

There, I fixed It

There, I Fixed It

March 12 till May 15 2011

Stroom Den Haag, Hogewal 1-9, The Hague

Image front cover: David Hammons, performing 'Bliz-aard Ball Sale' (1983), Cooper Square, New York City. Courtesy Tilton Gallery, New York. Photo: Dawoud Bey

Sly as a fox and twice as quick: there are countless ways of “making do”.

Michel de Certeau, *The Practice of Everyday Life*, p. 29.

ALCHEMY OF THE EVERYDAY

In *The Practice of Everyday Life* (1988) French philosopher Michel de Certeau tracks and identifies practices and tactics of what he calls *faire avec* or making do. Consumers, TV watchers, walkers, cooks are all involved in manipulation; they dodge the rules and improvise. In doing this they compose a kind of anti-discipline. Other terms De Certeau uses to describe these tactics are appropriation, poaching, *poiesis* (from the Greek *poiein*, to create, invent, generate) and *bricolage* (from the French anthropologist Claude Lévi-Strauss).

These activities are hidden, writes De Certeau, and dispersed across areas dominated by production systems that leave less and less room for consumers or users to improvise and leave their mark. Nevertheless, there are countless ways of making do. In this process, consumers change from passive recipients to unrecognized producers, poets of their own affairs, trailblazers in a jungle of rational functionality.

Good examples of making do in everyday life found on, for example, www.thereifixedit.com. People post on this blog their inexpensive, handmade and funny solutions to various problems. We often assume that people in the West have alienated from making do as a tactic and strategy because replacing broken things is often rather cheap. Besides, who still has the equipment at home to make, for example, a wooden wheel for a wheelbarrow? But this appears to be not entirely true. Online on the numerous 'there I fixed it' blogs or in books like *Low Cost Design* by Daniele Perra Pario or *Public Phenomena* by Temporary Services, countless

examples are documented of contrarian and unruly solutions. The artist Richard Wentworth made, in what Artforum called his *ad hoc esthetics*, the well-known *making do and getting by* photo series of small, big, smart and surprising solutions to everyday problems.

In the book *Adhocism: The Case for Improvisation* from 1972, Charles Jencks and Nathan Silver break a lance for what they call the art of living ad hoc. With this they mean: “tackling problems at once, using the materials at hand, rather than waiting for the perfect moment or ‘proper’ approach”. Living ad hoc starts with daily small improvisations such as the use of bottles as candleholders. But adhocism goes further because it bypasses the usual delays caused by specialization, bureaucratic and hierarchical organizations. Thereby this strategy of making do, improvisation and self-sufficiency undermines approved methods and established results in various domains: from daily life to architecture, from urban planning to political revolutions.

The artists in the *There, I Fixed It* exhibition employ comparable strategies and ways in which they interact with materials, problems and worldly issues. Both Krijn Giezen and Josué Rauscher record and document how people seek and find solutions to everyday problems and inconveniences. They also make works that surpass this documentation. In those works improvisation, adhocism and a fascinations for wear and tear play a prominent role.

With R. Buckminster Fuller, Giezen shares the search for solutions to world-encompassing problems. They arrive at this problem from completely different

backgrounds and tackle it in a totally different way. Fuller is a scientist, is more technocratic, utopian and wanted to change systems from above. Giezen approached things from the bottom up, was more a craftsman and stood with his feet firmly on, or in, the ground. Both were looking for ways to give people the means to change their lives and environment. Fuller's motto "Do more with less" could also have been Giezen's motto. They shared an unconditional love for nature and a deep concern for our environment. Structures and materials from nature were often the basis for their work.

René Heyvaert, Reto Pulfer and Giezen often work with found materials and objects from everyday life. These are usually processed, modified or altered but sometimes also presented unchanged. They demonstrate the same kind of material sensitivity as Mark Manders. In an interview (with Marije Langelaar, 2002), Manders states that he does not want to use materials in a symbolic way but rather in a more actual and direct way. "I prefer to use reality and its rich infinite vocabulary."

The works of Manders, Pulfer and Fuller are part of a "system", a context, a larger story that the artists have created or in which they position their own works. For example, the work of Manders is part of a self-portrait with the artist Mark Manders as a fictional character. Pulfer's works form a linguistic structure, a game where he makes the rules. This is expressed, for example, in the system of naming and ordering his works. The entire oeuvre of Fuller is part of the *Guinea*

Pig B experiment in which he was the guinea pig for his inventions.

ON UPCYCLING UPCYCLING

A remarkable news item in the papers. The European Commission labels an artwork of Dan Flavin a lamp instead of a work of art for as long as the work is disassembled and transported in a crate. And thus import taxes need to be paid that artworks are otherwise exempted from. This presents us with a striking paradox: Dan Flavin makes geometric constructions of ordinary fluorescent tubes and bulbs that gain meaning and value by being turned into art. Taken apart and stripped of its aura, the artwork becomes a collection of lamps, a commodity for which taxes need to be paid.

You see two mechanisms at work here: creation of value and art making. That these two mechanisms have something to do with each other was already clear in 1917 when Marcel Duchamp signed a urinal and presented it upside down as a (readymade) artwork. Since that time, many artists have used banal, everyday items in their work, whether or not stripped of their original function, or placed in a new composition. Sidestepping the “is this art or not” question, the ways in which artists create value is a more exiting and urgent topic.

The British historian Tony Judt characterizes our time in his book *Ill Fares the Land* from 2010: “We know what things cost, but we have no idea what they are worth.” We take for granted what is special and don’t see that we are in a deadlock. It is exactly at this junction that art can offer relief and perspective: artists like no one else are able to show the extraordinary in the ordinary, they show us how to look at things

differently, grant us a glimpse of another reality and give that which is familiar, banal or commonplace new meaning and value. Whether it are fluorescent lamps, a urinal, a horse blanket, tiles, a triangle, cutlery, the figure 5 or a bottle of detergent.

It is this quality of art that prompted Stroom to start a program on Upcycling. The occasion was the exhibition *Ombouwen/Restructure* (2007) in which superuse, cradle-to-cradle and building lightness as intelligent forms of building were presented. In the context of cradle-to-cradle the idea of upcycling was addressed. Upcycling, in a nutshell, means that you design or make a product or material with an eye towards subsequent uses. This means that with future uses the product will gain meaning and value. There was a Herman Miller Sayl chair in the exhibition of which nearly every element could be re-used. And there was the WoBo, the World Bottle, that architect John Habraken devised for Heineken in 1963: a beer bottle that could be used as a building block once consumed.

However, the project didn't really get beyond these examples. In practice, the value creation that upcycling represents is a complicated and technically difficult to achieve story that is economically hardly viable. Therefore it remains a niche sector reserved for the world of sustainable, technological innovations, while it is also important for economics, urban planning, architecture, politics and healthcare. Perhaps, we assumed, the visual arts could help us by giving content and meaning to upcycling, and thus show its intrinsic importance.

Unlike cradle-to-cradle that primarily asks for a strong strategy, art is more about a mechanism of coincidence that is not easy to control. Nevertheless, we wondered whether the way in which artists look at what we already know and their ability to create new images (in a metaphorical as well as literal sense) and value might not be helpful in thinking about ways of looking at and shaping the world around us.

A first exploration led to a number of conditions for upcycling: open form, adaptation and metamorphose. The designer or creator is responsible for the open form, the user must be able to adapt it to his or her preferences and situation and the object must be able to change form. These conditions were the basis for the exhibition *Up to You* (2010) with works by architect Yona Friedman, designer Thomas Lommée and artist Navid Nuur. All three make an inviting gesture encouraging the audience, the owner or user to create their own interpretations of the work. They deliberately use chance, openness, temporality and self-sufficiency to come to a new understanding of the world around us and ask of us a willingness to take action.

This action is the subject of *There, I Fixed It*, showing how improvisation, inventing, radicalism, chance and having fun can help in facing urgent problems.

During the Stroom Foodprint symposium in June 2009 John Thackara said: “What has to be done has to divert from the mainstream discourse on sustainability. Instead of focusing on purely technological equipment (solar panels, windmills, hybrid automobiles, etc.), I believe that 95% of future ‘green’ economy will be

occupied by different ways of social organization. We don't have to invent anything: these different types of organization and business models are already here”.

In other words, the solutions for a sustainable world are already among us, we must learn to see them and reapply them. That requires a change in thinking that you could call ‘upcycling’. The question is whether the standard production model driven by efficiency, cost reduction, speed and clear end results is still useable to make this change. Perhaps a way of working in which notions of transience, chance, uncertainty and self-sufficiency play a big role, offers a useful alternative.

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R. BUCKMINSTER FULLER

The American Richard Buckminster Fuller (1885 - 1983) was, among other things, an architect, visionary, philosopher, mathematician and influential thinker, and in all these areas he was a self-made man. He argued that the triangle is the basic structure of nature. He made models illustrating this and helping him explain to laymen what he was doing. He proved capable of making a conceptual bridge between the natural and human sciences.

The year 1927 was a pivotal year for him. After having considered suicide, he realized that he belonged to the universe and had no right to self-destruct. From that moment on he took himself and his experiences as raw material for a series of experiments designed to improve the human environment. He referred to himself as *Guinea Pig B*. He concluded that the universe is always moving, and that everything moves in the direction of the least resistance. It is therefore of the utmost importance to design shapes that could move humanity in the desired direction of the least resistance.

Fuller was one of the few 20th-century scientists who in everything he did always wondered what the social implications were of his discoveries. He stressed the usefulness of his ideas for the largest possible group of people. His insights formed in 1968 the basis for the Whole Earth Catalog, a paper database of thousands of tips, tools, suggestions and possibilities passed on to get the best out of life.

The legacy of Fuller, and in particular the geodesic dome as an aesthetic but also environmental object

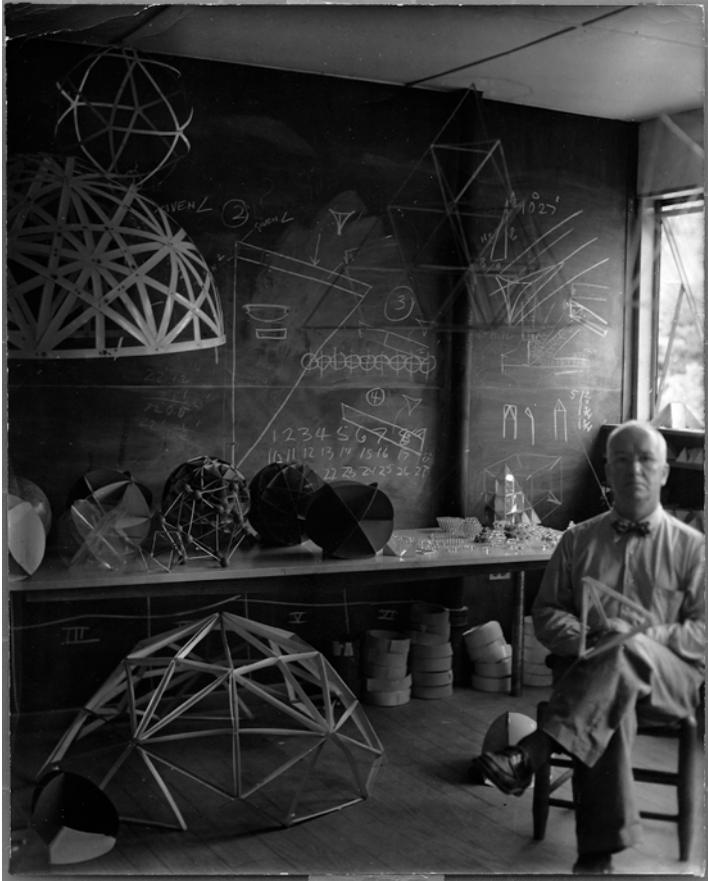
(light, easy to build), affects artists to this day. Eva Diaz describes in her article *Dome Culture* (2011, Grey Room) the different ways in which Fuller's work has been used by contemporary artists such as Mary Mattingly, Hazel Larsen, Fritz Haeg, Nils Norman or Oscar Tuazon.

The exhibition *There, I Fixed It*, shows film clips from the 1974 documentary *The World of Buckminster Fuller*, that illuminate a number of key aspects of his oeuvre: the *Dymaxion* car, house and world map and of course the dome. The triangle as starting point for his creations is discussed in a Fuller film clip in which we listen to a lecture he gives in his yard on the advantages of the triangle. Fuller was known for the long lectures (sometimes going on for days!) he gave the world over.

We also exhibit a dome built after Fuller's design by the Belgian architect Walter De Ley.

It was never my intention to design a geodesic dome. I wanted to discover the principles at work in our universe. I could have ended up with a pair of flying slippers.

R. Buckminster 'Bucky' Fuller.



Buckminster Fuller in 1949 at the Black Mountain College surrounded by models and drawings that he used for teaching and research. Courtesy The Estate of R. Buckminster Fuller.

KRIJN GIEZEN

Krijn Giezen (1939-2011) was a man of the coast. He was born in Noordwijk aan Zee, and lived and worked secluded in a Spartan castle on the coast of Normandy. His art grew out of an attitude towards the world, which showed a strong commitment to nature and human activity. His artistic practice did not only result in tangible products, but could equally consist of setting a mentality change in motion. The scale on which he realized his work ranged from tiny to tremendous, from a fish grill to a watchtower, from a mail order catalogue from which products could be bought to the visualization of the Haagse Beek.

The anarchistic humor of Fluxus, with an emphasis on play and self-devised rules, formed the basis of many of his actions and objects. In his work he linked the robustness of nature with the inventiveness of farmers, fishermen and craftsmen. Recipes, instructions, wear and tear were noted by him and incorporated in visual documentation. Nostalgia was not his driving force, but he longed to preserve and revive the usefulness and the essence of nature and human activity. Alex de Vries aptly formulated it in 2007 for Galleries.nl:

“Giezen is a beachcomber of our human existence. He collects what we think we need to discard, in order to give new meaning to it. Everything we want to put into the ground, he brings out. The possibilities of reuse that he shows are simple and directly enforceable. In that sense, they are so inventive that no one other than Krijn Giezen could have imagined them. It is a matter of not thinking the case through too far: stop at the most obvious and give that a transferable form. Each work of

Krijn Giezen thereby becomes an observation post to look back at our lives.”

The exhibition shows an installation (from 1966) that consists of several elements. The work comes from the collection of the Audax Textile Museum in Tilburg. There is a tapestry - an assemblage with the title *Indian Cress* – on which a horse blanket is sewn, a cotton-bound booklet, a photo book and a series of framed black and white photographs that show textile articles during use. Wear and tear, stains tell the story of how these objects have been used and found new uses (wheat bags turned into a horse blanket or a door stop, for example). Central to this installation are the repairs and changes that people have conducted themselves and that relate to their profession.

Indian Cress also refers to an important component of Giezen's work: the everyday uses of his work itself. Many objects he made, conceived, designed were for sale via mail order, so that they could be used at home: a ring that you could draw with, a bench where you could sit on or use to slice a ham, or a little oven to smoke fish in. The horse blanket could be ordered for 450 guilders, with your horse's name written on the side.

In addition, Lynne van Rhyn, assistant curator modern and contemporary art at the RKD, the Netherlands Institute for Art History, has selected material from the RKD archives. There will be a number of artist books on display, pictures and invitation cards that all bear the distinctive handwriting of the artist and are examples of his wish to create everything himself. With Giezen, the

line between autonomous work and documentation is very fine indeed.

At the opening of the exhibition on March 12, Simon Delobel (curator of the retrospective exhibition of Krijn Giezen at the Verbeke Foundation in Belgium) said that Giezen deliberately chose existing materials, all he ever wanted to use was already there. Waste was his materials.

repairs and inventions that bear the stamp of a profession.

*a blacksmith replaces the broken wooden door of his cabinet with a metal door. a doctor repairs the staircase railing with leukoplast.¹
all these combinations of material are of interest to me. also the small inventions that people make. the butcher who moves his freezer on a piece of rind and the farmer who makes a horse blanket of two oats bags.*

Giezen on his work in the exhibition catalog accompanying the exhibition *Vijf Kunstenaars* that took place in 1975 at De Hallen in Haarlem.

¹ Leukoplast is a Dutch band-aid brand.



'de ideale tekentafel', Haagse kunstkring.
Tafel en kruk samengesteld uit pakken
tekenpapier. Bij bestelling gewenste
dikte en maat tekenpapier opgeven.

(‘The ideal drawing table’. Table and chair made of stacks of paper. When ordering, please mention which format and thickness of drawing paper you need.)



2.7.2002 uit lexaanplaat gezaagde bril met
zonneklep. Op maat gebogen.

Both images: Krijn Giezen, *Mailorder Catalogus*, 2004. The complete catalogue is online at:
www.stroom.nl/krijngiezen/mailorder







There I Fixed It



There I Fixed It



RENÉ HEYVAERT

René Heyvaert (1929 Gent – 1984 Scheldewindeke) began his career as a successful architect and started working as a visual artist when his body was no longer functioning properly due to illness. In his unstable condition, he developed an extreme relation to architecture and only accepted pure standpoints. He increasingly sought for utopian solutions, and regarded any compromise as betrayal. The only reality worth discussing was the fictional: Heyvaert dreamed of modular systems and spaces with no right angles, rooms that were always changing. These spaces he didn't find in architecture but in the visual arts. He worked with drawings, photographs and mail art, but above all with found objects.

His solemn language drew from the constructivist influences of his youth and the minimalism of his time. Form came directly from the basic materials with which he worked and his focus on how objects were used or could be used. On the website of S.M.A.K., which has a large number of his works in their collection, we read: “The cutlery joined together, the perforated handle of a knife, the split spoon and the tineless fork are acute reflections on the usefulness or rather the manageability of the objects. He often poked fun at the perception of everyday user-friendliness.”

There are four works of Heyvaert from the seventies in the exhibition: untitled (dreft detergent with cardboard wrapping), untitled (fork tied on wooden board), untitled (split spoon and tineless fork) and untitled (painted black stick). These works come from the

Belgian Cera Collection.

The works are minimalist, reminiscent of daily uses and the small changes that make life easier (maybe the bottle of detergent will not slip out of your hands so easily with the cardboard wrapping?) or harder (a fork without teeth, a split spoon). The simple wooden stick that Heyvaert placed in a museum is a sublime gesture of value creation – the change of context determines whether something is art or not.

In a short newspaper article in the *Gentse Nieuwe Gids* from 1973, his work was described as follows: “René Heyvaert brings minimal art, with a great love for form based on simplicity. Small fragments of daily life, he presents them so that you have to – again – look at them in order to re-see them.”

René Heyvaert was an architect and became an artist. Making art was for him a matter of survival. Art was his only way out and stronghold, a means to battle his disease. Heyvaert worked with drawings, photographs and mail art, but is especially known for his work with found objects. He takes mundane objects out of their context, brings them into the art world, takes away their function and gives them, with a minimal intervention, a tremendous power and intensity. You feel in the work the tension between two poles, between the objective, intellectual charge and the unique, subjective, emotional charge.

Michael Ceuleers on the work of René Heyvaert, 2009,
www.whatspace.nl



René Heyvaert: untitled (fork tied on wooden board) and untitled (painted black stick). Courtesy de Cera Collection.

RETO PULFER

Reto Pulfer (1981, Bern, lives and works in Rome) is a self-taught artist. He shows with his work the unpredictability of the moment, the state between chaos and process when everything is still fluid. He distrusts great schemes in which everything has its fixed place. He examines the inexhaustible reservoir of possibilities that art offers to express yourself and to help you communicate. His music, language, objects, performances and installations take away the comfortable distance of the viewer: everything is done to pull the viewer into the game.

The term 'Zustand' is a central concept in the work of the artist. It means a state, situation, the condition something is in. A 'Zustand' is complete in itself but the stability is short lived. The artist lets go of his authority on which the meaning of the work might have been based. In the mind of the visitor the work undergoes an unprecedented transformation and becomes therefore uncontrollable. It has a life of its own. 'Zustand' is also the title of a series of exhibitions Pulfer curated.

Pulfer uses materials in a unique way. He colors secondhand fabrics and makes tents, shapes and wall coverings from them. Many of the textiles with which he works were previously used in his own house or someone else's. The tents are a way for him to create his own space in the white cube of a gallery or museum. He told us during his artist talk at the opening of the exhibition that using second-hand materials is more interesting to him because these materials have a

history, and very often he knows where the materials come from.

For *There, I Fixed It*, Pulfer has created a new work: *ZR Blechschubladen*. In a tent made of different sorts of textile, tables are placed on which Pulfer placed objects, small things, fragile ceramic sculptures, and tin scraps. The work is at the same time closed off, offering you a private and intimate viewing space within the larger exhibition space and reaches out into the room and to the other works. It makes an expansive gesture while also taking us in.

Pulfer speaks about his own work in terms of a game, which is reflected in his use of materials, the system in which some elements reappear and change, the made-up words and puns in the titles of his works. A quote from an interview in *Mousse Magazine* illustrates this fittingly:

“Quite some titles of works give technical information: if a work has ZR in its title it means it is made with zippers and parts of it can be detached and attached in several ways. Such as the following mostly textile works: ZR Boot, ZR Der Exhibitionistische Euleninguin, ZR Autswaus O, ZR Potzwaus, ZR Innenzelt, ZR Der Exhibitionistische Bartpinguin, ZR Fliezeug, ZR Spotwaus.”

What else?

“If a work has the letter “O” in its title, it means it has “O-quality:” like the letter O, it can be rotated. As in ZR Autswaus O, O Flanktons, or O Planktoms.”

And?

“Ofaz means a sofa: visitors can sit on it – like Ofaz so far, so good, and Ofaz 1442.”

And often there are numbers in the titles: Ofaz 1442, Steinspiel in 27 Zuständen, Aquariumspiel in 128 Zuständen, Die 60 Zustände des Z Feld, etc. Are these also part of a system?

“A number in the title usually indicates the total number of different ways to install a piece. Ofaz 1442 has six wooden boards to sit on, each board can be placed in any of the six fields ($6 \times 5 \times 4 \times 3 \times 2 = 720$), and furthermore each board can also be flipped upside-down ($720 \times 2 = 1440$). There are two guitar strings I used in the performance to make music ($1440 + 2 = 1442$).”

The complete interview is online: www.moussemagazine.it



Reto Pulfer, *Instrumente*, 2008-2009. Courtesy the artist.

JOSUÉ RAUSCHER

Josué Rauscher (1963, Mulhouse, lives and works in Avignon) maintains the motto: 'I Would Gladly Make Second Hand Sculptures'. He is part of a generation who grew up in a time of overwhelming consumption, where the values and skills of the working class seemed to have disappeared. At the same time DIY stores are everywhere, overflowing with materials and machinery that facilitate the middle class to do-it-yourself. Maybe this explains the large number of artists who have acquired the skills of the working classes via a detour of do-it-yourself stores.

Trained in the postcolonial era, Rauscher came into contact with different cultures through the work of André Breton, Jean Rouch and Claude Lévi-Strauss. The assemblage of various found materials into a sculpture is, through the knowledge of primitive art, since the early twentieth century generally accepted. Rauscher plays on the fact that the authority of the artist has become ambiguous through the uncertain status of the artwork, of which the materials, techniques and forms can be closer to inventions of professor Calculus than the sculptures of Bernini.

For *There, I Fixed It*, Rauscher restages the work *La Fantaisie du carreleur (Fantaisie carrelée)* from 2009-2010. In 2009, when Rauscher was in Brussels, his eye fell on a particular pattern of white tiles. Maybe the tile layer had a bunch of triangular tiles left over? Or he simply felt like making a beautiful pattern, like the title of the work suggests? Once home Rauscher did not know what to do with this photograph and decided to buy a tile cutter and start recreating the pattern at home,

in exhibition spaces and now at Stroom. A 'there, I fixed it' mentality of a tile layer is turned into a work of art.

With materials from the world of DIY, I make low-tech sculptures stemming from a series of formal connections and simple gestures. The works are often modular and integrate exhibition furniture and architectural elements.

Josué Rauscher on his work, www.josuerauscher.net



Josué Rauscher, *White Cube Giant Double Tetris (socles trompeurs #2)*, 2010-2011 and *La Fantaisie du carreleur (Fantaisie carrelée)*, 2009-2010. Courtesy the artist.

MARK MANDERS I.C.W. ROGER WILLEMS

Mark Manders (1968, Volkel) initially wanted to be a writer. Pens and writing materials, laid out by him as a scheme for a book, made it clear that art was the language in which he wanted to express himself. This was the beginning of a concentrated artistic practice with “Self Portrait as a Building” as his life's work. It is not literally a self-portrait, but an idea of a self-portrait. It is a fictional structure that exists outside the body, in the world. As shoes that protect feet, because they have become too weak during the evolutionary process.

Mark Manders says in an interview with Angela van der Elst (De Groene Amsterdammer, 2008): “My work is actually about the principle of organizing, and how you can organize things through thinking. How you always relate to something outside yourself.” A recurring theme in a number of installations is the number 5. “I'm working on this since 1993. I have chosen a thing from the world with which I have a compulsive relationship. I do that in order to see how my head works.” Take something from the outside to the inside and the machinery starts to work. Five trees. Five letter words. Five fingers. Stamps of five cents. It was all there all the time, but often unseen. “The world is much more beautiful than we know or realise.”

Roger Willems (1969, Tilburg) studied graphic design at the St. Joost Academy in Breda and was assistant to Karel Martens for several years. He graduated from the advanced program at the Sandberg Institute in Amsterdam. In 1998 he founded, together with Mark Manders, ROMA Publications, a project that develops

in an informal and dynamic way, one publication leading to the next. It is a platform for exchanges between a growing number of artists, designers, writers, poets and institutions. The sober design of Roger Willems is the framework within which the very diverse publications become a body of works. So far, over one hundred and fifty publications have been released, including artists' books, newspapers, catalogs, posters, and postcards. Each publication has its own rules of distribution based on the specific content of the project.

In *There, I Fixed It* the newspaper *Newspaper with Fives* will be shown. It was made in 2001 for Sonsbeek 9. The newspaper collects numerous 5's - 5 peapods nailed to the wall, 5 death animals, 5 balls - and shows a world that seems to be controlled by a *There, I Fixed It* mentality, by chance and improvisation. In that world, the logic is often lost; you wonder why things are brought together in such and such a way or why they are organized in this particular fashion. And yet it makes sense.

Manders's installations employ everyday objects (sugar, tea bags, a pencil, a toothpaste tube) as narrative subjects. The ordinariness of the objects imbues the work with a poetic tension – things are familiar but, isolated from their original function, somehow wrong.

Manders makes a physical as well as mental space for the viewer to “enter the world of objects and matter and find poetry in it...and to know how poorly we normally see our daily life.”

While the elevation of the mundane to the status of art object has occurred since Marcel Duchamp, Manders's sculptures are not mere readymades. It is through his surreal interventions that traces of the artist's presence are suggested, as if the viewer had stumbled upon the furniture of Manders's mindscape.

Curator of the Matrix 214 exhibition Heidi Zuckerman Jacobson
on the work of Mark Manders, 2005.



Mark Manders i.c.w. Roger Willems, *Newspaper with Fives*, 2001.
Courtesy the artists.

STROOM SCHOOL

Stroom School is the umbrella term for the side program that Stroom organizes coinciding with exhibitions. In the Stroom School issues are highlighted and deepened in another way than in the exhibitions. The Stroom School activities are free and open to everyone. On www.stroom.nl the Stroom School activities are described and there is the possibility to sign up. The Stroom School for *There, I Fixed It* consists of 8 guided tours on Sunday, performances and talks, a re:creation workshop, a dumpster diving travel, a symposium on the Time/Bank and a research on *There, I Fixed It* solutions in the city of The Hague for the Architecture day.

The Stroom School will also investigate the values of the *There, I Fixed It* mentality for economics and the urban environment. *There, I Fixed It* brings an alternative, informal approach by users into a formal world governed by policies, laws and institutions. This results in what could be at least called an interesting confrontation between two different approaches.

AGENDA

20 MARCH 2011, 3PM – PERFORMANCE & GUIDED TOUR
Performance of *An Inquiry into the Nature and Causes of the Wealth of Nations and The General Theory of Employment, Interest and Money* by artist Remco Torenbosch.

The performance is preceded by a guided tour by Francien van Westrenen, architecture curator at Stroom.

27 MARCH 2011, 3PM – GUIDED TOUR

Guided tour by the artists gerlach en koop.

30 MARCH 2011, 4 -10PM – DUMPSTER DIVING TRAVEL

This travel (by bike!) through The Hague unlocks the city in a different way: not via the fronts and facades of shops and restaurants, but through the back sides and alleys where the containers and dustbins are located. Where do people throw away food? What is the best time and place to dumpster dive for food? What can you and what can you not take home with you? After actively collecting the food, we will collectively cook and eat a meal at Stroom. With video's and ample time for discussion.

Participation is free but a reservation is required due to limited available places.

3 APRIL 2011, 3PM – GUIDED TOUR & PRESENTATION

Guided tour and presentation by Maria Barnas, artist and writer.

10 APRIL 2011, 3PM – GUIDED TOUR

Guided tour by the architectural historian and writer Ernie Mellegers.

17 APRIL 2011, 3PM – GUIDED TOUR & TALK

English speaking tour by Gavin Wade, Director of Eastside Projects, Birmingham. After the tour, Wade will give a presentation of his Upcycling manifesto entitled *Upcycle this Text* that was commissioned by Stroom.

1 MAY 2011, 3PM – GUIDED TOUR

Guided tour by curator, art historian and critic Roel Arkesteijn.

8 MAY 2011, 12 TILL 4PM – WORKSHOP & GUIDED TOUR

In this re:creation workshop by WORM (Rotterdam), discarded electronic devices are turned into new (probably useless but therefore no less attractive) devices. Machines are saved from the trash and we learn how these machines actually work. Worm supplies the old devices. No experience is required.

The workshop ends with a guided tour by Arne Hendriks, artist, designer and curator.

12 MAY 2011 – LAUNCH TIME/BANK

The Dutch branch of the e-flux Time/Bank opens at Stroom. Time/Bank is a platform and community for the cultural sector where goods and services can be exchanged without the use of money. On May the 12th we mark this occasion with a symposium on value creation, alternative economies and financing in the art world. Speakers include Julieta Aranda and Anton Vidokle from the e-flux Time/Bank, Sue Ball from Leeds Creative TimeBank, Mark Fisher, author of *Capitalist Realism* and Kilian Wawoe, former banker and author of the book *Bonus*.

See www.e-flux.com/timebank for more information on the Time/Bank or to join the network. On www.stroom.nl the entire program of the symposium will be announced.

15 MAY 2011, FROM 3PM ONWARDS – FINISSAGE &
OPENING TIME/STORE

The finissage is a festive meeting that includes a guided tour by director of Stroom Den Haag Arno van Roosmalen and the opening of the Time/Store by Eric Holterhues from the Triodos Bank.

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There, I Fixed It refers to a mentality, a way of looking at materials and problems that is both bold and unexpected. These problems can be small and trivial, but also large and all encompassing. The exhibition presents work by R. Buckminster Fuller (USA), Krijn Giezen (NL), René Heyvaert (BE), Reto Pulfer (CH), Josué Rauscher (FR) and Mark Manders in collaboration with Roger Willems (NL). The work of these architects and artists is characterized by their ability to turn the ordinary into something extraordinary through a unique use of materials, a differing view on what is useful and a great sensitivity for improvisation, independence and temporality. They avoid, directly or in a more poetic way, dominant economic models and production strategies. Thereby they show us unruly solutions to urgent problems. *There, I Fixed It* is the second exhibition in the context of the longer running *Upcycling* program.

This exhibition guide introduces the *Upcycling* research program, the artists and their contribution to the exhibition. In the middle of the exhibition guide there is a visual essay of ‘there, I fixed it’ solutions and at the end the Stroom School activities are outlined.

Stroom
Den Haag