

LYDIA SCHOUTEN LADDER OF ESCAPE

VIDEOS • INSTALLATIONS • MULTIMEDIA PERFORMANCE 1988 - 2018

A Virus of sadness / The virulence of loneliness

Early in 1989 she left for New York. She would have a studio at her disposal for one year, so she would be able to spend that year in a city that is both heaven and hell at the same time. It happened at just the right moment. She was fed up with mediocrity. She was sick and tired of the entire suffocating video business. She had better put an end to it. No more video.

Her flight over the ocean marked the beginning of liberation. Far away from The Netherlands and Europe, she could devote herself to totally different work. However, a book that described New York as the metropolis where prostitution is omnipresent, violence contagious and loneliness radical, queered the pitch for her. It gave her ideas for a video script. Compare it to a huge tanker trying to change its course, but carrying on in the same direction due to its weight. You cannot stop the mechanism of nine years of making video art from one moment to the other. Nor the urge to tell stories, for that matter. Anyhow, after three months she had practically finished the script. She hid it in a drawer: this was not why she had crossed the ocean.

She bought a tv set. As often as she could, she watched and photographed the flashes on the six o'clock news. These broadcasts reported on the murders of the day, and showed the forcible arrests and interviews with the murderers' families. Six photos were the result of this, six portraits of murderers, now decorating the walls of the installation room. Or are they portraits of the victims? Their faces betray nothing. They will never confess.

On the right-hand side of one of her photos a boy is pictured, whose face is so terribly undistinguished that there has to be something wrong with it. It must be hiding something. However, the blue of the background does not reveal anything, it just accentuates the chilly indefiniteness of his appearance. The building on the left in the photo, quivering away into the night, also remains silent. Did he live there? Or work there? Could this be the scene of the crime? That might be deduced from the sadistic caption: I put my Arms around Her and pinned Her to the Building...So apparently there is a 'her'. Is it matter or love?

If the individual items on the photo hardly make us any the wiser, the totality reveals a certain loneliness. The loneliness of the murderer.



A Virus of Sadness Installation (8 x 12 m) 1990

Imago: Hara Museum ARC, Japan, Taipei Arts Museum, Taiwan, Provinciaal Museum, Hasselt, Belgium, World Expo, Sevilla, Mücsarnók, Budapest, Palau de la Virreina, Barcelona, Spain, Biennale Donna, Ferrara, Italy

That of the victim. The loneliness of the maker and that of the individual that cannot cope with the influencing forces of the media. It has nothing to do with the romantic feeling of abandonment and of feeling lost in a world that has become indifferent (alone-in-the-world). It is that radical and modern loneliness created by too much contact, by an overdose of channels and connections. The paradox that we are faced with is this: the urge to communicate produces loneliness.

This absurd kind of loneliness is not only revealed by the portraits.

It reoccurs in all elements of the artist's installation *A Virus of Sadness*: in the video-personal-ads to be found on the light green, transparent armchairs, in the ten tragi-comic clowns' heads in the small round screen-prints of averted heads and eyes, in the ventriloquist's doll that opens its jacket every two minutes and calls out Please touch, and of course in the room itself, that oppressive, turquoise room. It would seem to resemble one of the rooms from Fritz Lang's film *Secret Beyond the Door*, one of those seven mysterious rooms that eventually turn out to be reconstructions of rooms in which a crime was once committed.

Loneliness comes with a sense of emptiness, and emptiness is the breeding ground of violence. Senseless, reactive violence. Rape, sex murders, massacres, maniacal suicides, masochistic cruelty, perverse ritual killings - this is the kind of violence that is emerging everywhere. And if it does not emerge, it is smoldering, patient and alert, ready to explode at the merest insinuation, the slightest act of aggression. 'Once she had made me touch her Knee. A Strange Feeling. I had said to Her: 'I am not the Kind of Man who is Satisfied with a Knee.' Her Answer: 'That would be Disgusting!' This text is printed in large letters on one of her portraits. It does not take much imagination to know how this situation will end. In contrast with her earlier installations, in which the objects and props more or less originated from the video tapes, the video images projected on the floor in *A Virus of Sadness* are only one of the many elements that give shape to the installation. Each element can be judged on its own merits, as each of them carries the virus of loneliness. And at the same time each element shows the symptoms of brute violence that can break loose at any moment in Lydia Schoutens's turquoise murder room.

Maurice Nio, *Catalogue Imago 1990*



A Virus of Sadness, ektacolor photographs, 80x100cm, 1989



A Virus of Sadness

Installation (8 x 12 m) 1990, collection: Rijksdienst Cultureel Erfgoed Nederland



HARD COPY 911

CALLER: "I have a restraining order on my husband and he just threatened me... I'm coming over here with a 35...some kind of gun and shooting everybody out..."

HARD COPY 911

DISPATCHER: "Ok. Well the only thing to do is to call us if he comes over there...I mean what can we do? We can't have a unit sit there and wait and see if he comes over."

CALLER: "Oh, my God."



floorprojection,
excerpts of the Six O'clock
News, New York, 1990



A Virus of Sadness

Installation

Ventriloquist opens every minute his coat and asks "please touch"

Jimmy Swaggart, television priest,
begging for forgiveness after cheating his community



Celebrating my 40th birthday alone at the blue hotelroom

"Journalism can never be all together pure – nor can the camera, for after all, art is not distilled water: personal perceptions, prejudices, one's sense of selectivity pollute the purity of germless truth." So wrote Truman Capote in 1973. "Art and truth are not necessarily compatible bedfellows."

This view is shared by Lydia Schouten. Her 1990 installation entitled "*Celebrating my 40th Birthday alone at the blue Hotelroom*", is fraught with uncomfortable associations. What we see and what Schouten tells us are not the same thing.

A woman lies in a bed against a wall. The bed glows with a deathly green light. Nearby, there are five small, round tables, each with the photograph of a woman's face shining through the fabric covering it. Ten newspaper photographs of nondescript men, printed on a blue background, hang on the walls. Personal adds from lonely heart's columns are silkscreened in white across their faces. The general impression is at first one of loneliness and disorientation. Then we learn the facts. The sleeping woman's head is a rubber copy of Schouten's head wearing a wig. The five women whose faces appear through the tablecloths are all murder victims. The men's faces on the walls are enlargements of tabloid photographs of murderers. How does this affect the viewer? Known initially as a video and performance artist, Lydia Schouten has been dividing her time for the past few years between studios in Rotterdam and New York. She has mastered the art of contradiction, creating a blend of the poetic and the mundane, desire and repulsion, the definite and the confused. Familiar expressions of disgust, anger and sadness are superimposed on blurred portraits lifted straight from the media. Her work has the same impersonal quality as a routine police report. We don't know whether we are looking at victims or victimizers.

In her Rotterdam studio, there are plaster moulds of feet, screen-prints of bald angels, clown wigs, images taken from advertisements and a cardboard carton of life-size rubber heads. It's like visiting Pandora's box of misdeeds, a disjointed, treasured collection of a mutilator. Nevertheless, Schouten's work also contains a certain sinister humour. "*Oost West Thuis Best*" (East West Home Best) is her comment on suburban Holland. At each corner of this open sided, rectangular installation, a rubber head wearing a Dutch cap is impaled on a spear.

"In Holland, nothing is hidden. Anyone can look into your house and every house is the same. The moment you stick your head out, it gets cut off."

Jonathan Turner, curator, Catalogue 'Double Dutch' Sala 1, Rome 1992

Celebrating my 40th Birthday alone at the blue Hotelroom

Installation, 1990 Sala Uno, Rome, Italy, Provinciaal Museum, Hasselt, Belgium, Julie Saul Gallery, N.Y., Houston Center for Photography, U.S.A. South East Museum of Photography, Daytona Beach, U.S.A.





Celebrating my 40th Birthday alone at the blue Hotelroom,
Installation, 1990, Photo Biennial Rotterdam



Shattered Ghost Stories

America is the land of freedom. With all the consequences of that. The feeling of freedom that you experience to the depths of your being if you drive from, say, Dallas to Austin. The road and the landscape seem to be there just for you alone. As though the world is lying at your feet. But also that other freedom that respects the right of the strongest. The freedom that produces winners. And losers. The freedom that gives you the opportunity to share all your personal problems with an audience of millions, but which at the same time makes it impossible for a leading character in a soap opera to be an unmarried mother.

You're allowed to talk about orgasms in a breakfast show, but not to watch them in the evening at a cinema. Asking obscene prices for art is normal, making obscene art is forbidden. A competent presidential candidate who once had an affair loses to a lily-white opponent who is not impeded by an excess of intellectual ability. In the film and music industries blacks can grow into genuine popular heroes or sex symbols, but in everyday life the second or third level is their portion.

Ministers sell god by satellite, believers redeem their conscience with an American Express card. Personal freedom is highly praised, but no one has any problem with suspects being pilloried in the media, with name and photograph, even before they have been convicted. Criminality has to be fought with force, but buying a revolver is as easy as going to the corner bakery. Flouting a judicial decision is absolutely forbidden, disregarding the composition of a jury is the order of the day. A healthy body is promoted everywhere, while several million are deprived of the most elementary health care. A heterosexual basketball player with AIDS is admired for his proven masculinity, an infected homosexual is accused of promiscuity. The American dream often veils itself in the form of a nightmare.

Rob Perrée, excerpt from article 'The Port Authority Feeling' in Lydia Schouten, Personals 1992

Shattered Ghost Stories

Installation, 1993, size: 8 x 12 X 5 m, mixed media, Museum van Moderne Kunsten, Arnhem, Holland, Frankfurter Kunstverein, Frankfurt, Germany, Provinciaal Museum Hasselt, Belgium Collection Museum Arnhem, Holland





Shattered Ghost Stories
Installation, 1993, size: 8 x 12 X 5 m, mixed media



The Sleeping Beauties

Installation, 1990, Galerie Wanda Reiff, Maastricht, Galerie Cokkie Snoei, Rotterdam
Artfair NICA, Yokohama, Japan, Provinciaal Museum, Hasselt, Belgium, Artfair Basel,
Centre d'Art Contemporaine, Montréal, Collection Museum Arnhem, Holland

The sleeping Beauties / Anodyne for Loneliness

The first thing I feel when I look at Lydia Schouten's work is guilt. Guilt at the evidence of my presence in these sexual crimes. Guilt as a gay male, whose sexuality doesn't quite obliterate those thoughts but rather redirects them, so that I can identify with both these women lying in 'repose' and the blank earnestness of their killers. Guilt because these images of desire and its obliteration force my fantasies of the murderer and the murdered to collide.

But most of all, Schouten's tableaux mortals make me feel guilty as an American. She has the outsider's capacity to see a pattern in what seems random to the native eye - and the illusion of randomness is every American's first line of defence. We just happen to have a segregated society, and a system that tracks the sexes toward different destinies. The racial and sexual violence that ensues is simply the product of moral failure or personal pathology. The fantasies that intensify the distinctions between blacks and whites, women and men, are natural, not social. And any attempt to tamper with the order - by transgressing gender roles - carries with it the risk of murder.

This is the America Schouten has discovered. It's a culture with little capacity to connect the personal and the political, except in its art. If her installations remind me of the line from Edward Hopper to Andy Warhol - from depression to banality it's because both these artists direct us toward a landscape of loneliness so typically American that it's both indecipherable and overwhelming. Our culture of elaborate affinities: our politics of obsessive popularity; our spectacles of instant celebrity: all serve to protect us from the moment when the moon sets and the cathode ray flickers off; when we're left to contemplate the empire of solitude all Americans inherit as their true legacy. In that isolation so profound it cannot be distinguished from death, we are no longer members of a nation, a race, a gender; we are not even 'individuals'.

Schouten's women are more full-dimensional; but something about the way these figures are lit recalls Warhol and even Hopper.

Though some of the women in Schouten's work are iconic in an

(art)historically American way, others are clearly the product of European tradition. Consider the artist's alter-ego, or more precisely, her 'logo' since it's replicated on her business cards. This image of a bewimpeled woman with dark lips has the distilled exoticism of a fetish: essence of Europe. But it also brings to mind childish imaginings of captives reduced to thrunken heads. The fact that these totemic objects are impaled on four long spikes, arranged as if they were bedposts, completes the circuit: totem and taboo. Here, Schouten signals us that more is at stake in her work than a mere critique of American mores. Indeed, she seems to be pointing toward an essential statement about desire, domesticity and death - the traditional terrain of art (not to mention psychotherapy). But she rescues her own image from any pretense of timelessness by situating it in an environment as culturally specific as that of her 'American' works. >

Oost West Thuis Best is set in an invented Holland, familiar to consumers who have come across it in the supermarket, embossed on wheels of Gouda cheese. For Schouten, this culture of precise patterns and set stares, bordered in tile and lace, is another route to isolation. Her totem is the disembodied self that has been drenched in tradition, shrivelled by its infinite stylizations, and impaled on tribal spikes.

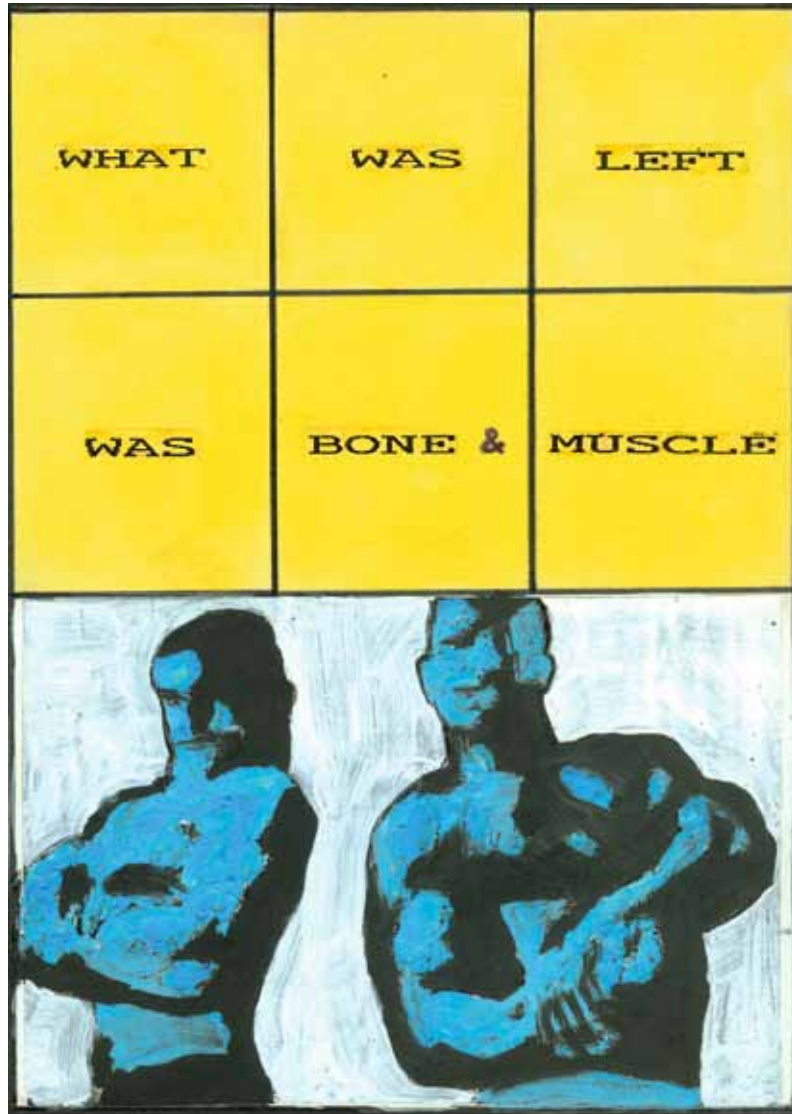
Is this the reason Schouten came to America: to escape the presence of the past? If so, she would not be so different from my own grandparents, who left the Old World because it was constantly threatening to devour them. In America, they were taught to believe the streets were paved with gold. Part of that cliché was true: the streets were paved. As for the rest: in the New World, their most profound beliefs were dust in the howling wind. I am the product of that transformation from constriction to chaos. So, evidently, is the artist whose work I now examine. She came to America to discover herself; she found only a new perspective on loneliness. It can be the product of tradition or its absence. The former breeds genocide; the latter produces serial-killers. Take your pick between Vlad the Impaler or the Boston Strangler. So we have a connection, this artist and I. We both must deal with the infinite fragility of the self and the inevitability of its battery. To my American male gaze, this is Lydia Schouten's real subject. Though her work compels us to focus on gender and nationality, its ultimate effect is to shatter these categories. If my first response is guilt, I end with a sense of communion, which is, perhaps, the only anodyne for loneliness.

Richard Goldstein, N.Y., 1992

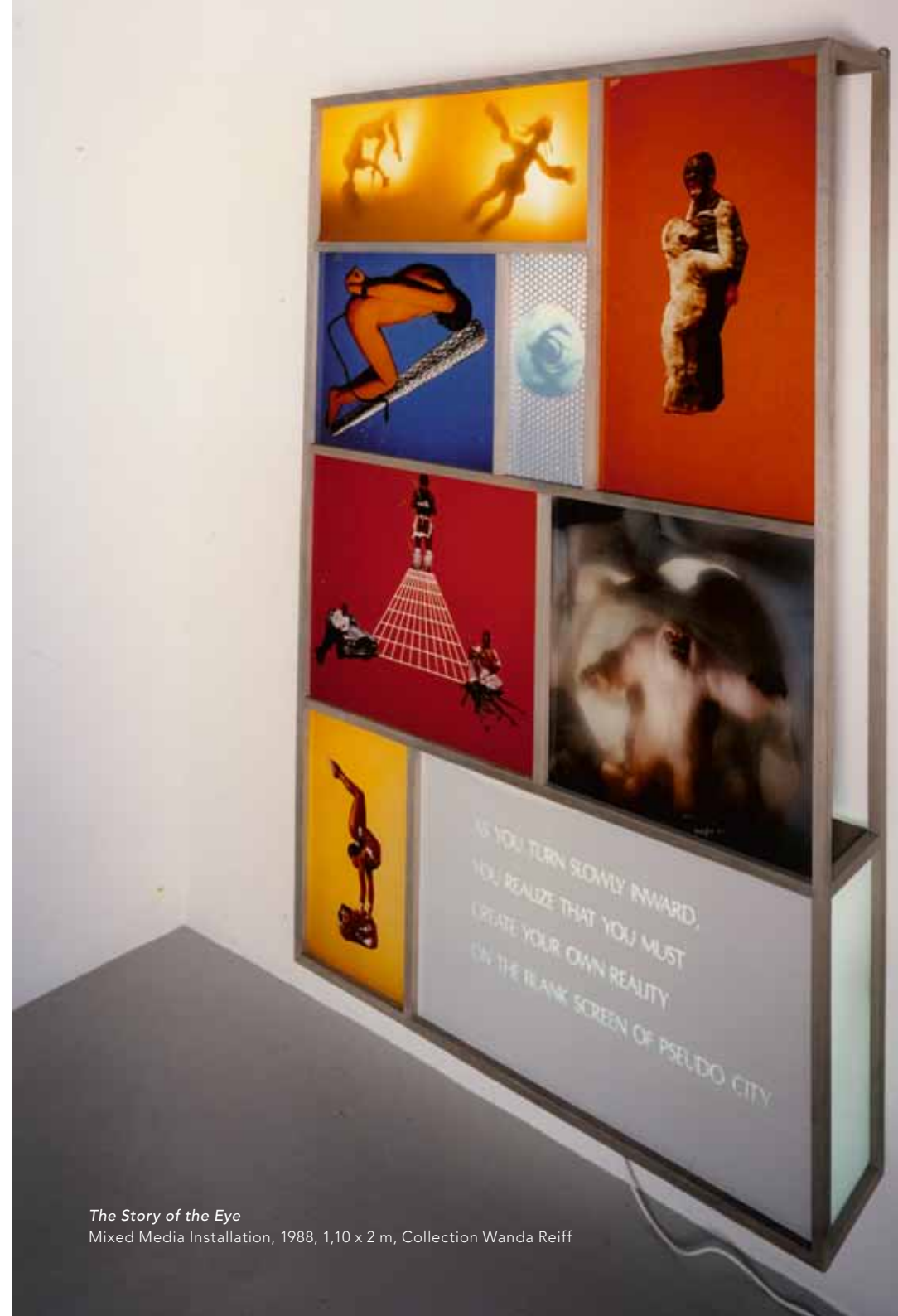
Richard Goldstein has written for nearly 40 years about the intersection of popular culture, sex, and politics at The Village Voice, New York.



Oost West thuis Best, Installation, 2x3x2m, 1990
Galerie Wanda Reiff, Maastricht, Provinciaal Museum, Hasselt, Belgium,
Art Fair Los Angeles, U.S.A. with Gallery Wanda Reiff, Collection Museum Arnhem, Holland



Scriptdrawing for video *A Civilization without Secrets*, 1987



The Story of the Eye
Mixed Media Installation, 1988, 1,10 x 2 m, Collection Wanda Reiff



Vriendenhuis
Mixed Media Installation, 1995
Grotemarkt, Rotterdam, Holland
temporary commission: Center for Visual Arts, Rotterdam

A+B+C+D+E = More than the Sum of Components

(...) Sometimes it seems as though Schouten feels she is an isolated artist dangling in space, a lonely figure continually banging her head against the wall. One of Schouten's most recent works, *A+B+C+D+E = More than the Sum of Components*, is a circular chandelier from which five rubber heads hang as pendants. Once again, in this quintet, Schouten plays all the roles. A bell strikes the forehead of Schouten as a bald man.

A plumber's plunger violently masks the face of another. As the redheaded housewife, Schouten's face forms the base for a spinning feather duster. Her eyes are closed in her self-portrait as a short-haired brunette, firmly ignoring the inflated condom in front of her nose. Meanwhile, as a Marilyn Monroe blonde, she gazes at a bare lightbulb which flashes on and off in imitation of the cartoon formula for representing a bright idea.

*Jonathan Turner, freelance curator
Lives and works in Rome and Sydney*



A+B+C+D+E = More than the Sum of Components

Installation, 1994, 1,5 x 1,5 x 0,6 m, W139, Amsterdam, Holland, Artfair Basel, Switzerland with Galerie Wanda Reiff, Provinciaal Museum, Hasselt, Belgium

A wide, flat, snow-covered landscape under a clear blue sky. The terrain is mostly flat with some low, rolling hills in the distance. The snow is bright white, and the sky is a deep, clear blue. There are some dark patches of ground or rocks visible in the foreground and middle ground.

Artist in Exile

In 1994 I was invited by the Photographers Gallery in Saskatoon, Canada to be artist in residence for one month. The idea was to start from zero, getting inspired by the surroundings of Saskatoon. When I arrived, the temperature was minus 35 degrees. There was only one road up north with here and there side-ways to gaunt villages. I photographed the ruinous houses, covered with snow and ice, the crosses laying in the field of dead pioneers. Also I got my inspiration from contact-adds from farmer magazines and remarkable texts in daily newspapers.

Lydia Schouten



(...) The disappearance of yourself, that of all culture, all landscape, in the bleakness of mist and ice. What we seek in travel is neither discovery nor trade but rather a gentle deterritorialization: we want to be taken over by the journey – in other words, by absence.

But in the end the body tires of not knowing where it is, even if the mind finds this absence exalting, as if it were a quality proper to itself.

Perhaps, after all, what we seek in others is the same deterritorialization that we seek in travel. Instead of one's own desire, instead of discovery, we are tempted by exile in the desire of the other, or by the desire of the other as an ocean to cross.

Travel was once a means of being elsewhere, or of being nowhere.

At home, surrounded by information, by screens, I am no longer anywhere, but rather everywhere in the world at once, in the midst of a universal banality – a banality that is the same in every country.

To arrive in a new city, or in a new language, is suddenly to find oneself here and nowhere else. The body rediscovers how to look. Delivered from images, it rediscovers the imagination.

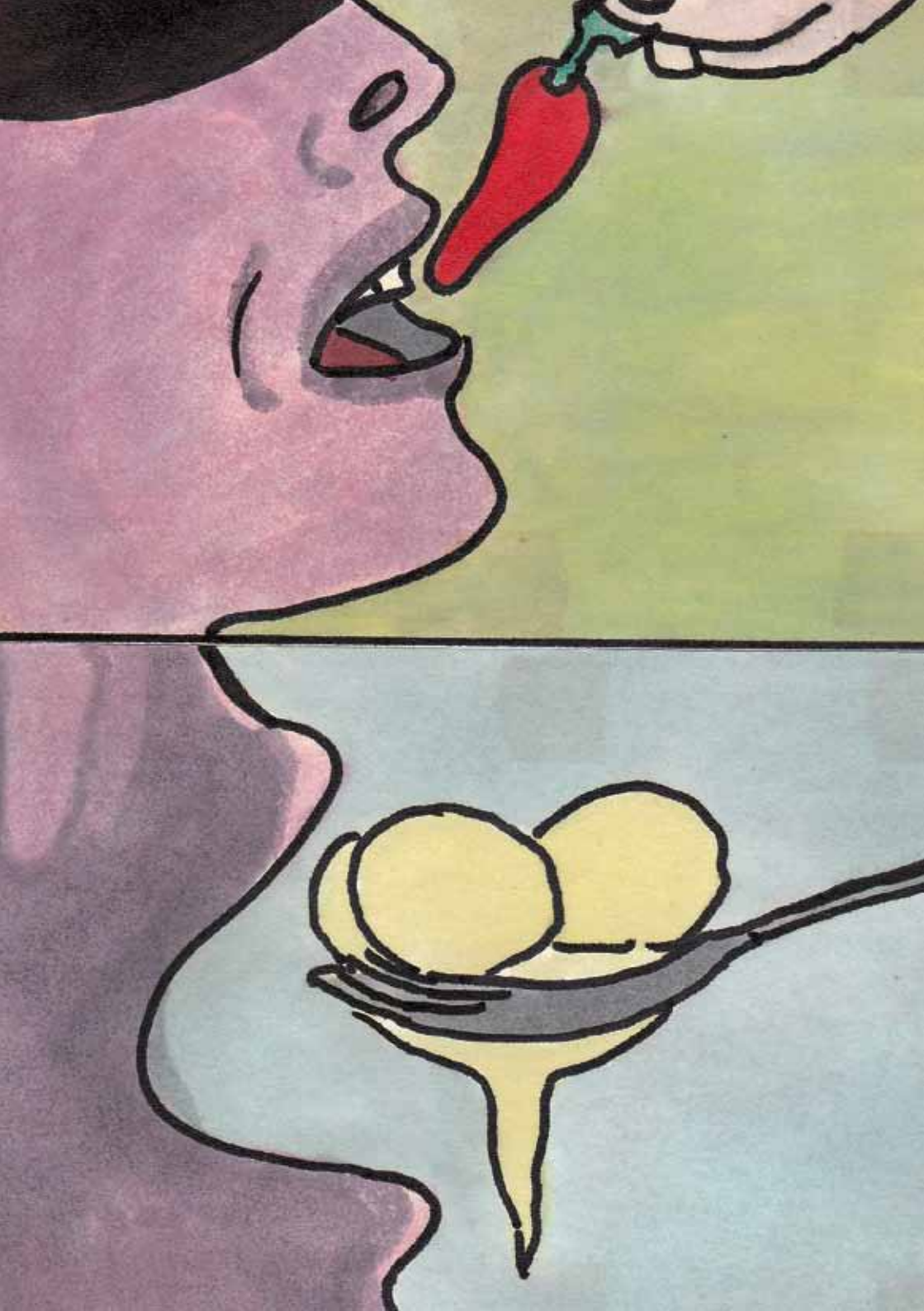
Jean Beaudrillard



Artist in Exile,

Installation, 1994, 6 x 8 m, mixed media: photographs, drawings, texts

One month Artist in Residence at: The Photographers Gallery, Saskatoon, Canada



Songs Of Innocence

After a videoless period of almost 10 years Lydia Schouten has unexpectedly returned with *Songs of Innocence*. Is a lonely woman travelling through France looking for friends, for eroticism, for sex? With Schouten you never know for sure. She continues to string together all sorts of scenes that refuse to enter into any logical mutual connection. The mood is also constantly changing. From everyday to exciting, from moving to totally absurd, from happy to depressing. The work's title offers few clues, since in the end the only one continuing to sing innocently is the viewer.



Songs of innocence

Video (27') 1997, sound: Charley van Rest,
editor: Ramon Coelho, voice: Raymond Campfens

The characters in the story seem to quite clearly know exactly what they are doing. The commentator, disguised in a heavy French accent, also doesn't offer any guidance. Every now and again he loses his objectivity and becomes a first-person narrator participating in the action. All these characteristics are typical of Schouten. Nevertheless this video is different from its predecessors.

While in earlier works the camera was almost always a neutral recorder, it now enters into the action, adds all kinds of extra elements to it, indeed, even becomes here and there one of the characters in this plotless story. The additional sound by Charlie van Rest makes a huge contribution here. It used to be the songs that provided a particular atmosphere, but now it is sound that underscores the images. It causes the tension to increase; it raises the level of absurdity to great heights.

Lydia Schouten uses a minimum of special effects to enhance her images. Occasionally a color filter provides a specific atmosphere, at the end she has a scene distinctively visually translate itself into a static drawing.

Certain images remain etched in your memory. Not just due to their content, but for their pure beauty. In *Songs of Innocence* Lydia Schouten has again succeeded in adding yet another dimension to her already rich range of video works.

Rob Perrée, 1997

Freelance writer and exhibition curator, specialized in contemporary American, African American, African and Surinam art and artist's books



She felt godlike as she walked into the blaze. Her was given 35 seconds to run through this 150 foot tunnel of fire.

6 Seconds.

She was running through fields of pure electrical energy, she was a life special effect.

9 Seconds.

She heard a watch ticking against the voice of flames, she heard the flames singing and roaring, hotter, higher, louder.

12 Seconds.

Thoughts, sounds, sights coalesced into one super sense and she was calm and soaring, moving through light and time.

19 Seconds.

Her achilles heel within the Adidas promotional sneakers was sending her a warning flush of heat, she felt a strong electrical shock around her ankles.

She shut out the light of the sun and felt an intense heat at the palm of her feet, like ice-skating on molten lava.

22 Seconds.

She glanced down at her wrist and saw a black aerola spreading and smelt the thick stench of death.

28 Seconds.

For one moment she saw her right hand poised and pure, waving in the heat like a flag, charging and pointing the way to victory and safety.

33 Seconds.

Her fingers were charred black stumps. Then a quick, rapid-pulse image.

Baby powder. Someone had forgotten to bring the baby powder for the gloves.

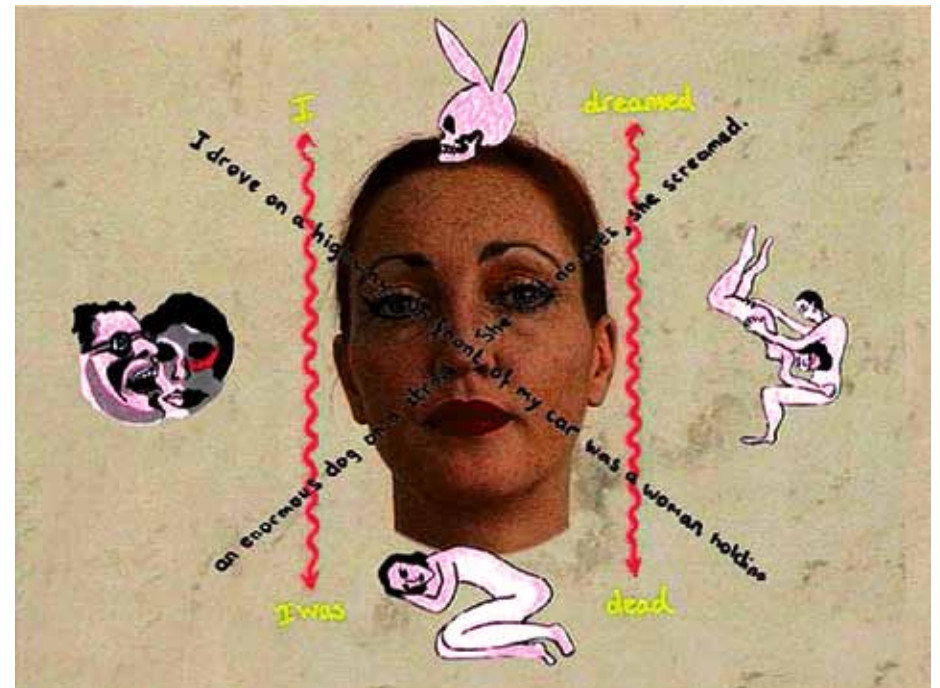
She felt an electrical charge going through her entire system, then darkness.

35 Seconds.











Leerdam

video, 1998, 19'

Leerdam shows life in a small town in Holland. The camera floats around people and countryside in a continuous loop, entering houses where situations change from ordinary to the sublime, from the sad to the absurd.

Leerdam gives a view of a Western European town, where people still seem to come together but never really make contact with each other.

They do their performances for the camera alone: as if it's the only way to touch real life through emotional and physical outbursts.

Lydia Schouten, 1998



Leerdam

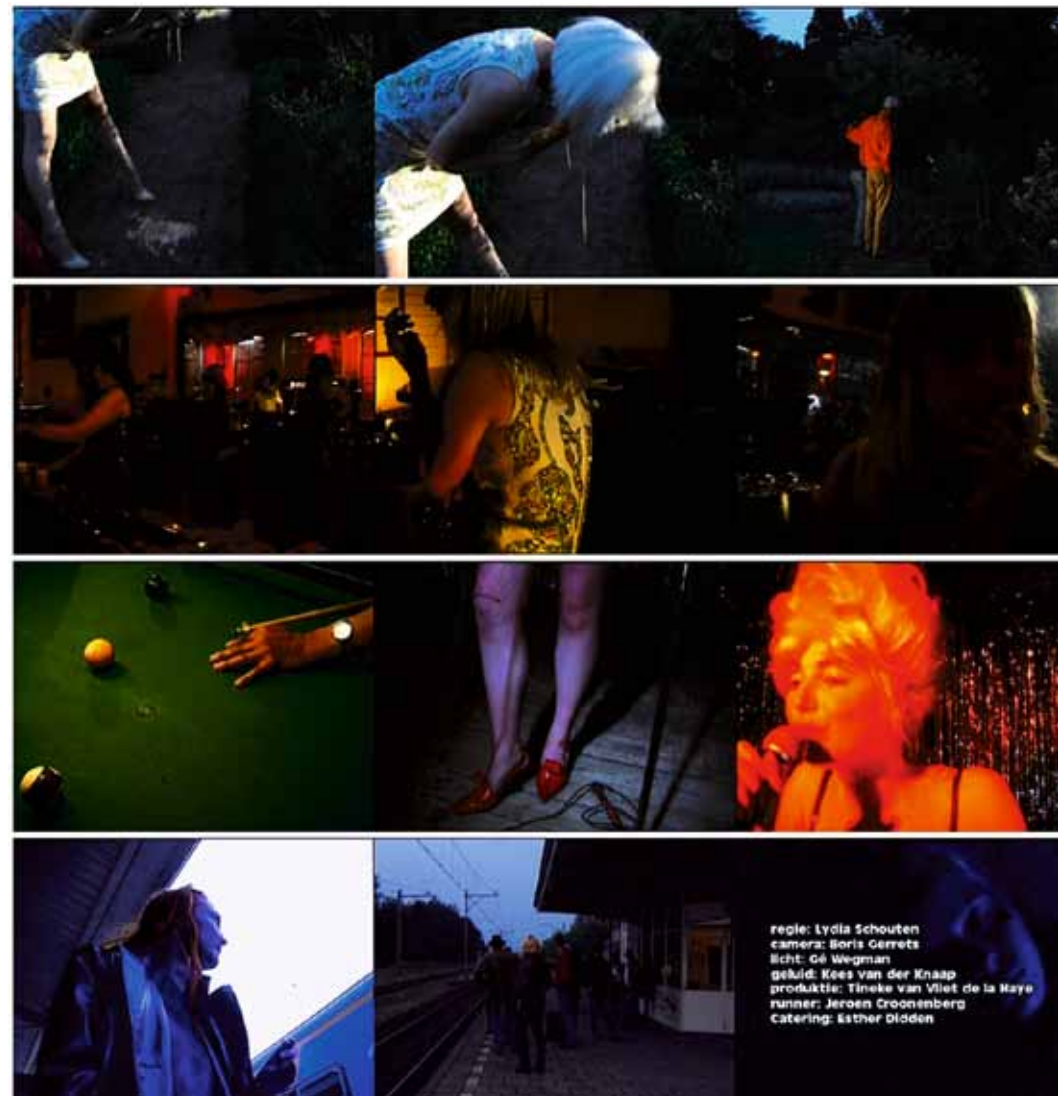
Video (19') 1998

camera: Boris Gerrets

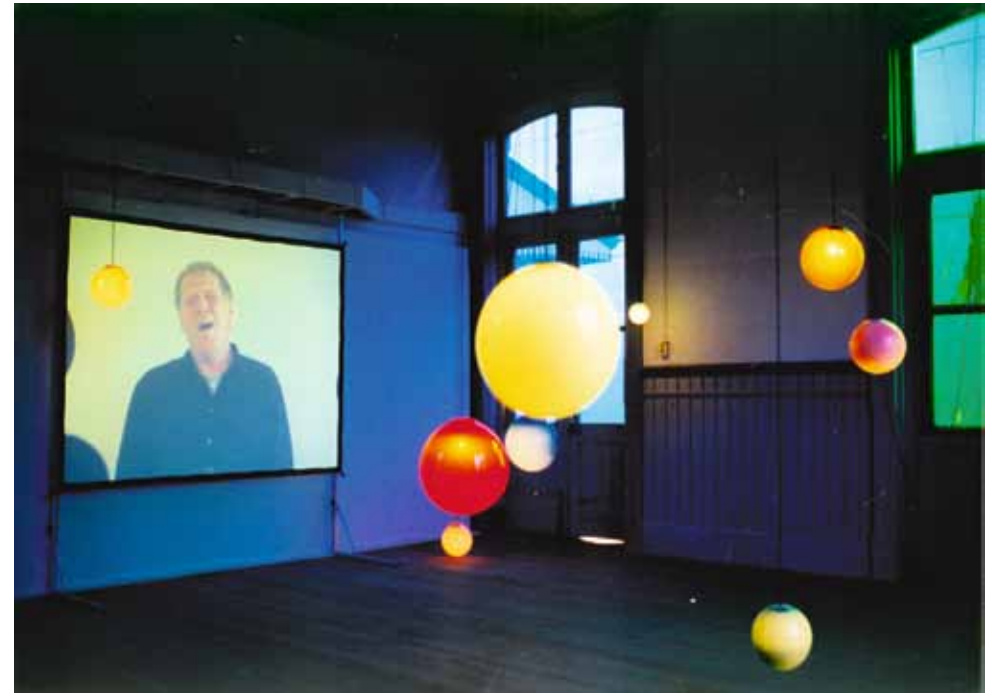
sound: Cees van der Knaap

editor: Ramon Coelho





regie: Lydia Schouten
 camera: Boris Gerrets
 licht: Gè Wegman
 geluid: Kees van der Knaap
 productie: Tineke van Vliet de la Maye
 runner: Jeroen Croonenberg
 catering: Esther Olden



Leerdam,
mixed media installation
former Railway station Leerdam, Holland, 1998

From Lilac to Blue

video 28'

From Lilac to Blue is about an endless trip through America. With written and spoken texts a woman narrates her own life, while moving on from motel to motel. This trip is not about discoveries but more about dissolving. During the journey she seems to be taken over more and more by her own hallucinating dreamworld.

Lydia Schouten, 1999



From Lilac to Blue

Video (28') 1999

sound: Cees van der Knaap, editor: Ramon Coelho



I'd lie here in the grass for days this way, and my world would c

At the Millers I

I meet Bob. He



I seriously needed a drink

we had absolutely nothing to s





you drive up and down the stre



Some rooms you can't enter be



rs you can stay here a week.



WAS ASLEEP FOR AWHILE



COYOTE ON THE RIGHT



IT'S SHAKING A LITTLE



He's driving his tongue into



over the line of my neck and tu



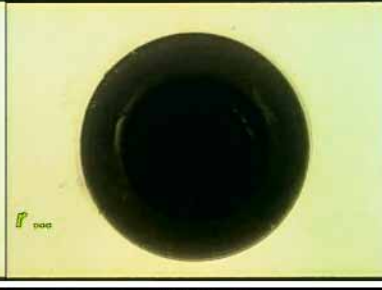
TWO OF THEM



y ear and running it down ove



turning me over and over ...

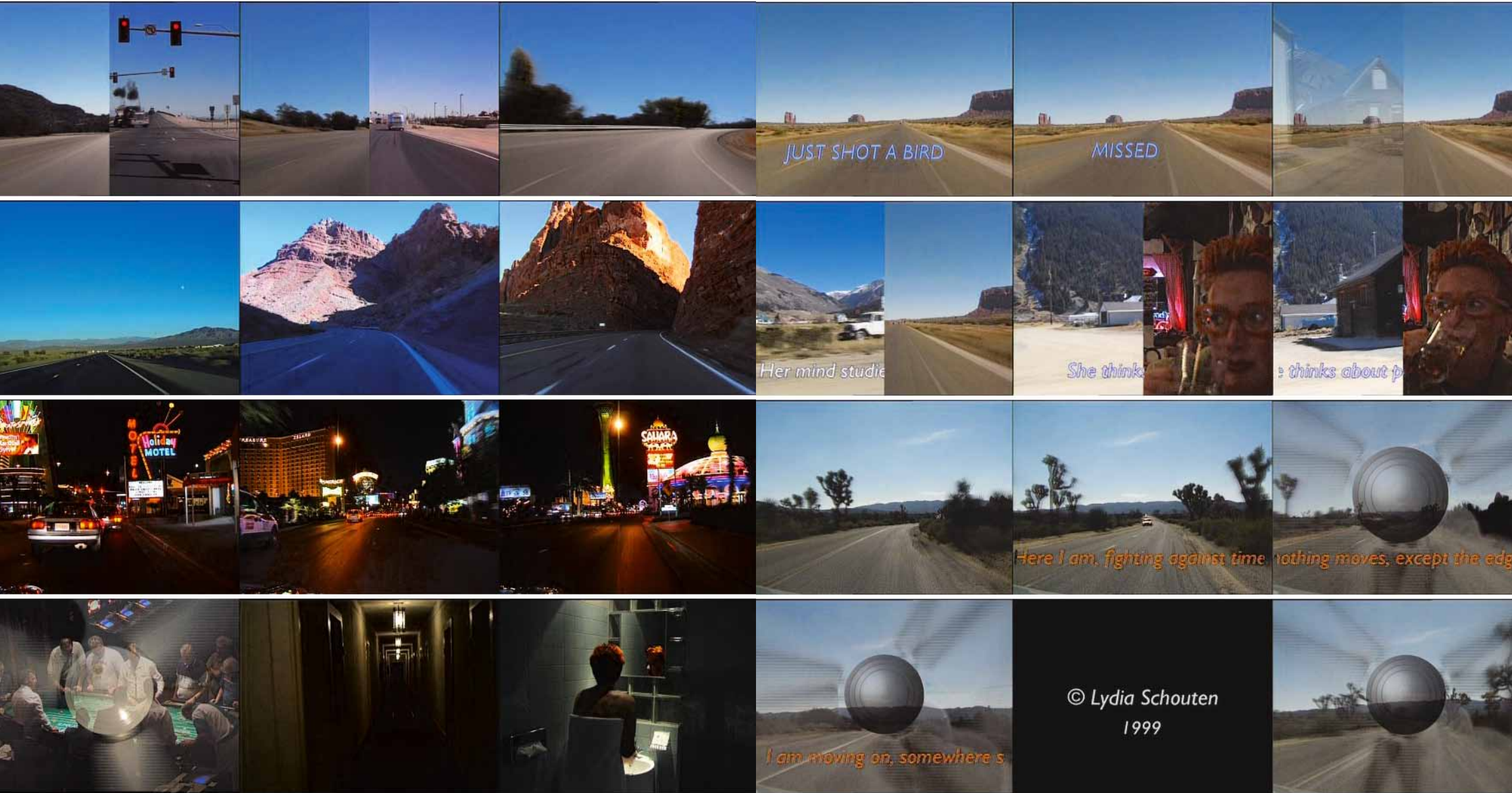


r ...



I dream that four babies are plac





Weird Sister Machinery

Weird Sister Machinery is the first collaborative theatre production from visual artists Miriam Reeders and Lydia Schouten. The performance combines text, images and sound and uses audio-visual techniques, making it an outstanding example of multimedia performance.

The weird sisters: two women in two different embodiments run a hotel in desolate, alienating surroundings. The audience is invited into the hotel lounge, where they become immersed in an environment of images and sound.

The sisters manipulate the images and sound in such a way that the audience can abruptly be taken from the lounge to the countryside or to a different environment, or from the here and now to an obscure event from their childhood. Manically, they take the audience along on a journey in and around the hotel and drag the audience with them into the machinations of their imaginations.

Miriam Reeders an Lydia Schouten



Weird Sister Machinery

(55') 2002, Concept and performance: Miriam Reeders and Lydia Schouten
Rotterdamse Schouwburg Krijn Boon studio, Soundcomposition: Arthur Sauer
Video editor: Arthur Bueno, Advice: Dic van Duin, Songs: Miriam Reeders







Overtuigingen

men geen
n. Ze laten de
in der Heden
over staan? Een
d'ertien gaf,
het eind van de
maatschappij bij
Inleiding. 'Wat
veroorzaakt
aan van van
Hilander kroop

**kruizen
and**

It ook. Op
den in de nacht
is zaterdag in het
Coud-Soudura
en 35-tekst
op vijf auto's, een
en rijk, een
en een zwaar
en 35-tekst een

**20 doden bij
brand in hotel**

overtuiging, om met
overtuiging welke
partijen partij", re
Frouws, universiteit
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stelt. "Waarom
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da. Opbouw
verkenning en de
recht een aan
slachtoffer, versie
en produceren van er
wilde het monore



Weird Sister Machinery
Miriam Reeders and Lydia Schouten



Rotterdam, een ongemakkelijk Sprookje

How do a visual artist and a photographer get together? They both love the city they hate. They want to leave and want to stay. They think the place is lifeless, but if anyone else says it about their city, they will defend it tooth and nail. This uneasy ambivalence is food for a psychiatrist, or you might examine the city that arouses such a double-edged attitude. Lydia Schouten and Gina Kranendonk have chosen to do the latter. In a remarkable film, a film that defies the conventions of a movie just as much as it pays no heed to the unwritten laws of the documentary.

Rotterdam, an uncomfortable Fairytale is a frame story that is a cross between the tales from *One Thousand and One nights* and *The Canterbury Tales*. The narratives are not so much about the Rotterdammers who live, work and try to amuse themselves there. The theme is the story of two women who for a year stay at different places in the city, observe extraordinary things and meet all sorts of different people. With no clear objective, with no apparent reason. On one occasion it is unmistakably Schouten and Kranendonk who are conducting an interview, another time it is two crazy women acting a scene. It is striking that the interviews, because they are improvised and have a high nonsense factor, seem fictional, while the acted scenes are sometimes so credible that they could be taken as genuine. This area of tension continues to intrigue until the end. The enormous variety in the scenes, the curious selection of Rotterdammers, the dry humor, the freedom allowed for chance and the erotic elements all mean that there is not a moment when the viewer might become bored.

Rob Perree in Kunstbeeld, no. 1, 2001





Sir, are you going to buy plants?

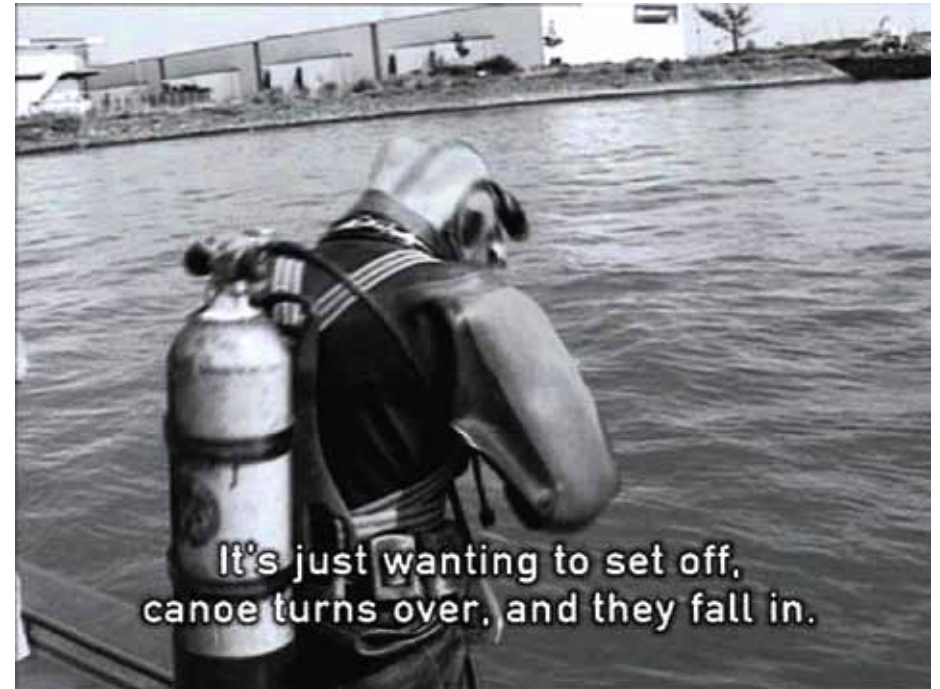


Nice garden, needs a bit of work.



In December and Januari I'll plant bulbs, various kinds.







We sit here at the entrance of the art exhibition "Switzerland on the move"



Are we not awfully silly Lydia?



What about the exchange of Rotterdam artists to Basel?





Those go out.



Since we saw these mad silly bags,
we could go too. I need new bras.



Ladies, good morning,
wake up, you are not allowed...



Let's run to the bras!



Rotterdam, een ongemakkelijk Sprookje (Rotterdam, an uneasy Tale)
Video (65') 2001, by Lydia Schouten & Gina Kranendonk
music/sound: Sander Wissing, editors: Arthur Bueno & Lydia Schouten



Installations:

I used to make installations with the aim of making them as light as possible by working with light, air and video, and yet all kinds of objects still became part of it.

At the moment I see this as nothing but ballast. Because the world is permanently changing, I feel that installations that project nothing other than images and sound are a more appropriate medium. As soon as you pull the plug, it all disappears. You can surround the visitor with an audio-visual world, which is rich with information, while all you are left with is a couple of DVDs. I find this very attractive. I made the 4-channel video-installation *Le Jardin secret* with surround sound.

Lydia Schouten, 2006





Le Jardin Secret,

4-channel video-installation, 6 x 6 x 3,35 m, 4 screens (28'), 2006/2007,
sound/music: Arjan Kappers, editor: Arthur Bueno, Presentation: Kunst im Tunnel, Düsseldorf, Germany
curator: Dr. Renate Buschmann/I.M.A.I., MK Gallery, Rotterdam, Holland
Ludwig Museum, Budapest, Hungary, curator: Dr. Vera Baksa-Soos

Le Jardin secret

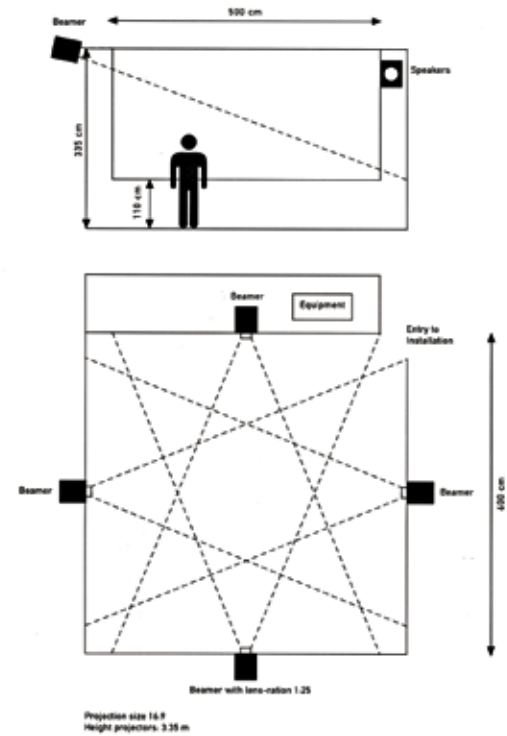
Location: a wood, dark and threatening; rifle shots can be heard. A group of people is rambling around, they appear to be escaping. It is a cyclic journey, starting in the early morning and continuing until deep into the night. The longer the journey goes on, the more forbidding the mood becomes. Sometimes there are fights for food or water. A journey doomed to failure, whereby, just as in the legend of Saint Francis, the animals start to talk to the people. In the woods the group is walking in a twilight zone from life to eternity.

Le Jardin secret is a 4 channel video installation, providing the possibility of breaking into the story by means of a light-up tile. One computer controls the image and the (4 channel) sound. The visitor is surrounded by 4 projections, each of which is 5m wide. An important role is played by the animals, which are filmed as animations in this installation, such as a deer, swarms of bees, aggressive birds, a herd of swine and a bird of prey that rescues them. One of the actors is a falconer with his own birds of prey.

Underneath this artificial world is another, second, parallel world; this can be launched by activating a tile that lights up at this point. The trigger moments are indicated by mist appearing on all the screens. At this point the visitor is able to activate a mini drama. At the end of this plot the picture automatically returns to the wandering around in the woods.

This openness in the system means that a new context is continually created. Once night has changed to early morning the survivors start walking again and cut their way through to an enormous, grey plain, which seems to be a refuse dump, inhabited by aggressive seagulls that start to attack the rest of the group. This is the end of the cycle, which then begins again.

Lydia Schouten, september 2006



(...) Over the years Lydia Schouten's videos have increasingly become journeys of discovery through strange worlds. *Le Jardin* is an allegoric tale, a judgement about the human society. This is not done through preaching or taking a specific moral stance. She leads you instead into a strange world of unfamiliar images that stimulate one's curiosity.

The video piece is a cinematographic masterpiece with a highly skilled and ingenious build up. The building up of tension and the action in succession of each other. This secret garden remains intangible.

Machteld Leij, NRC, January 12, 2007



Crew

Lydia Schouten	director
Arjan Kappers	composer and soundscape
Arthur Bueno	video editor/sounds recordist
Harm Griekspoor	director of photography
Rob van Gameren	animations
Jeroen van der Steen	production manager
Tjitte Jan Nieuwkoop	assistent director of photography
Semna van Ooy	unit manager
Eva Meijer	production assistant
Lenny Briels	script continuity
Anna van Vliet	costumer
Fieneke Peters	catering
Renee Bonger	location manager
Stichting Con Rumore	producer

Cast

Andreas Bachmair, Willy Bus, Martha Cooijman, Frans Franciscus, Eddie Kagie, Fritz Kampinga, Ria Marks, Hanin Msellek, Pepijn Spoor

Equipment Installation

4 identical LCD 16:9 projectors, 2000 ansilumen, 1 computer with 4 video- and 5 audio outputs with syncstart software, 4 speakers, 1 mixing panel, 1 interactive tile

A SONG FOR MANNAHATA

Mixed Media Installation

Lydia Schouten

ny.lydiaschouten.com



A Song for Mannahata

Manhattan has been discovered in 1609 by Henry Hudson, a captain who sailed on the ship 'Half Moon' for the West Indian Company, the Netherlands. At that time there was a humanistic tolerant policy in the Netherlands, where great thinkers like Erasmus, Descartes and Spinoza were living. But it also gave Jewish refugees and the Quakers from England a place. From this policy New Amsterdam was founded.

The place where all cultures were welcome.

Manhattan as a house, making connections between the present and the past as the basis for new interpretation, social relationships with other cultures, where people and stories resonate with each other on a timeline and together form a world, which defines 'NOW'.

The Manhattan grid as a layered composition of videos, objects, drawings and texts.

It consists of separate story fragments from hugely differing sources; an assemblage of heterogeneous stories, memories, dreams.

Combined they form the city's inner self.

Execution of the installation

The installation can be set up in various ways, depending on the dimensions of the space.

Large drawings alternate with 3 video projections, 9 small LCD screens and different objects. On entering you see a video projection on the wall showing a hand writing and overwriting letters. The texts become ever more illegible. These are travel letters from the first pioneers on their way to New Amsterdam. Rough seas can be seen through the semi-transparent text.

On the opposite wall there is another video projection showing activity around St. Mark's Church-in-the-Bowery. The place where Peter Stuyvesant, one of the first commanders of New Amsterdam, built his house and where he was buried.

Over the years it has become an important cultural location, hosting many performance events, and also the place where vagrants have permanent shelters and are part of the audience in the church.

...which I wish you would seriously
...the thought was of a book in the
...I was
...bravagant promises. Now for the
...me since that gypsic, I relax
...foods we mortals be.
...ventually checkmated his un
...was the only adult he had
...except me, and I hardly
...I always hoped to be C
...oved me that when



The role of the attendants

On a third video projection you see Afro American attendants in their role of guardians of the art. They kill time through small-scale individual on the spot actions. Whenever circumstances allow, they return in the installation as performance element. Initially almost invisible, as people expect from museum attendants. After a while an attendant starts to hand soup around to the visitors. The soup stands for a welcoming gesture, but also for feeding the poor; those who have not succeeded in making a dollar from a dime.

They then revert to their roles as attendants with small-scale idiosyncratic behaviour.

Objects

A curved branch with 4 small speakers stands in space. In the sound heard every now and then through these speakers, time slips from the one century to the other through alternating Indian singing with Afro American working songs and fragments of spoken text.

A little further on a light bulb is spinning around; every 5 minutes this comes to rest again. The light from the bulb slides across a gas burner with simmering soup and across a drawing entitled: 'Stomp the Devil, Shake, Shake, Shake'. The drawing relates to the Quakers, who were persecuted in Europe for their beliefs.

A Song for Mannahata,

Mixed Media Installation, (ca) 7x8x3,35m, 2015, soundscape: Arjan Kappers, Videos, drawings, objects, spoken word and performance, Witteveen Visual Art Centre, Amsterdam



Sound

A 5-channel surround system creates a soundscape.

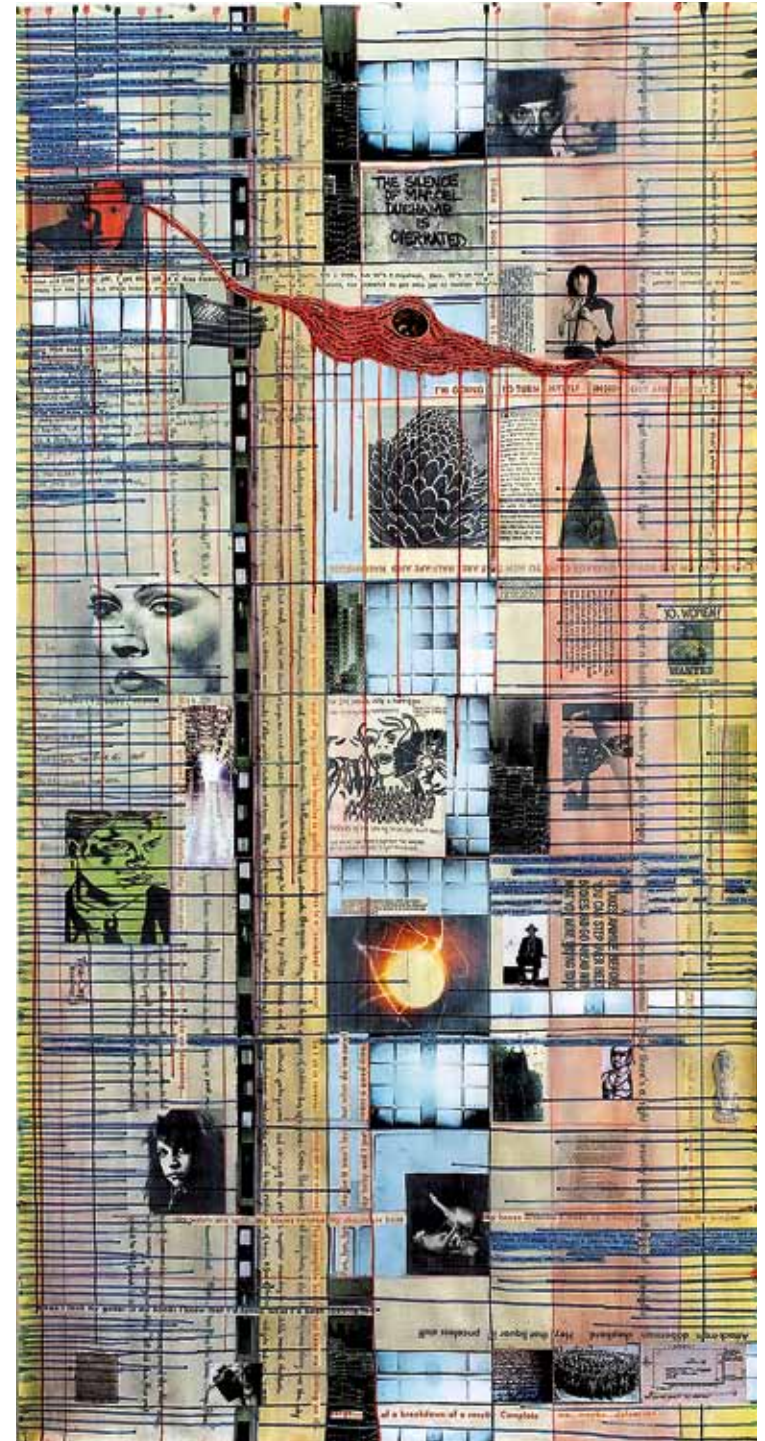
A moving field of music and sound physically envelops the visitor.

Speakers stand in the four corners of the space and 4 more small speakers are attached to a large upright branch. The installation oscillates between sounds from different times.

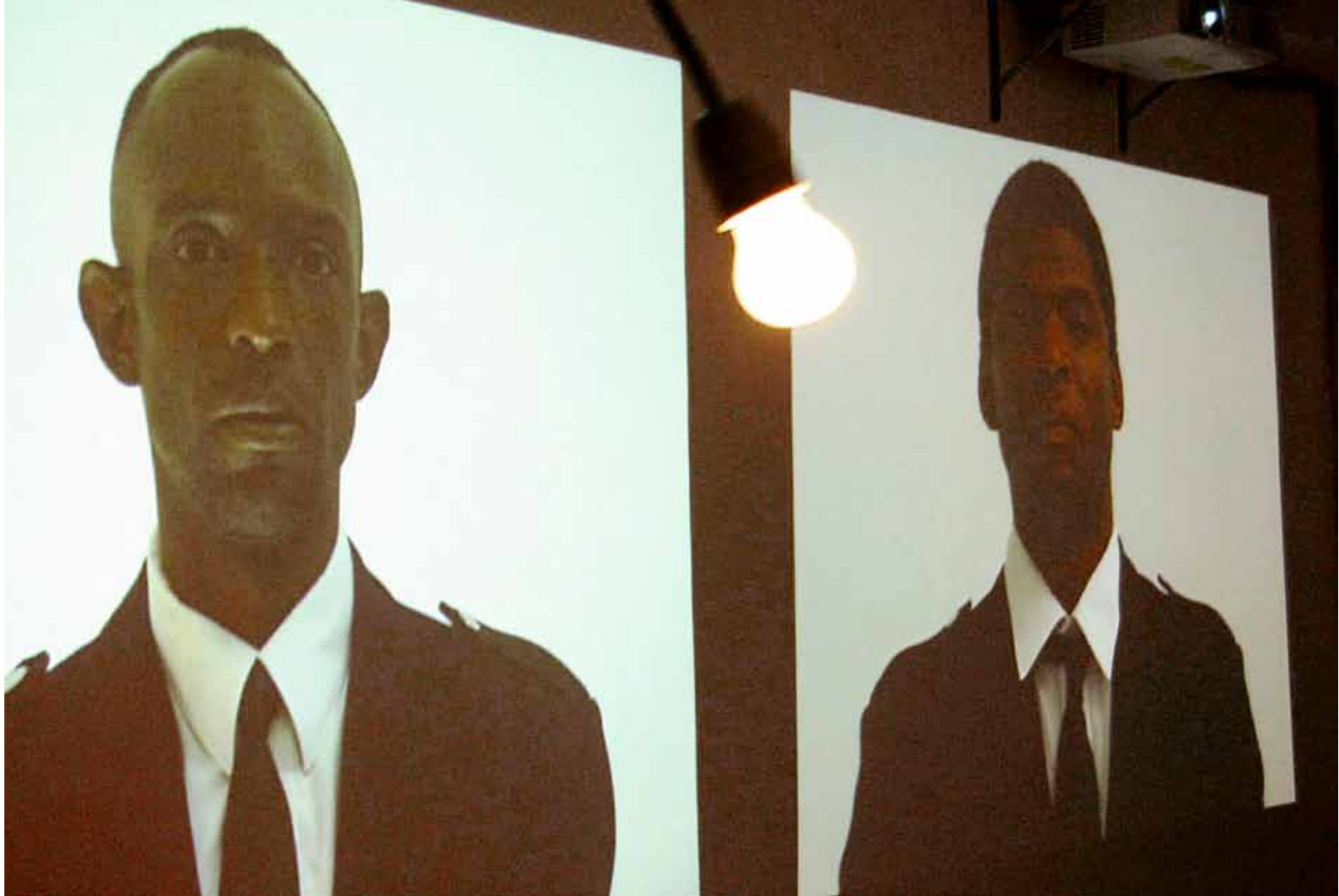
Lydia Schouten 2015



Mannahata - The Grid, 2011
 acrylic/photographs on paper, 220 x 108 cm





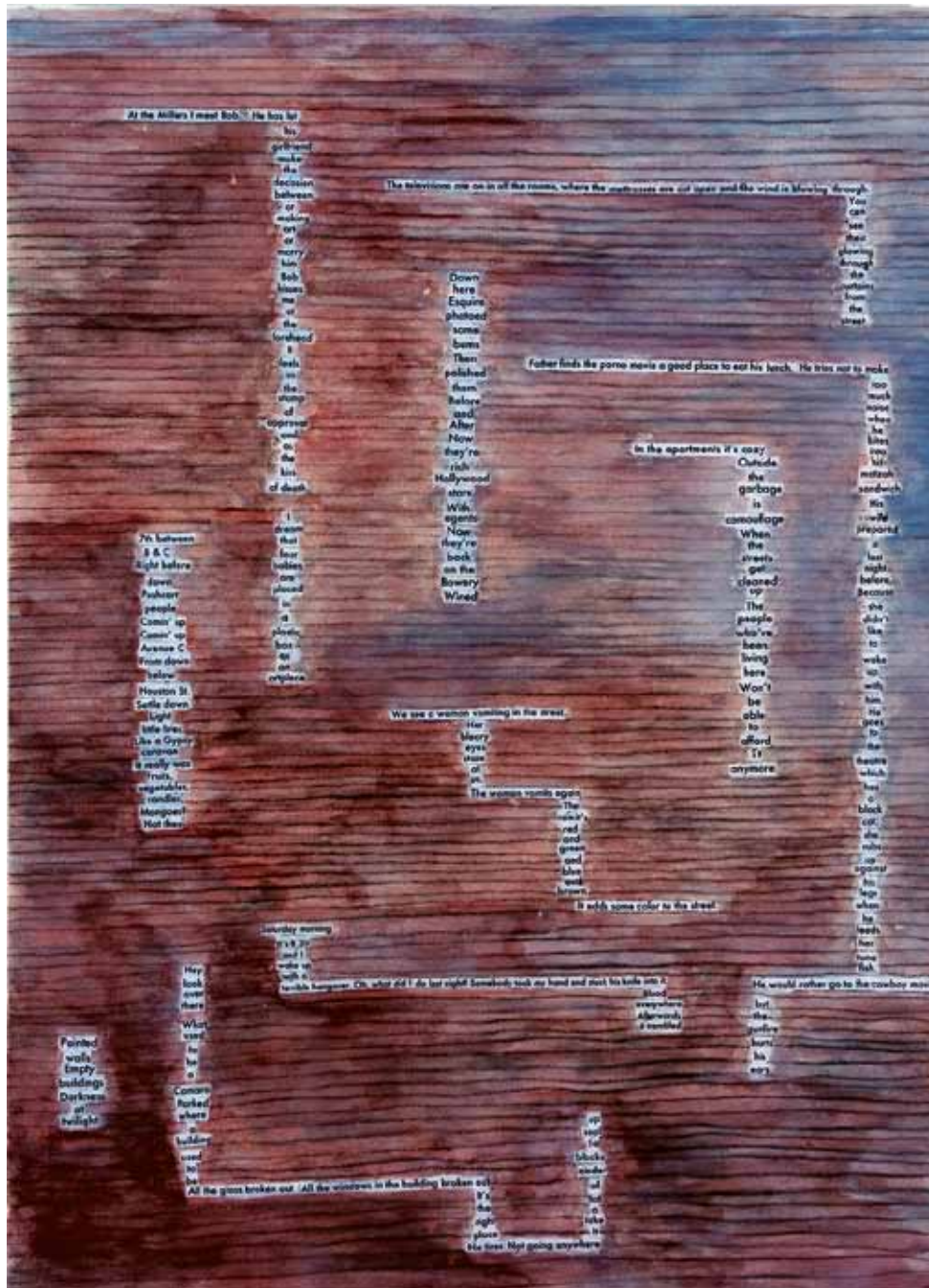


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tors. The soup stands for a welcoming gesture, but also for feeding the poor; those who have not succeeded in making a dollar from a dime. They then revert to their roles as attendants with small-scale idiosyncratic behaviour.

Lydia Schouten 2015



Down below Houston Street

2014, acrylic, conté, text on paper, aluminium, 75 x 55 cm



A Song for Mannahata, 2015

Group Exhibitions

- 2018** *Feministic Avantgarde from the Seventies* **Stavanger Art Museum** Norway, *Feministic Avantgarde from the Seventies* **Haus der Kunst** Brünn Tjech Republic, *Women House National Museum of Women in the Arts* Washington USA, *Cirque Divers 1977-1999* **Musée de la Wallone** Liege Belgium
- 2017** *Feministic Avantgarde from the Seventies* **Sammlung Verbund Vienna** at **ZKM Zentrum für Kunst und Medientechnologie** Karlsruhe Germany, *Feministic Avantgarde from the Seventies* **MuMok- Museum Moderner Kunst, Stiftung Ludwig** Vienna Austria, *Women House* at **Musée de la Monnaie de Paris** France
- 2016** *Feministic Avantgarde from the Seventies* **Sammlung Verbund Vienna** at **Photographers Gallery** London England, *DO BOOMERANGS ALWAYS COME BACK?* **Castle Oud-Rekem** Belgium, *Today's Beginnings?, In and around the 1980's* **Van Abbemuseum** Eindhoven Holland
- 2015** *Spiegeloo* Het zelfportret in de Nederlandse Kunst **Museum Arnhem** Holland
- 2014** *The Civilising Process* **Gasworks** London Great Britain
- 2013** *As Tears go by* **Galerie Cokkie Snoei** Rotterdam Holland, *Drinnen /Draussen* **Kers Galerie Amsterdam, Drinnen /Draussen Galerie Roy Zülpich** Germany
- 2012** *Violence Woman Biennial* Ferrara Italy, *Bilder gegen die Dunkelheit/ Images against Darkness* **inter media art institute/ KIT** Düsseldorf Germany, *Ben de Insanim – I am Human too* **Ankara International Public Art Manifestation** TRNL400/**CER Modern Museum** Ankara Turkije, curator: Jerome Symons, *Prikkeldraad* curator: Claar Griffioen **Dek22** Rotterdam Holland
- 2011** *4 Photographers* **Galerie Witteveen** Amsterdam Holland
- 2010** *Rotterdamse School?* **Rotterdam Historical Museum** Rotterdam *Louvre in Heino* photography from the collection of Reyn van der Lugt **Kasteel het Nijenhuis** Heino
- 2009** *Rebelle, art and feminism 1969-2009* **Museum for Modern Art** Arnhem
- 2007** *Risky business* **TENT** Rotterdam, **ArtAmsterdam** with **Galerie Witteveen** Amsterdam
- 2006** *Art from the 80's into the twentyfirst century* **Galerie Witteveen** Amsterdam
- 2005** **RAM Gallery** drawingroom Rotterdam
- 2004** **Borey Art Gallery** St. Petersburg Russia
- 2003** **PLanetarium/Gallery 2000** together with Gina Kranendonk St.Petersburg Russia, **Gallery Park Roz** together with Gina Kranendonk Moskou Russia
- 2001** *Van IJ tot Zee* artroute: **125 years Noordzeekanaal** Amsterdam
- 2000** *Flexible 3 - Close to the Body* **Textielmuseum** Tilburg, *Ich ist etwas Anderes* **Kunstsammlung Nordrhein-Westfalen** Düsseldorf Germany, *Flexible 3 - Close to the body* **Helmshore Textile Museums** Helmshore Rossendale England, **Kunstmuseum Bayreuth im Alten Rathaus** Bayreuth Germany, *Pastorale* **Paviljoens** Almere Holland, *Inventies 19* duopresentaties over enthousiasme Haarlem Holland
- 1999** *Flexible 3 - Close to the Body* **Landesgalerie am Oberösterreichischen Landesmuseum** Linz Austria, **Bureau of Artistic Exhibitions** Wroclaw Poland
- 1998** *SYNC (Maniacs of disappearance synchronized)* **Pathé Cinema** Rotterdam Holland, *Wereld van Verschil* **Museum voor Moderne Kunst Arnhem** Holland, *Per Video* **Künstler- video int., video-installation** **Museum Ludwig** Cologne Germany, *Per Video* **Gallery Art nova 2** Katowice Poland, *Mooi versus Mentaliteit* travelling exhibition trough cities of Zuid-Holland, **De Paviljoens** Almere Holland, **De Singel 74 Galerie/Darius Collectie** Rotterdam Holland, *Art Fair Paris Photo/Flatland Gallery* Paris France
- 1997** *Volle Scheunen* 13 artists in 13 barns Belgium Germany Luxembourg, organisation: **IKOB** East Belgium, **Sassen Galerie** Verviers Belgium
- 1996** *Hverdagens Helte og Heltiner* **Turbinehallerne** Kopenhagen Denmark, *Objekt:Video* **OÖ Landesgalerie** Linz Austria, *Drawing Manifestation* **Het Wilde Weten** Rotterdam Holland, *MUKA Youth Prints-* travelling exhibition trough Denmark Belgium Germany Holland
- 1995** *Himmel und Erde* **Dominikaner Kloster** Frankfurt Germany, *20 Years* **Galerie Grieze** Tiel Belgium
- 1994** *Downtown* **Nederlands Foto Instituut** Rotterdam Holland, **Kunstrai** *Perspektief magazine* installation Amsterdam Holland
- 1993** *Tijdelijk Asiel* **Arti et Amicitiae** Amsterdam Holland, *En Scène* **WI39** Amsterdam Holland, *Vrij Spel* installations **Gemeentemuseum Arnhem** Holland, **De Sterrewacht** Rotterdam Holland, *Verwantschaften* **De Kunsthal** eleven artists from Düsseldorf/eleven artists from Rotterdam Holland, **KunstRai Gallery** **Wanda Reiff** Amsterdam Holland, *Public/Private* different places in Edinborough curator: Alain Reinaudo Scotland, *Imago* 13 installations **Hara Museum** ARC Japan, *Ohne*

Titel **Frankfurter Kunstverein** curator: Prof. Peter Weiermair Frankfurt Germany, *Le Benefice du Doute* **Optica Centre d'Art Cont.** curator: Alain Renaudo Montréal, Canada, *Imago Taipei Arts Museum* Taiwan

- 1992** **Artfair NICAF** Yokohama **Gallery Wanda Reiff** Japan, *Imago* 13 installations Oporto Portugal, **World Expo Sevilla** Spain, *Double Dutch* **Sala I** Rome Italy
- 1991** **Galerie Wanda Reiff**, together with Anette Messager Cindy Sherman Rosemarie Trockel Maastricht Holland, **Artfair Brussel Artfair Basel** **Galerie Wanda Reiff** Switzerland, *Images of Women in the eighties* **Tokyo Metropolitan Museum of Photography** Tokyo Japan, **Artfair Los Angeles** **Gallery Wanda Reiff** U.S.A., *Imago* 13 installations **Dom Umenia** Bratislava, **Mücsarnók** Budapest Hungary, **Palau de la Virreina** Barcelona Spain, *Kunstlerische Konfrontationen* Torún Poland
- 1990** *Imago* 13 installations **Artfair Amsterdam** Holland **FotoBiennale Rotterdam** Holland
- 1989** **Galerie Kaess Weiss** Stuttgart Germany, *25 Jahre Video-Skulptur* **Kölnischer Kunstverein** and **DuMont Kunsthalle** Cologne Germany, *25 Jahre Video-Skulptur* **Kongresshalle** Berlin Germany
- 1988** *Over fotografie van Reekum* **Museum Apeldoorn** Holland, *Das gläserne U-Boot* **Tabakfabrik Krems/Stein** Austria, *De Rotterdamse School ?* **Museum Boymans van Beuningen** Rotterdam Holland, *Comic Iconoclasm* **Cornerhouse Gallery** Manchester Great Britain, *Comic Iconoclasm* **Circulo des Belles Artes Madrid** Spain, *Fotografia Buffa* **Carlisle Museum and Art Gallery** Carlisle **Collins Gallery** Glasgow **Stills Gallery** Edinburgh Scotland, **Photo Gallery** Cardiff Great Britain
- 1987** *Fotografia Buffa* **Landesmuseum** Bonn Germany, **Kunstraum Wuppertal** Germany, *Reflexions* **Museum Fodor** Amsterdam Holland, *Innovation and Tradition* **Centraal Museum** Utrecht Holland, *Galerie De lege Ruimte* Brugge Belgium, *Fotografia Buffa* **Gemeentemuseum Helmond** Holland, *Comic Iconoclasm* **I.C.A.** London Great Britain, *Comic Iconoclasm* **Douglas Hyde Gallery** Dublin Ireland, *Arts for Television* **Stedelijk Museum** Amsterdam Holland from oct.'87-dec.'88 travelling along the following institutes: **Kölnischer Kunstverein** Germany, **Kunsthau Zürich** Switzerland, **Centro Videoarte** Ferrara Italy, **Centro de Arte Reina Sofia** Madrid Spain, **Museum Moderner Kunst** Vienna Austria, **Museum v. Hedendaagse Kunst** Gent Belgium, **Centre Pompidou** Paris France, **Tate Gallery** London

Great Britain, *La Photographie Hollandaise* **Caves Sainte-Croix** Metz France, **Gallery Torch** Amsterdam Holland, *Fotografia Buffa* **Kunstmuseum Erlangen** Germany, *Reflecties op de media* **Galerie Perspektief** Rotterdam Holland, *Rotterdamse Kunst 1945 tot heden* **Museum Boymans v. Beuningen** Rotterdam Holland

- 1986** **Gallery Torch** Amsterdam Holland, **Kölnischer Kunstverein** Cologne Germany, **Artfair RAI with Gallery Torch** Amsterdam Holland, *Dutch Photography* **Photogalerie Graz** Austria, *Innovation and Tradition* **Badischer Kunstverein** Karlsruhe Germany, *Innovation and Tradition* Budapest Hungary, *Fotobiennale '86* Enschede Holland, *Fotografia Buffa* **Groninger Museum** Groningen Holland, *The Self Imagined* **Air Gallery** London Great Britain, *4 Choices by Wim Crowel* **former library Rotterdam** Holland
- 1984** *Rotterdamers* **Museum Boijmans van Beuningen** Rotterdam Holland, *The touring exhibitionists, a multi-media extravaganza* **Brighton-London-Bristol-Rochdale-Nottingham-Newcastle** Great Britain, *The luminous Image* **Stedelijk Museum** Amsterdam Holland, *Grenzüberschreitungen* **die neue Tat** Aachen Germany, *Vindsulor Kalejdoskop* **Kunsthallen Göteborg** Sweden, *Talking back to the media* **Aorta** Amsterdam Holland
- 1983** *Berlijn-Amsterdam* **Kunstamt** Berlin Germany, **Französisch-Deutschen Jugendgesellschaft** Bonn Germany & Marseille France, *9 Artists from Rotterdam* **Ferens Art Gallery** Kingston Upon Hull Great Britain

Solo Exhibitions

- 2015** *A Song for Mannahata* **Witteveen Visual Arts Center** Amsterdam Holland
- 2014** **Galerie Hugo Boogaard** Amsterdam Holland
- 2010** **Instituto Buena Bista** Willemstad Curaçao, mixed media drawings **Arti & Amicitiae** Amsterdam Holland, video-installation *Le Jardin secret* photographs drawings **Galerie Witteveen** Amsterdam Holland, *Transatlantische Dwaalgasten* mixed media drawings
- 2008** **De Willem 3** Vlissingen video-installation *Le Jardin secret*
- 2007** **MKGalerie.nl** Rotterdam video-installation *Le Jardin secret*
- 2006** **Ludwig Museum** Budapest Hungary video-installation *Le Jardin secret*
- 2003** **Galerie Ron Mandos** Rotterdam

- 1999** *From Lilac to Blue* **P.S.1** Hotel New York curated by Jeanne van Heeswijk New York USA
- 1998** **Flatland Galerie** Utrecht
- 1997** *Songs of Innocence* video-installation **Montevideo** Amsterdam
- 1994** **Galerie Wanda Reiff** Maastricht Holland, **The Photographers Gallery** Saskatoon Canada, **Houston Center for Photography** Houston, U.S.A. **Kulturhuset Toldkammeret** Helsingor Denmark, **Provinciaal Museum** Hasselt Belgium *retrospective 1980-1994*, **Städtische Ausstellungshalle Am Hawerkamp** Münster Germany, **Southeast Museum of Photography** Daytona Beach U.S.A., **Il Ponte Gallery** Rome Italy
- 1993** **Julie Saul Gallery** New York U.S.A., **Grey Art Gallery** New York, **Galerie Wanda Reiff** Amsterdam
- 1991** **Galerie Verplancke-Van Bavel** Brugge Belgium
- 1990** **Galerie Wanda Reiff** Maastricht, **Galerie Snoei** Rotterdam, **Gemeentemuseum Helmond** Holland
- 1989** **Ivan Dougherty Gallery** Sydney Australia, **P.S.I** Institute of contemporary Art New York U.S.A
- 1988** **Gemeentemuseum Arnhem** Holland, **Galerie Perspektief** Rotterdam Holland, **Galerie Junod** Lausanne Switzerland
- 1987** **Städtisches Museum in der alten Post** Mülheim Germany, **Appendix Galerie** Wuppertal Germany
- 1986** **Galerie Philomene Magers** Bonn Germany
- 1985** *Split Seconds of Magnificence* video-installation **Danceteria** New York USA, **Academie van Bouwkunst** Rotterdam Holland, **Folkwang Museum** Essen Germany, **Torch Gallery** Amsterdam Holland
- 1984** **Stedelijk Museum** Gouda Holland, **Galerie Perspektief** Rotterdam Holland, **Galerie Images Nouvelles** Bordeaux France
- 1983** **Passionata IBK** Nijmegen Holland **Galerie Paladijn**, Amsterdam, Holland
- 1982** **ct Hoogt** Utrecht Holland

Videopresentations

- 2018** *Rotterdam, an uneasy Tale* **International Filmfestival** Rotterdam Holland, **LaBoral Centro de Art of Gijon** and at **TEA** Santa Cruz de Tenerife Spain
- 2017** *Espacio P. 1981-1997* **Centro de Arte Dos de Mayo Museum** Madrid Spain
- 2016** *Self/portraits: Relating Narratives* **Visual Research Centre** Dundee Scotland, *Heldinnen* **Lehmbruck Museum** Duisburg Germany, *Heldinnen* **Galerie Priska Pasquer** Cologne Germany

- 2015** *Feminisms* **Nordstern Videoart Center** Gelsenkirchen Germany
- 2013** **Frauenfilmfestival Dortmund** Germany, **Dutch Protest Museum, Art Play Center** Moskou Russia
- 2012** *Le Jardin Secret* video-installation **Inter Media Art Institute/Kunst im Tunnel** Düsseldorf Germany
- 2011** *Our Darkness* curated by Viktor Neumann **Künstlerhaus Stuttgart** Germany, **SHE ME Stedelijk Museum** Zwolle
- 2009** *40 Years of N.B.K.* **Neuer Berliner Kunstverein** Berlin Germany, *Split Seconds of Magnificence* **Universiteit Twente** Zwolle, *Hollan, Rotterdam, een ongemakkelijk Sprookje* **Lantaren/Venster** Rotterdam
- 2007** *Transmediale* Berlin Germany, presentation of **INFERMENTAL 1-10**, **Acciona** Montevideo program at **Observatorifestival Museo de las Ciencias Principe Felipe** Valencia Spain, *Rotterdam, an uneasy Tale* film by Gina Kranendonk & Lydia Schouten *Risky Business*, **TENT** Rotterdam, **Vrije Universiteit Amsterdam** Holland, *Split Seconds of Magnificence* **Machine-RAUM**, **electronic arts festival** Vejle Denmark, presentation of **INFERMENTAL 1-10**
- 2006** *Le Vent du Nord* **La Maison Européene de la Photographie** Paris France
- 2004** **Oberösterreichisches Landesmuseum** Linz Austria, *30 years Dutch Video Art* travelling exhibition along the cities: **St.Petersburg**, **Kaliningrad** **Moscow** **Niznii Novgorod** **Yekaterinburg** **Novosibirsk** **Krasnoyarsk/NCCA** Russia, **Outline** Amsterdam, **Castello di Rivoli** Torino Italy
- 2003** *Le Lieu Unique* **Nantes** France, **Planetarium** St. Petersburg Russia, *30 Years Dutch Video Art* **Nederlands Instituut voor Mediakunst** Amsterdam Holland, *Film Lounge* Films van Nederlandse fotografen: **Cinema De Balie** Amsterdam **Chassé Cinema** Breda **Filmhuis** Den Haag **Filmhuis de Keizer** Deventer, **Plaza Futura** Eindhoven **Lux** Nijmegen **Filmfoyer** Tilburg
- 2002** *Territories* **Centre Pompidou** Paris France, *Film Lounge* Films of Dutch photographers **Nederlands Foto Instituut** Rotterdam
- 2001** *International Filmfestival* Rotterdam Holland, **Calypso** Rotterdam, **Filmfestival Antalya** Turkey, **Summer Film school** Uherske Czech Republic, *Women make Waves* **Taipei** Taiwan, **Lantaren /Venster** Rotterdam, **van Nelle fabriek** Rotterdam
- 2000** *International Filmfestival* Rotterdam Holland, *Impaktfestival* Utrecht Holland, **Smart Project Space** Tokyo/Japan Tour, Japan

- 1999** *International Filmfestival Rotterdam* Holland, *European Media Art Festival Osnabruck* Germany, *Festival Internacional de Video Cidade de Vigo VIII Edicion* 1st price Spain, **Flatland Gallery** Utrecht *Rotterdams Fabriikaat Lantaren/Venster* Rotterdam Holland, *4ieme Manifestation Internationale Video et Art Electronique* Montréal Canada, **VIPER International Festival for Film and Video** *New Media* Luzern Switzerland, **Nederlands Filmfestival** Utrecht Holland
- 1988** **Studio Bellevue** Lausanne Switzerland, *1e Mostra int. de realizadores de videocreacio* Valencia Spain, *Copenhagen Film + Videoworkshop Festival '88* Denmark, *17th Festival du Nouveau Cinema* Montréal Canada, *Videonale Bonn* Germany, *Recent Video Art from The Netherlands: The Museum of Fine Arts* Houston **The University of Texas** at Arlington Dallas Laguna **Gloria Art Museum** Austin Texas **A&M University** College Station Texas **Tech University** Lubbock **The American Film Institute** Video Festival Los Angeles **New Langton Arts** San Francisco WPA Washington **Hallwalls** Buffalo **Cornel University** Ithaca N.Y. **Webster University Film Society** St. Louis MO Kansas City **Contemporary Art Centre** MO Centre Cont. Art Santa Fe NM, Arizona **Media Arts** Tucson AZ, USA, *Visies in Video* Peristiel Amsterdam Holland, *Monitor '88 Videoband Festival* **Frlunda Kulturhus** Sweden
- 1987** Tour along 5 cities in Canada organized by **SAW Gallery** Toronto Canada, **Tine Side Cinema** New Castle Great Britain, **Academie De Kopse Hof** Deventer Holland, **Exposito Madrid** Spain, **Cycloop** Eindhoven Holland, **Espacio P** Madrid Spain, **SCAN** Tokyo Japan, **Ons Welzijn** Den Helder Holland, **Tel Aviv Museum** Tel Aviv Israel, **Het Kijkhuis** Den Haag Holland, *Dekadentiefestival* Nijmegen Holland, **Leiden** Holland, *Festival of exp. Cinema* Montréal Canada, *2ème Semaine internationale de Video* **Genf** Switzerland
- 1986** *Videofestival* Kopenhagen Denmark, *Video Start* Bologna Italy, *Exp. Filmfestival Oberhausen* Germany (retrospective), *Videonale Bonn* Germany, *Film- and Videofestival Osnabrück* Germany, *Videofestival Sydney* Australia, *Worldwide Videofestival* Het Kijkhuis Den Haag Holland, *II Festival Nacional Video Madrid* Spain, **Beursschouwburg** Brussels Belgium, *Release of Infermental V*, The Hague Cologne München-Gladbach, Oberhausen Dortmund Osnabrück Melbourne Sydney Budapest Aarhus Berlin London Vancouver Tokyo Buffalo

- 1985** *Release of INFERMENTAL -extra-ausgabe:magazine on video-cassettes:* Berlin Zürich Stuttgart, *Videofestival Bologna* Italy, **Beursschouwburg** Brussels Belgium, **The Kitchen** New York U.S.A., **Institut Neerlandais** Paris France, **Tate Gallery** London Great Britain, *Videofestival Montréal* Canada, *Videofestival Zagreb* Yugoslavia, *Videofestival Kopenhagen* Denmark, *Videofestival Stockholm* Sweden
- 1984** *La Biennale di Venezia* Venice Italy, *Film- and Videofestival* Berlin Germany, **Kunstmuseum** Bern Switzerland, *Film- and video-festival* Montréal Canada, **Danskunstacademie** Kopenhagen Denmark
- 1983** **Palais des Beaux Arts** Charleroi Belgium, **Het Kijkhuis** Den Haag Holland, *Film- and Videofestival Montréal* Canada, *Film- and Videofestival San Sebastian* Spain, *Videofestival Locarno* Italy

Residencies

- 2009** Artist in Residence at **Instituto Bueno Bista** Center for Contemporary Art Curaçao
- 1995** Artist in Residence at **MUKA Studio** Auckland New Zealand
- 1994** Artist in Residence **Photographers Gallery** Saskatoon Canada
- 1989-'90** Studio at **P.S.I** Institute of contemporary Art New York U.S.A.
- 1985** Studio at **Künstlerhaus Bethanien** Berlin Germany
- 1985** Artist in Residence at **the Satellite Video Exchange Society** Vancouver, Canada

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