



Return on Invest

Stroom Den Haag
1 June until 9 September 2012
Opening: Friday 1 June 2012, 8pm

Location: Hogewal 1-9, The Hague (Den Haag)

Cover: design Thonik

Return on Invest

This exhibition presents a selection of works by young artists from The Hague who have been designated in the past couple of years as promising by a commission of professionals and visiting international curators. They received a PRO Stroom Invest grant.

The steadily growing 'Invest-list' comprises many interesting artists. We are proud of this and want to show this to as large an audience as possible. The selection of artists participating in *Return on Invest* was based on practical foundations: who lives and works in The Hague? Who is still active as a visual artist? Additionally, we have chosen artists whose work has not often been displayed recently. The result of the selection exhibits diversity in mediums, disciplines and work practices.

Looking for parallels, you might notice that a large number of the participating artists engages with the physical, built, architectural world: in video, photography, painting or projection. But just as well there are some artists who look inward as it were, into the house and show us what is going on there. We see interiors, accompanied or not by stories.

Return on Invest shows work by Daan Brinkmann i.c.w. Nenad Popov, Sarah Carlier, Robin de Goede, Lilian Kreutzberger, Nishiko, Femmy Otten, Clara Palli Monguilod, Magdalena Pilko and Basten Stokhuyzen.

Stroom Invest

Money is one way to express economic values; time, happiness or talent are others. Grant is just one word to name the government's support of art; investment is another. It is not for nothing that Stroom Den Haag has named the grant with which starting artists from The Hague are enabled to further develop themselves 'Invest'.

The PRO Stroom Invest grant supports young artists in their development and is meant to link academy graduates to the city. To give young artists an additional impulse the so-called Stroom Invest conference is organised annually since 2007. Dutch and international curators visit studios of those who have received the grant. The framework of the Invest grant is the belief that "the input of young, creative, energetic and enthusiastic artists is indispensable for a flourishing art climate in The Hague".

According to various economists investing in innovation in times of crisis is crucial. For the government this would entail, entirely contrary to the times, an increased investment in culture, the department of research & development of our society. An investment that pays off in a self-innovating, open society.

Work(ing)

Return on Invest revolves in the first place around showing a strong and diverse selection of artists from The Hague who received an Invest grant. But we also want more... Namely: provide insight into the professional practice of contemporary artists.

There are few occupations about which exist so many misunderstandings as about that of the artist. There is a lack of understanding about what artists actually do. Artists are envied because they “just do whatever they like” or they are taunted because they “don’t have a job”. There are also few occupations of which the outside image contrasts so starkly with the experience of the artist himself. Seen by outsiders as merrymakers, or as people who turned their hobby into their job, on the inside artists are often dominated by tiredness, always working, never enough money.

Working has become synonymous with an employment, a contract under which a predetermined number of working hours is cashed in by means of an agreed-upon monthly transfer.

Artists do work, often a lot and very hard, but are by definition not paid or underpaid for doing this. But what do they do? How do they work and how do they make art? Artists do not fit the mainstream idea people have of working/labour. With *Return on Invest* we want to provide insight into the kind of ‘work’ or ‘labour’ artists perform.

This touches upon subjects that are topical and urgent in both the political and societal domain. Providing insight into the artistic profession and in the 'labour value' of artists may contribute to the societal acknowledgement of the artist. *Return on Invest* provides answers from the artist's practice.

This is why we interlink this exhibition with a modest study into how the artists that participate in *Return on Invest* live, work and finance their practice. Where do artists work? How do they pay for their practice? What does their working life look like? This material was collected by Agnes Winter of the University of Groningen and designed by the collective Nobl_Amaze.

Daan Brinkmann

Daan Brinkmann (1983) is a media artist, which means that he employs new media and technology to realise his projects. Brinkmann caused a stir with *Cellwise*, a collaborative project with colleague Nenad Popov (RS). During the Today's Art festival in The Hague the town hall was brought to life.

The gridded façade of the town hall was the starting point for giant projections. From the grid of white tiles started to grow new shapes with capricious, organic qualities. Part of the façade appeared to burst or to be soaked off and then to flow away. The sterile aspect of the architecture was thus defied and slowly but surely overgrown.

Cellwise was also exhibited in 2011 on the white façade of the Cankarjev Dom (House of Cultures) in Ljubljana.

At Stroom, Brinkmann will display documentation of this work and a 'making off' video. Additionally, a projection is shown by means of the generating software that forms the basis of *Cellwise*. In the 'making off' video we see Brinkmann at work in his studio, bringing the imposing work back to the human size. The camera must have been standing on a tripod in his studio. We see him walking in and out of the frame, inspecting his work and then going back to his computer to adjust something.



Daan Brinkmann i.c.w. Nenad Popov, *Cellwise*, 2010, photograph courtesy the artists.



Daan Brinkmann i.c.w. Nenad Popov, *Cellwise*, 2010, photograph courtesy the artists.

Sarah Carlier

As a photographer Sarah Carlier (1981) seeks out the interaction or maybe even the tension between reality and her interpretation thereof. “Characterising my work is the symbiosis between reality and fantasy. Ordinary meetings and conversations with people, the things that occur in my street, or radical events are the sources of inspiration for my work. In my head I knead them into images, stories and *mise-en-scènes* that entail a personal, poetic, serious or ironic note. The final work can be a portrait, a landscape or still life; a separate image, a series or a video; pressed, printed, or presented on a screen – but always with a clear focus on the subject.”

Her work is not about the big societal themes, rather the emphasis is on the local, everyday life. Carlier’s research is aimed at people and their quest for happiness, certainty, support, and the dealing with time and space in a society that undergoes constant change.

Return on Invest will show an installation, *Fisherman's blue(s)*, about fishery, a subject Carlier has worked with before. We are shown a shaky video of the sea, made by a fisherman and on a smaller monitor a video of a singing fisherman’s wife. She is singing a traditional song but forgets the lyrics halfway through and then starts to hum. Her lack of words does not interfere with her story, the confidence with which she sings a fisherman’s tale.



Sarah Carlier, *Fisherman's blue(s)*, 2012, video stills
courtesy the artist.

Robin de Goede

On the website of Robin de Goede (1978) a citation by Philip Peters can be found, in which the work of De Goede is compared to that of an alchemist. Alchemists looked for the formula to turn base metals into gold. In a way, artists are alchemists. Out of ordinary, sometimes even found materials, they make something that is worth more than the sum of the materials.

De Goede makes photographs, videos and draws. Sometimes the subject of his work is people from a specific scene, sometimes it is recently abandoned, dehumanised landscapes. While the photographs he made in Japan of tattooed bodies, for example, are hyperlocalised (they can only be made in that place), his landscapes are displaced and could be found, as a matter of speaking, anywhere. The fullness of the former contrasts with the desolation of the latter.

Return on Invest exhibits De Goede's video *Ruin Value* from 2010, a silenced video of bunkers along the North Sea in Denmark. Monolithic concrete structures slowly pass us by without judgment, without context. The title refers to the idea of the architect Albert Speer (who built for the Third Reich) that a building should be constructed so that its ruins can still be impressive. Those buildings of Speer were never built, but the ruins of the bunkers are everywhere, with their own rugged aesthetics.



Robin de Goede, *Ruin Value*, 2010, video stills courtesy the artist.

Lilian Kreutzberger

The work of Lilian Kreutzberger (1984) possesses an uncanny appearance due to the desolate spaces that play a leading role in her atmospheric paintings. “My major interest continues to be man and his environment” she states. Every human being strives for happiness and perfection and hopes to achieve this. But at the same time we know it is impossible to actually reach this utopia. The awareness hereof is a painful part of our human condition. This is what Kreutzberger researches through (decayed) utopias and the ruins of hope, in exchange with the human being in these self-built environments.

Her paintings and drawings show this profound interest in the human condition in everyday urban life. Where one spectator probably only sees an abandoned and uncanny building, another will see, through the endless layers of grey paint, hope.

For *Return on Invest* Kreutzberger also displays, next to drawings and painting, recent work she made during her stay at the Parsons New School in New York: an installation of painted-over flowers. It is a spatially reconstructed version of the painting *Vase with flowers* from 1670 by Jan Davidsz de Heem. The thick layer of paint on the flowers was necessary to protect them against dying instantly during the application of the aggressive layer of lacquer. Against better judgement, Kreutzberger tries to control that which is perishable.



Lilian Kreuzberger, *Untitled*, 2012, photograph courtesy the artist.

Nishiko

In her studio in Billytown, Nishiko (1981) has removed all corners. During a long running project in Japan she repairs object that were destroyed during the recent disaster caused by the tsunami. These are two examples of the conceptual work for which Nishiko is known. Her projects and interactions can lead to videos, spatial installations or site-specific pieces. The medium is actually not the most important, but the idea with which the work is made.

Much of Nishiko's work leans towards pointlessness. Why count all the screws in a box? Why remove all the words you do not know from a book? They are exercises with which Nishiko emphasises the fragility of facts and confronts us with the fact that opinions, ideas, objects have no fixed definition or value in themselves. She shifts the value of things by means of her small actions in everyday life. No matter how spontaneous these interactions might seem, they are preceded by a lot of thought.

For *Return on Invest* Nishiko presents sound pieces that can be heard throughout the exhibition space. What we hear are sounds she accidentally recorded: in her backpack was a recording device that was turned on when she flew back from Japan to the Netherlands. From a 7 hour long recording we hear in-flight music, take off and finally flight: khoophpppho kobboophhhwwbfquoeidhoodjeuhoomjoophjoo oobmyuuughouchoookgggbdøjuehoubwbueee hmmmmbmn...



Nishiko, *To knock the corners off*, 2011, photograph
courtesy the artist.



Nishiko, *Counting screw*, 2007, video still courtesy the artist.

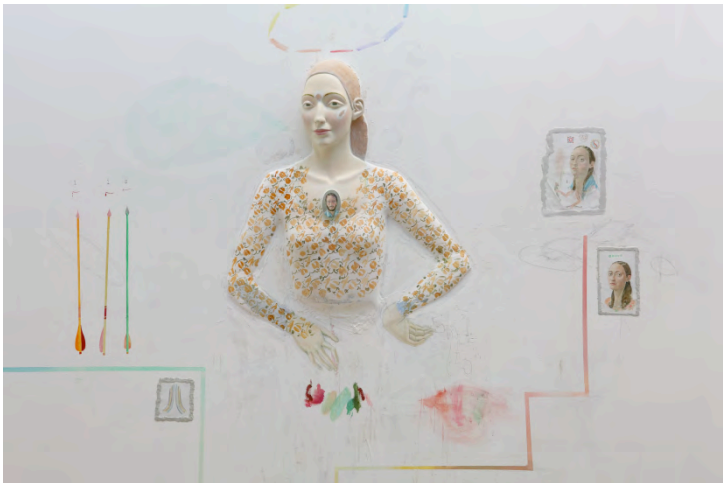
Femmy Otten

Central to the work of Femmy Otten (1981) are murals/reliefs, drawings and spatial installation that are related to the mythical. Hans den Hartog Jager recently wrote about her work in the NRC newspaper that in her work the classical frescos come to life, that the references to the Greeks or to the Renaissance remind us of the elusiveness of the past.

In this process the classics are blended effortlessly with the personal. You can feel the past but know no longer whether it is the artist's past or that of a Greek heroin. About this the artist states: "I combine the legends of my memory with the profoundness of the history with which we are still familiar."

Den Hartog Jager ends his review with the words: "Both in art history as in her own past, she looks for pure, 'real' images, while at the same time she realises that all true pureness has long since disappeared, has stayed behind in the fog of time. That is the beauty of Otten's work: she knows how to bring this past to life after all."

For *Return on Invest*, Otten made a new relief containing images that feel familiar but are hard to place: *New myth for new family*.



Femmy Otten, *New myth for new family*, 2011-2012,
photographs courtesy the artist.

Lime, oil, plaster, acrylic and canvas on the wall.

Clara Pallí Monguilod

In an attempt to achieve a meeting between the world of art and the one outside of it, Clara Pallí Monguilod (1978) creates a grey zone in which it becomes difficult to determine what the difference between both is.

By having everyday actions take place in a gallery, and by employing coincidence in her art, Monguilod investigates the boundary between what is designed and that which grows spontaneously. As a result, the viewer can be overcome by mixed feelings, whereby the familiar and the absurd are difficult to tell apart.

At Stroom we present the video *Strange Revelation n. 1* from 2010 in which we see Pallí's grandmother seated at a table. With headphones she is listening to a text presumably read by her granddaughter. Word for word the woman repeats the following text: "Making art deals with existential matters. Why do I do what I do? What is it all about?" Briefly and powerfully she articulates the uncertainty with which artists are confronted daily. Because she merely repeats the words, without truly understanding them, the doubt these words express increases. Indeed: why do artists do what they do?



Clara Pallí Monguilod, *Strange Revelation, n. 1*, 2010, video still courtesy the artist.



Clara Pallí Monguilod, *Attempts on significance*, 2010, video still courtesy the artist.

Magdalena Pilko

In *Return on Invest*, we see recent work, with the title *Interviewing Ornaments*, by photographer Magdalena Pilko (1979). This work is actually still in full development. It concerns a series of photographs that Pilko started taking during walks in The Hague. During these walks she encountered basal compositions in the constructed environment, such as patterns for instance, that might not be instantly noticeable when passing by, but that receive a certain meaning without losing their abstract quality. In *Interviewing Ornaments* we see these compositions highlighted, framed, or duplicated.

This method is characteristic of Pilko. As in previous works she plays with the impossibility to capture things in a literal way. What she shows is specific and yet it is not about a story, not about the content of the image, but about looking itself. She refers to the writer W. G. Sebald in *Unheimliche Heimat*: “In looking we feel, how things look at us and understand, that we are not here to permeate the Universe, but to be permeated by it.”

Everything looks at you, according to Pilko, and is continually moving. This is why her images often slide to and fro in the black image plane, seem to find their place and then do not after all. What we see are both very rational shapes and spatial or architectural associations. They are given space in the photographs and refer to a possibly different logic.



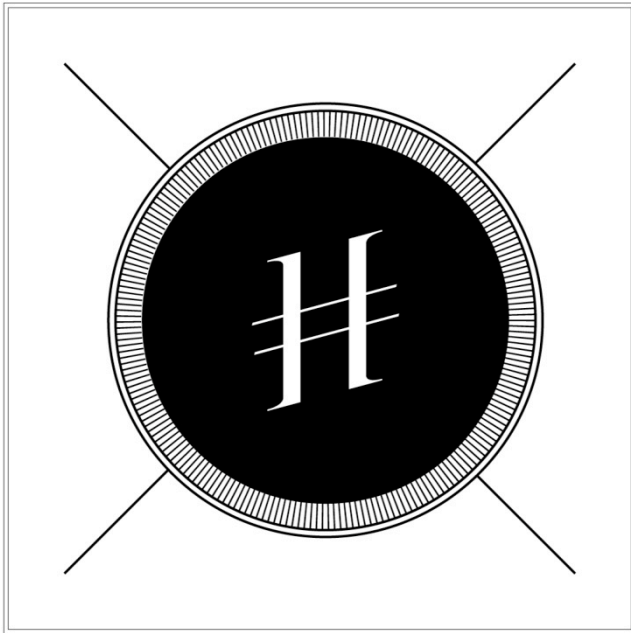
Magdalena Pilko, *Interviewing Ornaments*, 2012, photograph courtesy the artist.

Basten Rolf Stokhuyzen

Boost Sincerity Through Nothingness, Blue Snott Tickles Nietzsche, Better Selfish Than Never. With a self-reflexive and infectious sense of humor the various explanations for the company name BSTN, under which Basten Stokhuyzen (1984) creates his work, flash across your screen when you visit his website. This lightness is characteristic for the way in which he shapes his art practice.

His work is currently taking shape around his research into Hedge Funds. He draws surprising parallels between the role and working methods of contemporary artist and the obscure top of the financial world. His love of conceptual structures and rhetorical strategies explore, in unexpected ways and through both material and form research, a new space of forwards, swaps, CDOs and other derivatives. Terms from a world that we do not know so well, let alone understand.

At Stroom, he presents the collected works *Vanilla options*. This is also the launch of his research project “A Portrait of the Artist as a Young Broker”. The nine visual compositions will provide guidance for the story that he will explore during the visits to his studio. (For more information on this, see the Stroom School program on www.stroom.nl).



Basten Stokhuyzen, *Vanilla Options*, 2012, photographs
courtesy the artist.

Background – work(ing)

By leaving the studio in the 1960s, the way in which artists work has not become easier to understand or more accessible. Artists sometimes work in the city, at home, inside their head or they use their body as a studio. Without the clear agreements that are connected to a studio practice, i.e. you are a painter because you are very good at painting or you are a sculptor because you excel at working with marble, it has become difficult for the “general public” to understand what defines what art is, let alone what good art is. Because, how do you work when you are not painting, modelling, sculpting in a studio? What defines the status of that work and what does it look like?

The post-studio era announced the conceptual art of the 1960s and what was called the post-material era. The concept, the idea of the artwork was preferred to the medium. One of the consequences of the post-material condition is sometimes indicated by means of the term ‘de-skilling’. Artists no longer need specific skills, connected to a knowledge of materials, to become an artist, they have become generalists in a post-disciplinary time (of course, for this they need a wide range of different and no less complex skills). In their unpublished research proposal about the hybrid artist, Camiel van Winkel and Pascal Gielen write that “contemporary art is generic. It is not determined nor defined by the use of specific mediums, materials or skills. Since the 1960s artists are not

in the first place painter or sculptor, but visual artists” (2010).

In this post-material time, anything might be an artwork, a mussel pot or urinal, a stick or a bowl of apples, as long as it is presented by the artist as such. Of course there are still certain rules, the artworld (critics, curators, gallery owners, museum directors, other artists) have to accept the artist and the work. The values and qualities that are allocated to art are determined in the dialogue that takes place in the art world. These rules are less easily fathomed than being good at painting or sculpting. Van Winkel and Gielen write that the post-material and post-studio condition entail considerable liberties: “what the material is, the conditions which the work has to meet and how the audience relates to it, can be renewed every time,” but the downside of this is that art, because it can be anything and traditional craftsmanship has mostly been lost, is difficultly recognisable.

This results in artists having to continually justify themselves, because their competencies and expertise are not immediately visible or identifiable, are often not recognised because they no longer correspond with the classic, Romantic image of the artist. For each new work, a new legitimating has to be delivered. Moreover, this has caused the gap between art and public to widen.

How artists (are able to) work is partly shaped and determined by society and economy. We are currently living in what is described as a Post-Fordist economy.

Fordism, named after car manufacturer Ford, refers to a standardised system of production, to mass production facilitated by specialised machines, to uneducated but well-paid labour and labourers that are able to buy the products themselves. Post-Fordism is characterised by a service and knowledge economy, by information technology, by the outsourcing of labour to low wage countries, globalisation and consumerism. We produce fewer products in the West, but more services.

Merel Van Tilburg writes in her article *De doorstart van het atelier (The new start of the studio)* (2010, De Witter Raaf) that “if the production process involved with the art work lets itself be compared to the contemporary working conditions, then it seems obvious to test the changes in the concept of art to the model of immaterial labour, rather than to the obsolete concept of industrial labour.” The contemporary artist’s practice emulates post-industrial or post-Fordist working conditions. After all, the Post-Fordism benefits from adaptivity, flexibility, sensitivity and communication.

Pascal Gielen raises concerns about this: the skills of artists and others working in the creative sector connect closely, maybe too closely, to the desires of our Post-Fordist time. Artists are the ideal model of our contemporary form of labour exploitation, that of the flexible, always working, adaptive and underpaid freelancer. Recently, Chris Dercon aptly described it in NRC Handelsblad: “The playing human being (homo ludens) of the swinging sixties was already

replaced by the working human being (homo faber) in the time of Thatcher [‘s liberal political regime]. Now, there is the homo precarious, the insecure human being. Especially the creative class, all those artists, designers, dj’s, participate in a kind of self-exploitation.” (3 May 2012, p. 11). Increasingly artists have to possess *the* skill of choice of post-Fordism: management. Management of their own work, but also of their own practice. Making art and developing an own practice presupposes a complex mixture of skills and functions: making, developing and financing (apply for grants, looking for co-producers, other forms of financing), preparing presentations, preparing contextualisation, maintain relations with the market, receive curators, etc.

Additionally, most artists engage in other activities as well: activities related to art (commissions, teaching, applied art) or activities that have nothing to do with art (another job, simply to make ends meet). This is what Gielen and Van Winkel mean with the hybrid artist, someone who works and operates on several fronts.¹

With her book *Zo werken wij (This is how we work)* (2011, NAI Publishers) Sascha Bronwasser wants to close the gap between art and audience by way of labour. Because it is not an innocent gap between artists, how they work, and the understanding hereof by the audience. Populist,

¹ The recent study of this subject can be downloaded as a pdf file via <http://lectoratenakvstjoost.files.wordpress.com/2012/03/eindrapporthybridiseringnlbe.pdf>

but also moderate, politicians use this to their advantage. Insight into the artist's practice and labour value of the artists may contribute to erase the societal doubt about the relevance of art, and may contribute to the status of the artist.

Art is not for children - Marc Davidson

Last week, several articles appeared on the website of the Volkskrant newspaper on the question what constitutes art and which art should be subsidized. Although the articles were written by both artists and philosophers, the reactions called for a clear definition of art. This is, in my opinion, not so complicated. Art is much less a matter of taste, as for example Sander van Zanten and Marcel Cobussen would have us believe.

The essence of art is best described by first stating that art is not for children. Not because they do not understand it, but because children have as yet no need for it. Art is for waking us dulled adults up again. We have seen everything so many times - the human face, nature, scenes of war - that we do not really see anything anymore.

Reality is like a meal. If you are served the same meal often enough, no matter how well seasoned, you don't taste it anymore in the end. Art lets us taste again. It lets us look afresh at the same subject - a face, a flower, feelings. Therefore, children do not need art. Their senses and mind are not yet dulled.

Art is a language. But also existing art languages become, after some time, part of the familiar world and stop working. They no longer wake people up. Like bacteria that become eventually resistant to penicillin prompting us to look for new antibiotics to heal people, so art must continue to innovate in order to continue to

break through.

Because art is a language, art can rarely be assessed on the basis of a single artwork. You cannot learn or understand a language by hearing a single word. You need a number of artworks for that. But if you, at a certain point, understand that language, you will recognize artists by their work of art even if you have not heard or seen that particular work before.

And that determines the difference between a great artist and a minor one. The more an artist's language is recognizable among the rest, the greater the artist. An artist who is not recognizable in his or her own individual language, is not a great artist. The personal experience of being able to recognize work by Karel Appel without any effort made me recognize his great artistry, although his work is absolutely not to my taste.

If we see art as a language, it is also immediately clear what is not art. Beauty as such does not yet make art. The sunset is beautiful and so is Doutzen Kroes, but that does not make them into art. Only people can make art and art also needs to be intended as art; you cannot accidentally make a great artwork. Nor is everything that evokes emotions art. A picture of a square after a suicide attack is not art, just like a slap in your face isn't. Or a letter of resignation. It creates emotions, but is not art.

Craftsmanship is not art either. Someone might be able to paint as if it was photographed, but that does not make it into art. Piet Mondrian's

works in primary colors are easy to reproduce. But that makes his language no less unique. In other words, a work can be craftily made or invoke intense emotions, but that does not make it into art. Only the form, the language turns something into art. Therefore, art certainly does not have to be figurative to be art, as John Borstlap claims in his article.

Finally, the language of art knows many forms: a pop artist can make art, a fashion designer, a cartoonist. As long as the person in question develops a new language. So next time, look at art through new eyes. If you see at a glance that you are dealing again with a work of that self-proclaimed artist who annoys you so much, ask yourself if by recognizing the artist at that moment you are not simply acknowledging his or her artistry.

So we can all judge art subsidies? Not exactly. If the essence of artistry lies in the creation of new languages that re-open our eyes, then the grant provider should know what the state-of-the-art of that moment is: someone who produces new works completely in the style of Vincent Van Gogh, might be a great professional but is not a great artist. This holds true for science as well. There too one must know what has been conceived before, in order to be able to assess whether some groundbreaking research is indeed truly groundbreaking.

Secondly, history shows that the majority of people prefer not to look at reality afresh. Van Gogh is now a safe and enjoyable cliché, but in his own time few people acknowledged him. So

we will not easily escape art commissions. Shall we therefore abolish art subsidies, as some visitors of volkskrant.nl suggested? That depends on whether we, as a society, collectively decide to turn comfortable inward or decide to occasionally, uncomfortably, look outwards

Published on www.volkskrant.nl, May, 24 2012.

Marc Davidson is affiliated with the Institute for
Biodiversity and Ecosystem Dynamics of the UvA.

Stroom School

Stroom School is an overarching name for the fringe programme Stroom organises to accompany exhibitions. In the Stroom School, the themes of the exhibition are highlighted and more profoundly explored.

The most recent information about the activities and starting times can be found on www.stroom.nl.

Calendar

1 June

Hoogtij and exhibition opening from 8pm

Hoogtij is a cultural route leading past artists' initiatives, galleries and art institutions and takes place four times a year on Friday night in the inner city of The Hague. The locations can be visited for free from 7pm until 11pm. At 8pm, the exhibition *Return on Invest* opens at Stroom.

Premium publications launch with Miek Zwamborn

Three new Premium publications were published recently, by Arianne Olthaar, Thom Vink and Gamal Ez. These publications are published in the context of the Stroom Premium grant, awarded since 2006 to artists from The Hague, based on the quality of their current work, a convincing work plan and the importance of the artist for the art climate of The Hague. The launch of these three publications will be celebrated

festively with Miek Zwamborn, author of the Thomas Vink publication and performance artist.

Presentation of Gordan Savicic at Ondertussen

Gordan Savicic received an Invest grant in 2011 and presents at the *Ondertussen* space at Stroom three projects, which he developed in the context of his Invest working plan.

Ondertussen is both physically and programmatically a link between the art policy and the artist policy at Stroom. The space and the programme that takes place here are called *Ondertussen (Meanwhile)*. *Ondertussen* regularly programs presentations on the occasion of grant proposals handed in in the context of the PRO and SPOT grant programme of Stroom. The presentations are meant to display the richness of ideas in the proposals and the diversity of the grant system. It may involve a(n) (intermediate) report of a study or project, a field trip, or, for instance, a network presentation. The interpretation and installation is in the hands of the applicant.

Sundays: By means of and visiting with

Activities takes place almost every Sunday. These can be guided tours of the exhibition by participating artists or a studio visit to their place. By giving the artists the opportunity to speak, we have a change to get closer to how they work, think, and shape their practice. All activities will be announced on www.stroom.nl.

August

Public lecture in the context of the Invest Conference

Annually, Stroom organises the Invest Conference for artists who received an Invest grant in the preceding year (in 2011 these were the artists Melissa Cruz Garcia, Angeline Dekker, Gordan Savicic, Lilian Kreutzberger, Lars Kynde, Amir Tirandaz and Selena Savic). Dutch and foreign curators visit the studios of artists in The Hague and visit art institutions, artist's initiatives and galleries in the city.

At the start of the conference there is a public evening during which the curators are questioned by a moderator about their role and position as a curator. Date and time will be announced via www.stroom.nl.

August /September

Meeting on alternative funding opportunities for artists

Stroom wants to organize the coming months different meetings in which artists can strengthen and deepen each other's professional practice and exchange information on various topics. The first meeting within this framework will focus on alternative financing such as patronage, small art sponsorship and crowd funding. We will do this on the basis of examples from artists practices. The first meeting in this context will take place during *Return on Invest*. Date to be announced via www.stroom.nl.

1 September

Museum night

The theme of this year's museum night in The Hague is that of 'Local Heroes'. *Return on Invest* closely connects to this. During the Museum night Matteo Marangoni will give a performance at Stroom in the context of *Return on Invest*.

September

Presentation magazine DH///

DH/// is the third edition of the free magazine about art in The Hague. With the distribution in the Netherlands and internationally, the journal displays The Hague as a city with a diverse and idiosyncratic art climate. The magazine helps to disseminate this distinguishing aspect both nationally and internationally. It is a reflection of what is happening in The Hague in the field of contemporary art. In this edition, the magazine presents promising talent, it offers insight in what is happening internationally, and shows interesting art locations and the working spaces of artists. This focus links up closely with the theme and goals of the exhibition *Return on Invest*.

9 September

Finissage

The exhibition is closed with a guided tour by Arno van Roosmalen, director of Stroom The Hague.

This exhibition was made possible with the support and help of the Mondriaan Fund, Fulbright & the Netherland America Foundation, De Stichting dr Hendrik Muller's Vaderlandsch Fonds, Rijksakademie voor Beeldende Kunsten, VisHartslag, TodaysArt, Svetlobna Gverila Festival (Lighting Guerrilla Festival), Daniel Moeyaert, Agnes Winter, Jacoba Bruneel, Marc Davidson, Roosje Klap, Nobl_Amaze.

Stroom Den Haag