performance in a series of four on which
performance is based. Involving
the audience in a series of four on
being touched by a member of the
audience. The experience is designed
as a series of four on being touched
the graphics on the screen. If they
do not see the performance at STRP 2010.

Bottom:

Sanneke Huisman N./OC
2010, interactive performance,
in collaboration with Sanneke
Huisman

A series of four on which
performance is based. Involving
the audience in a series of four on
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AND WE CALL IT... 3. THE ROLE OF THE FESTIVAL

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A Critical History of Media Art in the Netherlands Platforms, Policies, Technologies

A Critical History of Media Art in the Netherlands: Platforms, Policies, Technologies is of interest to those both within and outside media art: to individual artists, researchers, art historians, art institutes, art museums, curators and students in the field of art, art history, new media and visual culture.

This edited volume offers an in-depth exploration of Dutch media art from 1985 onwards from many different perspectives. Through early access to the Internet, state subsidies and dedicated institutions and festivals, a vivid counter-cultural environment and a cosmopolitan artistic and intellectual scene the Netherlands hold a unique position in regards to the development of media art.

Introduced by four chapters that retrace the main events and actors (governmental institutions, festivals and other art venues, artists and curators) of media art over the past 30-plus years, the volume is divided into five parts that examine different aspects of the media art scene. The inception and subsequent developments of video and digital art, as well as their critical and institutional reception, the hacker/squatter/maker scene in all its different guises, activist stances (particularly in regards to mass media), combined with the material, cultural and infrastructural conditions that allowed the expansion of these art forms, explorations and expressions, are all thoroughly examined in generously illustrated essays, written by artists, scholars, curators and critics. Attention is also given to CD-ROM and net art, VJing, sonic arts, television, robotics and live cinema, mapping a complex and fascinating artistic geography at the borders of technology, politics and counter-cultures.

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