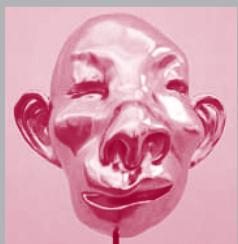


荷中艺术基金会



NETHERLANDS CHINA
ARTS FOUNDATION
2007 - 2010

DUTCH CULTURE CENTRE
SHANGHAI
2010





静安迎世博
jing'an welcomes Expo 2010

EXPO
2010
SHANGHAI CHINA

2010 世博会主题活动
荷兰文化馆
Dutch Culture Centre
上海市 静安区常德路 800 号
No. 800, Changde Road,
Jing'an District, Shanghai

The Supervisory Board is pleased to present this report on the Netherlands China Arts Foundation. The NCAF was a unique foundation in Dutch International Cultural Policy. For nearly four years, at the request of the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs, it helped boost the cultural relationship between the Netherlands and China. This made it possible to primarily attract the Chinese public to the Dutch and Dutch-Chinese art projects it supported, feeding the Chinese cultural sector with mostly small-scale, but nevertheless outstanding activities.

The NCAF was a private foundation managed by a director, with the government as remote client. This unusual working framework proved extremely effective. The foundation knew the cultural field inside out and was thus able to act decisively. Backed by the Dutch government, it enjoyed the confidence of the Chinese government. At the same time, its independent position was also important; when organising Chinese activities in the Netherlands, for example.

Management by a director can be restrictive; it means placing absolute trust in the hands and vision of one person. Martijn Sanders proved to be the perfect man for the job: thanks to his knowledge of the Chinese and Dutch cultural sectors, his network and open attitude, also in terms of artistic selection a fantastic programme was developed.

Operating as a foundation also generated other advantages. The NCAF served both as logo and hallmark. Under the flag of the NCAF individual projects could be used to promote the Netherlands. In addition to which, the NCAF soon became a quality guarantee, making funding and collaboration easier.

For an ambitious, short-term initiative like the NCAF, to succeed calls for pragmatism. For this reason, the organisation sought alliance with an existing institution, SICA, and together with the Supervisory Board made grateful use of the expertise and other support of various partners in the Netherlands and China, such as cultural institutions, sector institutes, cultural funds and governments. From the outset, the NCAF has focused on exchange and lasting relationships, and has been very successful.

HANS WIJERS

CHAIRMAN OF THE BOARD OF SUPERVISORS
NETHERLANDS CHINA ARTS FOUNDATION 2007-2010

The past four years have seen a lot of cultural traffic between the Netherlands and China. The Netherlands China Arts Foundation (NCAF), established to boost Dutch cultural relations with China, was the traffic control centre for Dutch and Chinese artists and art institutes that engaged in collaboration during the period 2007–2010. From the SICA (Dutch Centre for International Cultural Activities), where the NCAF had its offices and with which it worked closely together, an engrossing dialogue between two totally different cultural, social and political communities was promoted. It was a unique project that is also sure to make its mark on the future.

The NCAF was an independent foundation that was supported by the Dutch ministries of Education, Culture and Science and of Foreign Affairs. Dozens of cultural projects were produced in China and the Netherlands with the support of the NCAF, from experimental to large scale, from visual art to dance and music, and with the Dutch Culture Centre (DCC) as grand finale at its own location in Shanghai with a six-month programme of Dutch and Dutch-Chinese art events during the World Expo.

The challenge lay in the exchange, exactly the reason for establishing the NCAF. A sustainable effect is achieved not by financing a project but by financing a partnership. To put it simply, things will turn out fine if people get along together and inspire each other. This will mean that, even now the NCAF and DCC no longer exist, meetings will still take place and creative ideas will still be produced. The NCAF wanted to be the catalyst for a long series of meetings and partnerships between the Dutch and the Chinese. The seeds were therefore sown deep and the objective was always independent project execution.

The cultural exchanges made a great impression on both sides and I therefore genuinely believe that the seeds sown will come to flower. The richness and quality of both cultural traditions have provided inspiration, as has the difference in context. The Netherlands has a remarkably free culture market where innovation enjoys greater status than tradition. This was a unique experience for the Chinese artists, where information about the West is still relatively scarce. On the other hand, the Chinese confronted us with a serious focus on and eagerness for art that we rarely see. It was moving to see the reactions people have to art, even very young people. At the exhibition *Social Energy: Contemporary Communication Design* from the Netherlands, which travelled all over China, we did not see people wandering around barely glancing at the exhibits, but deeply interested art enthusiasts who looked and read carefully and took everything in.

It was wonderful, both for the Dutch artists and for people like me circling around the art world, to see the impact art can have.

There is no better business card for a country than art; art shows how you perceive the world. And there is no better future for the world than exchange; art shows how others perceive the world. This is what the Netherlands China Arts Foundation tried to achieve with all its heart and soul.

ACTIVITIES

(see also pages 17 – 31)

Expert meeting about Cultural exchange with China

SICA, NCAF
Amsterdam (NL)
March 2007

Master classes Pains by Jacques Rouvier

Franz Liszt Piano Competition
Guangzhou, Beijing, Shanghai (CN)
April 2007

Visitors' Programmes Chinese guests

SICA, NCAF
the Netherlands
April – end 2007

Franz Liszt Piano Competition, selection rounds

Franz Liszt Piano Competition,
Shanghai Concert Hall
Shanghai (CN)
September 2007

From musical clock to street organ

Museum Speelklok, Guangdong
Museum of Art
Guangzhou (CN)
September – November 2007

China Now

Cobra Museum for Contemporary Art
Amstelveen (NL)
September 2007 - January 2008

Expert meeting about Cultural exchange with China

SICA, NCAF, Netherlands Embassy
Beijing
Amsterdam (NL)
September 2007

Chinese Shadows

CHIME, European Foundation for Chinese Music Research
Amsterdam, Leiden, Heerlen,
Utrecht (NL)
October 2007 - March 2008

Contacts between China and the rest of the world are growing rapidly. Today's changing political and economic order means that it is very important for China and the Netherlands to have a clear perception of one another. With this in mind, what better business card than culture? Nevertheless, there was a time when Dutch cultural relations with China could be stronger; other, similar countries had a much closer relationship with the new global power. The Netherlands China Arts Foundation (NCAF) was established to make up for this deficiency in the International Cultural Policy of the Netherlands and to bring Chinese and Dutch professionals working in the cultural sector closer through the arts and culture.

Since the opening up of China in the 1970s, there has been regular contact between the Dutch and Chinese governments regarding the strengthening of bilateral cultural ties. As early as 1980, a cultural partnership agreement was drawn up. Twenty years later, the time seemed right and the good intentions were finally acted upon. Dutch interest in Chinese culture blossomed and both the cultural sector and the government developed an interest in internationalisation. The visit to the Netherlands in 2002 by the Chinese Vice-Minister for Culture, Mr Zhao Weisui, and the return visit made by the State Secretary of Education, Culture and Media, Ms Medy van der Laan, in 2005, resulted in the signing of a *Memorandum of Understanding*.

For the mission in 2005, organised by the Dutch embassy in China and SICA Dutch Centre for International Cultural Activities, the State Secretary invited eighteen directors from the cultural sector to join the delegation in order to see whether it would be useful for the Netherlands to strengthen cultural relations with China and, if so, how. The Ministry of Education, Culture and Science asked SICA to advise on implementation of the cultural policy on China, based on their experiences of the mission and experiences of cultural organisations already active in China. China was also awarded priority country status within the Netherlands' International Cultural Policy in 2005. The department of culture at the embassy in Beijing was expanded, and cultural activities focusing on China found it easier to attract funding from Dutch cultural government funds, as a large part of their budget for international activities is allocated to priority countries.

The Dutch ministries of Education, Culture and Science and Foreign Affairs then drew up a *Policy Framework for Culture in China* for the period 2007–2010. The Netherlands China Arts Foundation (NCAF), established on 13 November 2006, was assigned the task of implementing this policy framework. The NCAF has been an extra, short-term boost in the cultural policy relating to China. There were various reasons why the implementation of government policy was placed in the hands of an independent organisation. The main reason being that the Dutch government believes that cultural exchange should take place bottom-up, in the cultural sector itself. Furthermore, the limited time frame meant it would be preferable to ask an existing organisation with professionals well-acquainted with and rooted in the cultural sector to implement the policy.

ORGANISATION AND PARTNERS

The NCAF was managed by Martijn Sanders, former General Director of the Amsterdam Concertgebouw and initiator of the Amsterdam China Festival (October 2005). Sanders was also one of the Dutch directors who participated in the cultural mission to China with the State Secretary of Education, Culture and Media in September 2005. The NCAF was supported in all its activities by SICA; the director of SICA acted as NCAF business manager and Ellen Adriaanssen was the project coordinator. Extra temporary staff was recruited in the Netherlands and Shanghai for the Dutch Culture Centre (DCC) in Shanghai, the largest of the NCAF projects (see 'Dutch Culture Centre'). The NCAF operated under a Supervisory Board comprised of representatives from both the business community and the cultural sector. Members of the Supervisory Board were chairman Hans Wijers (Akzo Nobel), vice-chairman Gerard Kleisterlee (Philips), treasurer Hans van der Noordaa (ING Bank), Gitta Luiten (The Mondriaan Foundation) and Henk Scholten (Theater Instituut Nederland).

A clearly recognisable government signature is essential for any foreign cultural initiative aiming for success in China. With this in mind, Dutch diplomatic posts in China fulfilled the essential role of adviser and mediator for the NCAF. The embassy in Beijing and the consulates general in Shanghai, Hong Kong and Guangzhou are not only acquainted with all the relevant stakeholders in the Chinese cultural sector, but they are also in a position to assess whether a particular cultural activity would pass the Chinese fit into the frameworks set by the Chinese government. They also provided support in going through the approval procedures and in organising projects and publicity for the activities.

Important partners were:

- **Dutch cultural funds and programmes**
The Mondriaan Foundation, The Netherlands' Foundation for Visual Arts, Design and Architecture, the Performing Arts Fund NL, the Dutch Foundation for Literature and Dutch Design Fashion and Architecture
- **Dutch sector institutes**
Theater Instituut Nederland, Music Center the Netherlands, Virtueel Platform, EYE Film Institute Netherlands / Holland Film and Prensela Dutch Platform for Design and Fashion
- **the Dutch and Chinese cultural sectors**
- **the Chinese government**
including the Ministry of Culture in Beijing, the Culture Bureau in Shanghai, the district of Jing'An in Shanghai and the Chinese embassy, the Hague

TASK AND OBJECTIVES

Goals of the NCAF were to implement independent projects, to realise a coherent programme of cultural activities in the Netherlands and China and to provide the cultural sector with the information they needed to increase their collaboration with China. China was no terra incognita for the Netherlands – numerous Dutch organisations, institutes, companies and artists have long been active in China – but the International Cultural Policy in relation to China could use an impulse. If possible, the NCAF invested in existing partnerships

Festivals contemporary dance

Borneoco and Chinese partners
Beijing, Shanghai, Kunming (CN)
October 2007

One Euro Project: Yuri Honing

Muziek Centre the Netherlands
St. Enveloppe, Wu Promotion
Xiangtan City, Ningbo, Guangzhou
(CN)
November 2007

Women of the World

Anoukvandijkdc / Beijing Modern
Dance Company
China, the Netherlands
November 2007 - end 2008

Master classes documentary by

Pieter Fleury

Pieter Fleury / Nanjing Arts
Institute
Nanjing (CN)
December 2007

Mapping the cultural field of Beijing, Guangzhou and Shanghai

Netherlands Embassy in Beijing
China
2008

The Hub, platform theatre and dance

Theater in Motion / Theater
Instituut Nederland
China, the Netherlands
2008 - 2011

Go China! Assen – Groningen

Drents Museum Assen, Groninger
Museum
Assen, Groningen (NL)
2008

Hubert Vos, the story of a portrait

Stichting Restauratie Atelier
Limburg, Beijing University, Beijing
Summer Palace, Visser & Van
Rijkevorsel Filmproducties
Beijing (CN)
2008

with China. NCAF subsidies, for example, made it possible to organise an extra tour or to give a little something extra to an event (a master class at a concert, the production of *City One Minutes* about eight Chinese cities performed around the World Expo, etc.). Fact-finding trips were organised for artists and cultural organisations that did not yet have a network in China. For example, Music Center Netherlands made some interesting pop music contacts at the end of 2009 that resulted in a series of concerts. Likewise, Chinese cultural experts were introduced to the Netherlands.

Four Step Snake

Adriaan Rees, Hans van Bentem,
Wan Liya, Chen Guanghui
Jingdezhen, Shanghai (CN)
April 2008

Interactive Media China Trip 2008

Virtueel Platform
Shanghai, Chengdu (CN)
April 2008

Nederlands Dans Theater II

Beijing (CN)
May 2008

Expert meeting about theatre and dance in China

NCAF, Netherlands Embassy
Beijing, Theater Instituut
Nederland, Theater in Motion
Amsterdam (NL)
May 2008

Power

Thonik, Shanghai Art Museum
Shanghai (CN), Maastricht (NL)
May 2008, March 2009

Expert meeting about cultural exchange with China

SICA, NCAF
Amsterdam (NL)
June 2008

Chinese War Heroines

Holland Festival, Hong Kong Arts
Festival
Amsterdam (NL)
June 2008

World One Minutes

The One Minute Foundation, Beijing
Today Art Museum
Beijing (CN)
June 2008

The ministries' financial support for the NCAF ran from 1 April 2007 to 31 December 2010. Two routes were taken to promote cultural exchange between China and the Netherlands – the main purpose of the foundation. On the one hand, cultural projects supported network formation: the aim of the NCAF was not to be a temporary festival, but a catalyst for sustainable relationships between the Dutch and the Chinese. The emphasis was on new, young, interesting artists and cultural organisations that either have or are looking for a connection with international culture. On the other hand, large-scale and, where possible, multidisciplinary cultural projects were embraced as these were perfectly suited to strengthen the cultural profiles of both countries. This concerned Dutch or Dutch-Chinese events and exhibitions in China and Chinese or Dutch-Chinese activities in the Netherlands. The aim was to find a balance between innovative projects and more established artistic expression. Very often, projects showed an overlap between the two objectives. However, sometimes network formation was more prominent; sometimes cultural profiling was.

The NCAF also set itself the goal to support as many different cultural disciplines as possible and to focus its activities in Beijing, Shanghai and Guangzhou, the cities in which the cultural infrastructure is most developed and where the Dutch embassy and consulates are located. Cultural organisations were however encouraged to develop activities in other cities. Investments were made in a wide range of sectors: architecture, visual arts, design, heritage, film, documentary, photography, graphic design, ceramics, media art, music (classical, pop, jazz, Chinese traditional music and Chinese modern opera), theatre and dance (modern and contemporary dance, music theatre, spoken word theatre and Chinese shadow theatre) and video art. A special focus on vocational education ran through all the projects; participating artists/organisations gave workshops and master classes at academies.

PROGRAMMING CRITERIA

The NCAF initiated and supported art events based on several criteria. The most important of these was reciprocity: projects had to be the result of a close collaboration between Dutch and Chinese artists, cultural organisations, courses or booking agents. Substantial involvement (also financially) by a Chinese partner was also required for each project. Furthermore, projects needed to be relevant to both the Dutch and the Chinese cultural fields. This reciprocity requirement was a logical result of the NCAF objective of network formation and highlighted the purpose of the International Cultural Policy, i.e. to strengthen Dutch-Chinese cultural *exchange*. It therefore worked two ways, for mutual profit: artists from both countries were made aware of other developments in art and culture and other socio-political systems.

The Dutch-Chinese partnerships within the framework of the NCAF were not only intended to raise the cultural profile of the Netherlands in China, but also to enrich Dutch and Chinese culture.

Individual activities were also assessed for their intrinsic artistic quality and originality and on their contribution to the knowledge of both cultures. As far as the latter point is concerned, it was more or less part of the deal to link secondary programmes to the events, for example readings, workshops or master classes.

Special consideration was given to activities that contributed to freedom of expression in China and created greater understanding of and support for Dutch policy in China – an official key point of Dutch foreign policy in relation to China. However, activities with primarily religious, political or activist intentions were excluded. The relationship between these two criteria is complex. For the NCAF, artistic intentions always took priority, and critical art was not avoided. The NCAF always allowed its Chinese partners to take the lead as far as its China activities were concerned as they were best positioned to assess the local situation.

Each application of course had to be clearly described and had to include a balanced budget. The organisation carrying out the event needed to have sufficient capacity to be able to realise a complex project in China, and to make a significant contribution, also financially. Subsidy requests were usually submitted by a Dutch partner, though this was not a stipulation. An application for *Social Energy*, for example, was made to the NCAF by the Central Academy of Fine Arts in Beijing.

BUDGET

The Dutch ministries of Foreign Affairs and Education, Culture and Science allocated € 600,000 a year for 2007 and 2008, and € 500,000 for 2009 and 2010. Of this, € 383,000 was earmarked for the Dutch Culture Centre, with the approval of the ministries.

The intention was that the NCAF would also find sponsors to support the activities. However, direct sponsorship produced very little income. The sponsorship market in China turned out to be underdeveloped: many Dutch companies in China were still in the start-up phase, which made sponsorship difficult. Furthermore, these companies want to present themselves primarily as local companies and not as Dutch companies, and it is often unclear who has the final decision on sponsorship: the main office in the Netherlands or the local office in China. In addition, the official arts sector in China is very strongly focused on bringing in the very best in the world, and sponsorship is too large a step for the lesser-known groups. The NCAF was able to find indirect sponsors in some cases, by sponsoring a project in its early stages and letting the snowball effect do the rest. This was certainly the case for *Go China* in 2008, the very successful project with six Chinese exhibitions at the Groninger Museum and the Drents Museum in Assen.

Dutch Ceramic Artists at the FuLe International Ceramic Art Museum

Hans van Bentem, Ingrid Mol, Pepijn van Nieuwendijk, Tejo Philips, Adriaan Rees en Nick Renshaw, Rem Posthuma and Anton Reijnders
Fu Ping (CN)
Permanently from June 2008

Synthetic Times, Media Art China 2008

V2_ Institute for Unstable Media, National Art Museum of China / NAMOC
Beijing (CN)
June – July 2008

The Second Goodbye

Jos van Kan, Taiyuan Theatre Company
Taipei, Beijing, Shanghai, Macao (CN)
September 2008

Social Energy, Contemporary Communication Design from the Netherlands

Central Academy of Fine Arts (CAFA)
Shanghai, Chengdu, Beijing, Shenzhen, Hong Kong (CN)
September 2008 - November 2009

Festivals contemporary dance

Borneoco and Chinese partners
Beijing, Shanghai, Kunming, Shenzhen (CN)
September – December 2008

Nederlands Dans Theater I

Beijing (CN)
October 2008

Festivals contemporary dance

Borneoco and Chinese partners
Beijing, Shanghai, Hong Kong, Guangzhou, Kunming, Shenzhen, Chongqing (CN)
October, December 2009

Projects that received financial support from the NCAF usually generated extra funding from third parties, such as co-payments from Dutch and Chinese cultural organisations, subsidies from cultural funds, income from ticket sales and, in a few cases, sponsorship.

THE CHINESE CONTEXT

One Euro Project: Calefax /

Tony Overwater Trio

St. Enveloppe, Wu Promotion
Shanghai, Zhenjiang, Guangzhou
(CN)

November 2008

Dutch Music in Beijing

Nieuw Ensemble and Orchestra of
the 18th Century

Beijing (CN)

November 2008

One Euro Project: Eric

Vloeimans' Gatecrash

St. Enveloppe, Wu Promotion
Hong Kong, Beijing, Tianjin,
Shanghai, Qingdao, Guangzhou,
Shenzhen (CN)

November 2009

Times of the Emperor

Pieter Fleury, Museum Speelklok
Beijing (CN), Utrecht (NL)

2009, 2010

The Red Snowball

Chinese European Art Center /
CEAC

Xiamen, Shanghai (CN)

2009, 2010

City One Minutes

The One Minutes Foundation

Beijing, Chongqing, Guangzhou,
Hangzhou, Hong Kong, Shanghai,
Taipei, Xiamen (CN)

2009, 2010

Jazz Orchestra of the

Concertgebouw

Jazz Orchestra of the
Concertgebouw / Singapore

Symphony Orchestra

Beijing (CN)

May 2009

From Berlage to Koolhaas, 100 years of Dutch architecture

Delft University of Technology,
Central Academy of Fine Arts

Beijing (CN)

May 2009

Most NCAF activities took place in China and were the result of an intense and inspiring Dutch-Chinese exchange. The Dutch artists and organisations worked within the Chinese context which is enormously rich and inspiring; people are curious to find out what other countries have to offer and are open to many ideas. In many aspects China is totally different from the context in which the Dutch normally work and that was also interesting to come across.

China is an emerging economy, and the cultural field is also developing rapidly, but at the moment still relatively small and unvaried compared to the size and diversity of the country. The Chinese arts sector is strictly divided into two levels: the official, subsidised, prestigious circuit in the large theatres (which host Dutch companies such as the Royal Concertgebouw Orchestra, Dutch National Ballet and Nederlands Dans Theater), and the fast growing unofficial, non-subsidised, experimental circuit in small studios – the independents. These two cultural scenes hardly ever meet and there is no structure in between, combining the best of both fields. This division reflects the idea of what good art is. While the emphasis in the Netherlands is on innovative art-forms, China and the official Chinese cultural organisations are more interested in traditional methods and the key word is 'prestigious'. It is prestigious art that sets the tone for the majority of Chinese, not new, young and small-scale. Of course in the Netherlands there is also a high demand for prestigious activities, but the difference with China is that Dutch cultural policy and funding also supports new, innovative initiatives in the arts.

The cultural infrastructure is most developed in the large cities and the interest in art is, in general, greater in Beijing than in Shanghai. The average Chinese person is still in the process of discovering the emerging arts field in China. Therefore, the demand for contemporary art or theatre is lagging behind. Some cultural disciplines, including contemporary dance, are almost unknown to the larger audience. The contemporary performing arts sector is in any case small and closed; there are few Chinese theatre producers, choreographers, composers and agents who carry out an active export policy. On the positive side, the amount of culture on offer is growing and museums and galleries are introducing modern art at high speed. There is also great willingness to show culture from outside of China and to use this as an impulse for the local culture.

The Chinese and Dutch will also have surprised each other in their daily cooperation. As far as communication is concerned, it was not so much the language that was the challenge, but the cultural differences and the physical distance between the two countries, which sometimes made the project organisation an adventure. Administration and decision-making is much less transparent and more bureaucratic in China than in the Netherlands, partly due to all the licenses needed for each event. The production and marketing chain is also different in China from what the cultural sector is used to in the Netherlands. The approach is generally more commercial: art and culture are a

novelty in the leisure industry, which is very commercial, and government subsidies are less matter-of-course than in the Netherlands. In fact, government support is often relinquished to avoid governmental control.

The role of the government touches on a sensitive issue, and is probably the most essential difference between the Chinese and Dutch art worlds. In China, the government is an obvious presence in the cultural sector. Every cultural institute in China, including the independents, requires government approval for its events programming. It is possible to organise an unofficial event, but doing so means that it is not possible to publicise through the official media and that there is always the chance that the event will be cancelled. To be eligible for government support, artistic expression must be in agreement with China's cultural-political objectives. The larger the potential audience (film, internet, etc.), the more specific the government regulations are. Therefore, film, which has long been used for propaganda purposes, requires separate licenses.

In the Netherlands, the government traditionally attempts to distance itself from artistic content. It is the cultural sector itself that determines this content. The Netherlands has a free cultural market and the concept of 'the Netherlands Free Port' ('Nederland Vrijhaven') naturally plays an important role in the foreign cultural policy of the Netherlands.

Although government regulation in China is much more tight than in the Netherlands, NCAF experienced a great deal of openness in China. By investing in good contacts with Chinese governments much more was possible than many would have expected. There are no guidelines governing what is and what is not possible, and boundaries are constantly shifting. This is partly because the term 'critical art' is not precisely defined in China. Some sensitive areas, such as human rights, freedom of speech and sexuality, are well-known, but government policy is difficult to predict. It may suddenly become more relaxed or more strict, often for reasons that are unclear to the outside world, and this has certainly been the case during the run up to major events such as the Olympics and the World Expo. Often Chinese art is assessed more critically than art produced by non-Chinese artists. Dialogue is the key factor in this; good informal relationships are often the deciding factor in China.

Also, the NCAF experienced that Chinese artists are very pragmatic when it comes to dealing with confusing situations; and are constantly trying to push the boundaries. Nudity for example, may be allowed in an exhibition, but it will not appear on the publicity poster for the exhibition. At the same time it looks as though the government is doing the same: the number of banned activities is decreasing, and independent artists are suddenly more openly tolerated and even officially presented as market players. More openness and freedom of expression is already being fostered in China, simply by allowing Chinese artists to work together with foreign artists and therefore allowing them to come into contact with other points of view. Chinese artists often told the NCAF during its time in China that they find it essential to have direct contacts with artists from the Netherlands and other countries in the West.

This difference in government roles makes cultural exchange between the Netherlands and China a challenging task. The NCAF managed to bridge the gap between the two cultures and thus be an added value for the cultural field. For this, Chinese artists and cultural organisations that are experienced advisors and mediators were indispensable. The fact that the NCAF was

Chinese Programme in Julidans

Amsterdam (NL)
July 2009

Summer School contemporary dance

Borneoco (CN)
August 2009

The Hague Philharmonic with Neeme Järvi and Ying Feng

Xiamen, Shanghai, Beijing (CN)
September 2009

Fact finding mission

Netherlands China Arts Foundation and Dutch cultural field
Beijing, Shanghai, Guangzhou, Hong Kong (CN)
October 2009

Closing conference of the Netherlands China Arts Foundation

SICA, NCAF
Amsterdam (NL)
14 October 2010

We are the World / WATW

Paradox and Three Shadows
Beijing, Guangzhou (CN)
December 2009 – January 2010

Beyond Architectural Regulations in China / BARC

Dynamic City Foundation
Shenzhen (CN)
December 2009 - August 2010

supported by the Dutch government and the Dutch embassy and consulates was also a big help to the projects. And last but not least: there is a very positive attitude towards international cultural exchange in China, both within the Chinese government and the official cultural organisations and within the independent cultural field.



ACTIVITIES

Grand Opening and Orange Party

NCAF
Shanghai (CN)
6 March 2010

Taking a Stance - 8 Critical Attitudes in Chinese and Dutch Architecture and Design

DutchDFA, Nederlands
Architectuur Instituut (NAi), NCAF
Shanghai, Beijing, Shenzhen (CN),
Rotterdam (NL)
March 2010 – fall 2011

Prince Claus Award Ceremony for Liang Shaoji

Prince Claus Fund, Netherlands
Embassy Beijing
Shanghai (CN)
March 2010

The Dream of the Red Chamber

Zuhe Niao, Ivo Bol, Ibrahim
Qureshi
Shanghai (CN), Amsterdam (NL)
March, July 2010

The One Minute Award Ceremony

The One Minute Foundation
Shanghai (CN)
March 2010

Young Dutch filmmakers presenting

Eye Film Institute Netherlands /
Holland Film
Shanghai (CN)
March 2010

Han Bennink

St. Enveloppe
Shanghai, Beijing (CN)
March 2010

Expoimprochange

2movedancecompany
Shanghai (CN)
April 2010

The NCAF has, as previously mentioned, invested widely in music and dance, architecture and the visual arts, design and video art, ceramics and heritage. See page 17 and further for a full description of all the NCAF activities. With the support of the NCAF, the Dutch embassy in Beijing commissioned a comprehensive study, resulting in reports on the cultural infrastructure in Beijing, Guangzhou and Shanghai, which proved to be an invaluable source of information for the NCAF and the Dutch cultural field. Various networking activities were organised – expert meetings, mission trips to China, visitors' programmes for Chinese guests in the Netherlands – and the HUB Theatre and Dance for the Dutch and Flemish Field, for example, acted as an intermediary between the Dutch/Flemish and Chinese theatre and dance sector. The NCAF supported more than fifty activities. In 2008 and 2009, the NCAF initiated four large-scale activities: the Dutch music festival in the winter of 2008, the Dutch contribution at the festivals contemporary dance in China in 2009, the photo exhibition *We are the World* and the exhibition of architecture, design and fashion *Taking a Stance*.

Most of the exhibitions and performances to which the NCAF contributed took place in China. Nevertheless, the Netherlands was also treated to an inspiring selection of Chinese music theatre (shadow theatre and modern operas), Chinese contemporary dance (in Julidans), Chinese visual art (*China Now*) and Chinese heritage (*Go China!*). Some of the activities were presented in both countries; for instance the new choreography *Women of the World*, and the documentary *Times of the Emperor*.

The Franz Liszt Piano Competition organised master classes and preliminary selection rounds in China; jazz ensembles performed for large crowds of enthusiastic students at university campuses in many cities in the *One Euro Project*. Chinese and Dutch porcelain artists together put on the *Four Step Snake* exhibition and documentary maker Pieter Fleury filmed the Dutch restoration of musical clocks from the Forbidden City: NCAF activities in China were, in summary, numerous and diverse.

Dutch contemporary dance in particular had the opportunity to present itself in China, where contemporary dance is little-known and rarely tours. The NCAF supported the independent, international dance festivals co-produced by Borneoco/CultureXpress since 2005 in a growing number of Chinese cities. Netherlands-based choreographers such as Ann Van den Broek, 2moveDC, Anouk van Dijk and André Gingras presented themselves at these festivals. Thanks to NCAF, Nederlands Dans Theater I and II were able to put on its first performances in Beijing and Shanghai and anoukvandijkdc and the Beijing Modern Dance Company were able to coproduce a new dance piece and present this in both China and the Netherlands (*Women of the World*). Emio Greco | PC invited the young Chinese choreographer Nunu Kong to develop a piece of choreography in their ICKAmsterdam.

During the first year of the foundation's existence, from the summer of 2007 to mid 2008, the subsidy policy was mostly reactive; applications were submitted and then assessed. After the first year, this became more proactive and the NCAF mostly put on its own large projects, including a Dutch music week in Beijing at the end of 2008, an extra large Dutch presence at contemporary dance festivals in Beijing, Kunming, Shanghai, Shenzhen, Guangdong, Chongqing and Guangzhou (2009), contemporary dance master classes (2009) at the Beijing Modern University, and the travelling exhibitions *Taking a Stance: 8 Critical Attitudes in Chinese and Dutch Architecture and Design* (2010 and 2011) and *We are the World* (2009 and 2010) about globalised consumption society.

And then there was the Dutch Culture Centre, an NCAF initiative at the request of the Ministry of Education, Culture and Science, that opened its doors for half a year in the heart of Shanghai during the World Expo. In fact, this is where the grand finale of the NCAF took place, with a continuous stream of Dutch and Dutch-Chinese exhibitions and performances.

DUTCH CULTURE CENTRE

The Dutch Culture Centre (DCC) was the Dutch cultural pavilion during the World Expo Shanghai 2010, one of the most important cultural and economic events in the world. The Ministry of Education, Culture and Science provided the NCAF with the budget to develop a plan and, following its approval, for the development and implementation of the cultural programme.

For six months, 800Show, an industrial complex in the centre of Shanghai, was the place to be, to see and hear a wide range of young, modern artists from the Netherlands, often the result of exchange projects with Chinese artists and cultural institutes. For a full description of all the DCC activities, see pages 25 and further. Seven large exhibitions of contemporary visual art, photography, architecture and design were put on in the DCC. There were more than ninety performances in the theatre space, ranging from music, music theatre and dance to film, animation and literature. Part of the programme also included contributions from the four major cities in the Netherlands: Amsterdam, the Hague, Rotterdam and Utrecht. About fifty workshops, master classes and lectures were also given. The DCC opened its doors on 6 March 2010, two months before the start of the World Expo so that it could start to make a name for itself and closed two months before the end of the Expo, on 5 September 2010. The Dutch Culture Centre was the only pavilion outside the Expo grounds that could use the Expo logo. This was a unique situation envied by other countries. The Dutch Culture Centre attracted twenty thousand people, ninety percent of these where Chinese.

The DCC was developed in accordance with the objectives of the NCAF. Improving the profile of Dutch culture in China was an important driver but, in making a selection from over two hundred applications, consideration was also given to whether the project provided an opportunity for network formation and the creation of sustainable exchange between Dutch and Chinese cultural professionals. The exhibitions were, almost without exception, good examples of this. For example, *Taking a Stance: 8 Critical Attitudes in Chinese and Dutch Architecture and Design*, a project initiated by the NCAF and Dutch



We are the World / WATW
Paradox and Three Shadows
Shanghai (CN)
April 2010

Concerts by Nieuw Ensemble
Nieuw Ensemble
Shanghai, Hong Kong (CN)
April 2010

Cinedans, Dutch Dance film festival
Cinedans
Shanghai (CN)
April 2010

Double Infinity
Van Abbe museum, Arthub
Shanghai (CN)
April – May 2010

Monokino
Beijing, Shanghai, Wuhan, Guilin,
Guangzhou, Shenzhen, Hong Kong,
Macau (CN)
May 2010

International Documentary Festival Amsterdam
IDFA
Shanghai (CN)
May 2010

MOVE:MENT
International Franz Liszt Piano
Competition, Nederlands Dans
Theater
Shanghai (CN)
May 2010

Nederlands Dans Theater II
Beijing, Shanghai (CN)
May 2010

Gesamtkunstwerk
Willem de Kooning Academie
Rotterdam
Shanghai (CN)
May 2010



Designing a new fashion collection

Alexander van Slobbe
Amsterdam (NL), Shanghai (CN)
May 2010

Ralph van Raat

Shanghai (CN)
May 2010

Amsterdam Urban Dance Show 2010

Jam Foundation
Shanghai, Beijing (CN)
May 2010

Double Dutch

Matangi Quartet, DJ C'mon & Kypski
Shanghai (CN)
May 2010

Utrecht goes Shanghai

International Franz Liszt Competition
Shanghai (CN)
May 2010

Shalla & Zegevier

Shanghai (CN)
May 2010

Documentary John K ormeling – Happy Street

Bas Roetering
Shanghai (CN)
May 2010

Dialogue 2010

Chinese European Art Centre
Shanghai (CN)
May – June 2010

Lavinia Meijer

Shanghai (CN)
May 2010

Design, Fashion and Architecture presented work by designers from both countries. In the wake of this, Dutch fashion designer Alexander van Slobbe developed a small collection together with young Dutch and Chinese designers. *Dialogue 2010* by the Chinese European Art Centre also brought Dutch and Chinese artists together and in *Adaptation – Designing the future City*, the concept of the future city was investigated by the Dynamic City Foundation from Beijing, V2_Institute for the Unstable Media from Rotterdam and Virtueel Platform from Amsterdam.

In addition to the visual arts and music, which included the winners of three international music competitions from the Netherlands (*Made in Holland*) and a meeting between students of the Royal Conservatoire in the Hague and the Shanghai Conservatory of Music, the newer, less common art disciplines in China were also amply represented in the DCC, such as contemporary dance and film. Improvisation projects were particularly striking and included *Move:ment* by Yingdi Sun, winner of the Franz Liszt Competition in 2005 and Wun Sze Chan, dancer of the Nederlands Dans Theater II, attended by Princess Maxima and Crown Prince Willem Alexander, and *Expoinprochange* from 2moveDC, for dance students from Rotterdam and Shanghai. The NCAF also initiated a weekend about Joris Ivens, the film director with such a special relationship with China, which also went down very well. This NCAF initiative took place with the support of Mrs Loridan-Ivens, the widow of the film director.

Just as for the all activities of NCAF, critical art was not avoided at the DCC. And, in reaction to a motion passed by the Dutch Chamber of Representatives (November 2009) relating critical art, this aspect of programming got even more attention. A critical artist like Ai Wei Wei was part of the opening programme. Furthermore DCC encouraged co-productions with Chinese artists, producers and agents, which has strengthened the position for small and independent artists, producers and agents who sometimes have difficult positions in present-day China.

There were various reasons why the choice was made for a location outside the World Expo – something which only the Netherlands managed to organise. One reason was that the Dutch pavilion *Happy Street* by artist and architect John K ormeling was, due to its form – a street with closed houses – not really suitable for performances, exhibitions, workshops, master classes and meetings.

Due to the complex programming at the Expo grounds the NCAF preferred to be able to create her own pavilion. Apart from the competition of time slots and theatres at the Expo grounds it was more important to target the right audience. The target audience of the DCC was not the tourists and families visiting the World Expo, the DCC focused on professionals from the art world and the creative industry and art enthusiasts. The focus was also on the new generation of artists, on progressive cultural organisations and young urbanites and students. The location and event programming worked extremely well; the DCC created a real buzz in Shanghai and the level of involvement by employees, artists and the public was high.

It should be noted that the activities at the DCC in Shanghai during the World Expo took place in an open and festive atmosphere. The authorities were from the very beginning receptive to the programme. They were keen to show the world – quite rightly – that Shanghai is a cosmopolitan city and were prepared to be extra helpful with their licensing. The Chinese Embassy in the Hague was

also very cooperative. For its part, the DCC was as open and honest in its communication as possible to prevent any unpleasant surprises. Only a few activities were realised without permission or as an event for invitees only. Furthermore, in some cases, parts of a programme were changed to obtain a licence.

Management of and responsibility for the DCC lay with the Netherlands, with a team of workers from the NCAF and SICA and coordinator Monique Knapen. The NCAF director, Martijn Sanders, was also director of the DCC. The day-to-day running of the DCC was in Chinese hands, with the French-Chinese events company Auditoire, part of media agency Avanti. Forrina Chen, vice-president of the Shanghai International Arts Festival, and Xiao Wen Ju, an artist with a large network in the local media and art academies, were approached to take on advisory roles. A liaison officer between Auditoire and the NCAF was also appointed, to supervise proceedings and to act as an initial contact point for Dutch participants. The Dutch cultural attaché in Beijing, Machtelt Schelling, was especially transferred to Shanghai for a year, not only to assist at the Dutch pavilion at the Expo but also to help out at the DCC, was very active and involved to make the DCC a success.

The DCC was funded by the NCAF (€ 383,000 out of the joint budget of the ministries of Education, Culture and Science and Foreign Affairs), the special assignment by the Ministry of Education, Culture and Science (€ 650,000 and € 220,000), the cities of Amsterdam, the Hague, Utrecht and Rotterdam (€ 524,500), the Performing Arts Fund NL (€ 150,000) and media partners (€ 75,000). Rental of 800Show raised another € 30,000. Participant contributions, including subsidies and sponsorship obtained by them, totalled about € 1,400,000. Other amounts were also received as sponsorship in kind.

CONCLUSIONS

The NCAF made it possible, in just three and a half years, to introduce a wide range of Dutch arts and culture to China, to boost cultural co-operation between China and the Netherlands and to introduce the Dutch public to some exceptional Chinese or Dutch-Chinese projects.

The NCAF and DCC have built a large network and brought together many organisations and artists together. The NCAF supported and developed activities in Beijing, Shanghai and Guangzhou, as well as in many cities not so well known in the Netherlands such as Xiangtan, Ningbo, Zhenjiang, Tianjin, Qingdao, Shenzhen, Kunming and Chongqing. Attention was often paid to young people and students through workshops and master classes. At the start of 2011 Dutch art is better known in China than before. It is also appreciated, as witnessed for example by the request from several Chinese partners for the DCC to continue for longer.

As regards the programming, allowing the directorship an open start proved the right choice. There was some doubt initially; should a selection not be made on the basis of a clearly defined artistic concept? However, first allowing free applications, and not funnelling or initiating until later, enabled the NCAF to become acquainted with lesser known artists and institutions as well. For pragmatic reasons, there was some focus on collaboration projects in a few Chinese cities – Beijing, Guangzhou, Shanghai and Hong Kong, where there is



**A Wonderful World
by M.C. Escher**
Gemeentemuseum the Hague
Shanghai (CN)
June 2010

**The Royal Conservatoire
the Hague**
Shanghai (CN)
May – June 2010

Dance
Toneelgroep De Appel
Shanghai (CN)
June 2010

One Euro Project: AGOG
St. Enveloppe, Wu Promotion
Beijing, Guangzhou, Shanghai,
Dalian (CN)
June 2010

Nether Land
Witte de With Center for
Contemporary Art
Shanghai (CN)
June – July 2010

The Ghost of Langston Hughes
Electric Barbarian
Shanghai, Guangzhou, Shenzhen
(CN)
June 2010

Dutch football films
Eye Film Institute / Holland Film
Shanghai (CN)
July 2010

Point Blank
Edit Kaldor | Kata Amsterdam
Shanghai (CN)
July 2010

**Joris Ivens Weekend
with Mrs Loridan Ivens**
The European Foundation Joris
Ivens
Shanghai (CN)
July 2010



**Chinese Debut Recital
Frederieke Saeijs & Nini
Gvetadze**

Shanghai (CN)
July 2010

Quickscan NL
Nederlands Fotomuseum Rotterdam
Rotterdam (NL), Shanghai (CN)
July – August 2010

A Dancer's Life
Korzo Producties
Shanghai (CN)
July 2010

Made in Holland
International Franz Liszt Piano
Competition, Tromp International
Music Competition, International
Vocal Competition
Shanghai (CN)
July 2010

Whirl
Boutkje Schweigman &
Shanghai (CN)
July 2010

Highlights of Dutch Animation
Eye Film Institute / Holland Film
Shanghai (CN)
July 2010

3rd I
V2- Institute for Unstable Media,
Cybercity Ruhr, Shanghai eArts
Shanghai (CN), Rotterdam (NL)
August – September 2010

**Beyond Architectural
Regulations in China**
Dynamic City Foundation
Shenzhen, Shanghai (CN)
December 2009 - August 2010

In a Cabin With
Shanghai (CN)
August 2010

a strong cultural infrastructure and the Dutch representatives have good contacts. Applicants were encouraged to also visit other cities, which often happened.

It takes several years for a project like the NCAF, where exchange and collaboration between cultures were central, to produce a good return and to take root in the partner country. A strong basis in the form of a good network is indispensable in that respect. That is why the initial phase was spent building a network. This was difficult, from a budgetary point of view: in the first year, the establishment stage, less money was consequently spent than in the following three years, despite the ministerial order allocating the same amount per annum and it not being allowed to carry any remaining subsidy funds forward to the next year. A multi-year, gradual project like the NCAF benefits from an increasing budget or lump-sum funding that can be allocated by the director. Other strict regulations also sometimes hampered funding. Many Dutch funds cannot contribute to a particular project if another fund is already involved in the same project. This prevents a concentration of forces, which is exactly what an international, multidisciplinary initiative such as the NCAF needs.

Where there is a collaboration between two countries, there is confrontation between cultures. A fundamental difference between the Netherlands and China is the role of the government: in the Netherlands the government exercises no control over the content of art, in China artists almost always have to work within the frameworks set by the government. More can be achieved through good, open communication than one would probably expect. In that respect, close collaboration with Chinese partners turned out to be crucial to the success of the projects.

Something that was not adequately taken into consideration is the fact that the Chinese context also affected the funding by Dutch companies in China: they prefer not to profile themselves there as Dutch and thus do not want to commit themselves to a Dutch project.

The pinnacle and the NCAF's piece de resistance was the DCC. The centre presented an excellent, varied art and culture programme and, set up in the slipstream of the World Expo, enjoyed a vast amount of exposure, much more than it would have received without that context. The DCC really put the Netherlands on the map in Shanghai, just as the NCAF has sown the seeds here and there in China for a hopefully long-term cultural exchange between the Netherlands and China.

FUTURE

For many cultural organisations that were supported by NCAF and DCC, their China activities proved to be the start of a longer-lasting relationship with Chinese partners. Participants have been offered follow-up projects in China and many of them have firm plans for new activities in China. Music, dance and the visual arts seem to have been particularly successful in building sustainable relationships. For example, the Nieuw Ensemble is to continue its work with the Shanghai Conservatory of Music and Boi Akih and Electric Barbarian were awarded a record contract during their first visits to China. Korzo Productions from the Hague are working in Shanghai on a new Dutch-Chinese dance production and Borneoco/CultureXpress is continuing its modern dance activities in China. The exhibition *Taking a Stance* will be coming to the

Netherlands (in the autumn of 2011), Alexander van Slobbe is exposing his Chinese work in the Amsterdam Museum in 2011 and Witte de With in Rotterdam has recruited a Chinese curator. It is also worth mentioning that the programme put together in the DCC by the Dutch Foundation for Literature with two Dutch authors and Chinese publishers is to receive an elaborate follow-up in 2011: the foundation will take a group of 25 authors to Beijing, where the Netherlands is the host country for an increasingly important Beijing Book Fair.

If the Netherlands wants to maintain its interesting cultural exchange with China, a constant focus and permanent resources are required. Contacts can soon be lost, financial resources in China have not yet reached the level of those in other countries, and the competition with other countries that are interested in strengthening cultural ties with China is fierce. International exchange is very important in opening up markets for culture and for strengthening society in both China and the Netherlands; Chinese artists also believe in the importance of strengthening the Chinese cultural sector. There is a need to continue to focus on small-scale exchange with artists and the independent circuit. To increase the profile of the Netherlands in the official, government-affiliated Chinese circuit, the Netherlands need to focus on frequent participation in large official events (for example book fairs, Biennales and large festivals) and in freeing up resources for this.

In the autumn of 2010 the NCAF carried out a detailed evaluation of the activities it supported, initiated and organised, including the DCC. These evaluations show that both Dutch and Chinese participants have, for the most part, experienced the exchange as very positive. The Chinese were impressed by the diversity and quality of the programmes and, if they were co-producers, by the freedom that artists enjoy during the creation and implementation process. The Dutch, in their turn, were pleasantly surprised by the interest, openness and dynamism shown by the Chinese authorities, partners and audiences.

The NCAF and DCC may now be over, but this does not mean the end of the Dutch-Chinese exchange and expertise. China is still a priority country in Dutch International Culture Policy. The ministries of Education, Culture and Science and Foreign Affairs asked SICA to manage and share the knowledge and experience gained thanks to the efforts made by the NCAF, the DCC and the network. With this in mind, SICA has developed a number of activities together with Chinese and Dutch partners. For example, SICA has developed a website – www.culturalexchange-cn.nl – that provides access to the NCAF's and the DCC's rich archives of experience. Visitors can enhance their knowledge of China; the Dutch cultural sector and infrastructure are also described. The platform also provides the opportunity to share knowledge and extend networks using an agenda function and a mediator function, which cultural professionals can use to ask questions or search for an exchange partner. SICA will certainly take on the role of active switch between the Dutch and Chinese cultural sectors in 2011 and will provide intensive support for a number of projects. For many others, it will be an important support in continuing exchange partnerships and realising projects. Even more than before, this is built on a foundation of equality between the Dutch and Chinese partners.



DCC

BEYOND_China

Internationaal Choreografie
Kunstencentrum / ICKAmsterdam
Beijing, Shanghai (CN), Amsterdam
(NL)

August - December 2010

Designing the Hybrid City

Virtueel Platform
Shanghai (CN)

August 2010

Do you have a cigarette? and other ways of approaching / This is a picture of a person I don't know

Pere Faura
Shanghai (CN)
August 2010

Sustainable Dance Club and DJ's-showcase

Shanghai (CN)
August

Café Amsterdam

Dutch Foundation for Literature
Shanghai (CN)
August 2010

Amsterdam Sinfonietta with Pieter Wispelweij

Shanghai, Beijing (CN)
Augustus 2010

Boi Akih

Shanghai (CN)
September 2010

Tree Hugger

Edwin Zwakman
Shanghai (CN)
September 2010 onwards









NETHERLANDS CHINA ARTS FOUNDATION ACTIVITIES

CONTEMPORARY DANCE

FESTIVALS CONTEMPORARY DANCE

CROSSING BEIJING, FRINGE FESTIVAL SHANGHAI, GUANGDONG MODERN DANCE FESTIVAL, CROSSING KUNMING, CROSSING OCAT SHENZHEN, I-FESTIVAL HONG KONG, CHONGQING

ORGANISATION: BORNEOCO/STICHTING CULTUREXPRESS

PARTNERS: LIVING DANCE STUDIO BEIJING, FRINGE THEATRE STUDIO SHANGHAI, YUANGSHENG ART SPACE KUNMING, OCAT SHENZHEN, GUANGDONG MODERN DANCE COMPANY, I-FESTIVAL HONG KONG **ACTIVITIES:** PERFORMANCES, FILM SCREENINGS, WORKSHOPS, MASTER CLASSES, LECTURES **DATES, CITIES:** 2007 BEIJING, SHANGHAI, KUNMING; 2008 BEIJING, SHANGHAI, KUNMING, SHENZHEN; 2009 BEIJING, SHANGHAI, KUNMING, SHENZHEN, HONG KONG, CHONGQING Since 2005, Borneoco/Stichting CultureXpress has

co-produced contemporary dance festivals in several Chinese cities. These festivals provide a platform for independent artists from both China and abroad. The Chinese festivals are important experimental podiums for contemporary dance and contemporary movement theatre. They also provide a platform for European and Chinese dance producers to work together and are a breeding ground for further partnerships and initiatives. The festivals introduce a broad Chinese public to performances that address socially relevant themes. Each year, opportunities for regional and/or programming expansion are investigated. The NCAF contributed to the inclusion of Dutch artists in the 2007, 2008 and 2009 programmes: Warner & Consorten, 2movedancecompany and Cinedans in 2007; André Gingras, 2movedancecompany and Cinedans in 2008; 2movedancecompany, anoukvandijkdc, Ann van den Broek, Boukje Schweigman, André Gingras and Cinedans in 2009. In 2009, an extra large Dutch programme was realised at the special request of the NCAF. Workshops and lectures were also given during all the festivals.

WOMEN OF THE WORLD

ORGANISATION: ANOUKVANDIJKDC **PARTNER:** BEIJING MODERN DANCE COMPANY **DISCIPLINE:** CONTEMPORARY DANCE **ACTIVITY:** COPRODUCTION NEW CHOREOGRAPHY, TOURS IN CHINA AND THE NETHERLANDS **DATES:** NOVEMBER 2007 – END OF 2008 **CITIES, VENUES:** BEIJING, TIAN QIAO THEATRE / THE HAGUE HOLLAND DANCE FESTIVAL WITH A TOUR TO FIFTEEN CITIES IN THE NETHERLANDS

The dance production Women of the World from China's best-known modern dance group, Beijing Modern Dance Company, was created by two female choreographers: the Chinese Gao Yanjinzi and the Dutch Anouk van Dijk. In this double programme they gave form to the dialogue between eastern and western culture. The work of Gao Yanjinzi is rooted in her Buddhist upbringing and in traditional Chinese dance. Anouk van Dijk creates dance based on a strong theatrical concept and with a personal character.

THE HUB, PLATFORM FOR THEATRE AND DANCE

ORGANISATIONS: THEATER IN MOTION BEIJING / THEATER INSTITUUT NEDERLAND **PARTNER:** VLAAMS THEATER INSTITUUT **DISCIPLINE:** CONTEMPORARY DANCE AND THEATRE **ACTIVITY:** PLATFORM, THEATRE AND DANCE RESIDENCIES, WORKSHOPS **DATES:** 2008 TO 2011 **CITIES:** BEIJING, SHANGHAI, AMSTERDAM The Hub acts as mediator between the Dutch/Flemish and

Chinese theatre and dance sectors. As well as its primary networking and mediating tasks, the Hub also organises artist-in-residence programmes. The Hub also set up a database and library with information about the various performing art scenes in China (see www.theatreinmotion.org/hub). Cecilia Vallejos worked in Beijing in 2008; Edit Kaldor and Boukje Schweigman & Ibelisse Guardia in 2009. Edit Kaldor produced C'est du Chinois, which also toured in the Netherlands. Boukje Schweigman worked on her production Wervel; both also presented their work at the DCC in Shanghai in 2010. In 2010, the choreographer Tao Ye and his dancers Duan Ni and Wang Hao of the Tao Dance Theatre stayed in the Netherlands – they created Weight for Frascati. In the winter of 2010 choreographers Nunu Kong and Nannan worked in Amsterdam with Boukje Schweigman on a new dance piece.

NEDERLANDS DANS THEATER I AND II

DISCIPLINE: CONTEMPORARY DANCE **ACTIVITY:** PERFORMANCES **DATES, CITIES, VENUES:** 23 MAY 2008, BEIJING PLA THEATRE (NDT II) / 14 AND 15 OCTOBER 2008, NATIONAL CENTRE FOR THE PERFORMING ARTS IN BEIJING (NDT I) / 18 AND 19 MAY 2010, SHANGHAI GRAND THEATRE + 22 AND 23 MAY, NATIONAL CENTRE FOR THE PERFORMING ARTS BEIJING (NDT II)

In 2008, the Nederlands Dans Theater was invited for the first time to perform in mainland China: NDT II performed Sleepless by Jiri Kylián, Dream Play by Johan Inger and Minus 16 by Ohad Naharin at the Beijing PLA Theatre. NDT I performed the choreographies Wings of Wax by Kylián and Speak for Yourself and Signing Off by Lightfoot León at the National Centre for the Performing Arts (NCPA), one of the most prestigious venues in Beijing and perhaps even in China. Two years later, in 2010, NDT II gave a private gala performance on the Dutch national day in Shanghai during the World Expo, followed by a public performance. The following dances were presented: Said and Done by Lightfoot León, Chapeau by Jiří Kylián and Gods and dogs (an unfinished work) by Jiří Kylián. The same programme was also presented in Beijing (NCPA).

CHINESE PROGRAMME IN JULIDANS

ORGANISATION: JULIDANS **DISCIPLINE:** CONTEMPORARY DANCE **ACTIVITIES:** PERFORMANCES, LECTURE, RESIDENCY **DATES:** JULY 2009 **CITY, VENUE:** AMSTERDAM, STADSSCHOUWBURG

Living Dance Studio presented Memory in Julidans, a dance production about the Cultural Revolution, and in particular about the personal experiences of Wen Hui (choreographer), Feng Dehua (actress) and – during a special marathon version of eight hours – those of Wu Wenguang, director of the documentary My Time in the Red Guards. Living Dance Studio is one of the few independent companies in China and was established in 1994 to put on performances that record everyday life. Its themes and theatrical form – a mix of interviews, movement, video and music – mean that the group is regarded in China as revolutionary and taboo-breaking. Also in Julidans, the Chinese dancer Li Jianjun took part in Artists' Lab, an exchange programme for beginning dance producers from Asia, Africa and the Netherlands.

SUMMER SCHOOL CONTEMPORARY DANCE BEIJING

ORGANISATION: BORNEOCO / ST. CULTUREXPRESS **PARTNER,**
CITY: BEIJING NORMAL NORMAL UNIVERSITY **DISCIPLINE:**
CONTEMPORARY DANCE **ACTIVITIES:** WORKSHOPS, MASTER
CLASSES, LECTURES, FILM SCREENINGS, PERFORMANCE
DATES: 17 – 28 AUGUSTUS 2009

At the request of the Beijing Normal University, Borneoco/
CultureXpress organised master classes and lectures for
professional dancers, dance teachers and dance students with
Katie Duck, Gonnie Heggen, Harijono Roebana, Tim Persent,
Emio Greco, Pieter Scholten, Suzan Tunca, Vincent Colomes
and Henk Danner. The master classes ended with a
performance of One & Two by Emio Greco|PC. Thirty dancers
from all over China took part.

BEYOND_CHINA

ORGANISATION: INTERNATIONAAL CHOREOGRAFIE
KUNSTENCENTRUM / ICKAMSTERDAM **PARTNERS:**
COACHANGDI WORKSTATION (BEIJING), ATAKKALARI CENTRE
FOR MOVEMENT ARTS (BANGALORE, INDIA), JIN XING DANCE
THEATRE (SHANGHAI), GUANGDONG MODERN DANCE
COMPANY (GUANGZHOU), ARTS COUNCIL MONGOLIA
(ULAANBAATAR, MONGOLIA), BORNEOCO (AMSTERDAM)
DISCIPLINE: CONTEMPORARY DANCE **ACTIVITY:** RESIDENCIES,
PRESENTATIONS, WORKSHOPS, LECTURES, DISCUSSIONS
DATES, CITIES, VENUES: 13, 14 AUGUST 2010: SHANGHAI, DCC /
17 EN 18 DECEMBER 2010: AMSTERDAM, FRASCATIE WG

BEYOND_China is the second edition of a four-year exchange
project between European and Asian partners in the field of
dance and new media. Within the main theme of 'tradition
and innovation', the focus each year is on a specific Asian
country and a specific dance tradition. The first phase of
BEYOND_China (Beijing, Shanghai) consisted of a series of
workshops based on the dance and choreography methods of
Emio Greco|PC (Double Skin/Double Mind), the ancient
martial arts of Yi Quan, the Indian choreographer
Jayachandran Palazhy, and William Forsythe (improvisation
technologies). These workshops were accompanied by
lectures on dance dramaturgy and the creative process and by
dinner discussions with artists from the Chinese
contemporary arts scene, presided over by the Chinese dance
critic and researcher Qing Qing. A performance by the young,
talented Chinese choreographer Nunu Kong under the
guidance of Emio Greco|PC was then presented. A preview of
this performance could be seen at the DCC in Shanghai. The
piece was perfected in Amsterdam at the end of 2010 and
presented at Frascati WG.

THEATRE AND MUSICTHEATRE

THE SECOND GOODBYE

INITIATOR, ARTIST: JOS VAN KAN **PARTNERS:** TAIYUAN THEATRE
COMPANY, ULRIKE QUADE **DISCIPLINE:** PUPPET THEATRE
ACTIVITY: COPRODUCTION WITH TOUR IN CHINA **DATES:**
SEPTEMBER 2008 **CITIES:** TAIPEI, BEIJING, SHANGHAI, MACAU
The Dutch theatre producer Jos van Kan created, together
with the Taiwanese Taiyuan Theatre Company from Taipei
and the Dutch puppeteer Ulrike Quade, The Second Goodbye,
a visual music theatre production with puppet theatre, video
and elements of traditional Taiwanese opera.

CHINESE SHADOWS

ORGANISATION: CHIME, EUROPEAN FOUNDATION FOR CHINESE
MUSIC RESEARCH **DISCIPLINE:** CHINESE TRADITIONAL MUSIC AND
THEATRE **ACTIVITY:** EXHIBITION, PERFORMANCES, DEMONSTRATION
RECITALS, LECTURES, INTRODUCTIONS, WORKSHOPS,
DOCUMENTARY **DATES:** 30 OCTOBER 2007 TO MARCH 2008 **CITIES,**
VENUES: HEERLEN, PARKSTAD LIMBURG / AMSTERDAM,
CONCERTGEBOUW / UTRECHT, VREDENBURG / LEIDEN, MUSEUM
VOOR VOLKENKUNDE / LEIDEN, SINOLOGISCH INSTITUUT
Local village ensembles from north and south China travelled
to the Netherlands for this programme about Chinese shadow
theatre and a number of traditional Chinese musical styles
(the Shanghai Conservatory Ensemble with qin player Dai
Xiaolian, the Chaozhou Ensemble of Li Xianlie and the Red
Chamber of Han Mei). There was also a performance by the
shadow theatre of Huanxian, straight from the desert of East
Gansu. This group was so successful that it was offered a
second tour in the Netherlands as soon as the first had
finished. Curators Frank Kouwenhoven and Antoinet
Schimmelpenninck from CHIME worked together with
curators from Huanxian for the exhibition about Chinese
shadow theatre at the Sinological Institute in Leiden. The film
documentary Chinese Schaduwen (Chinese Shadows),
especially made for this project in 2007, was shown at all
activity locations. The programme also included
demonstration recitals, lectures, introductions and
workshops.

CHINESE WAR HEROINES

ORGANISATION: HOLLAND FESTIVAL **PARTNERS:** LI LIYUI
MODERN DRAMA, HONG KONG ARTS FESTIVAL **DISCIPLINE:**
MUSIC THEATRE, OPERA **ACTIVITY:** COPRODUCTION CHINESE
OPERA, INTRODUCTIONS **DATES:** MAY 2008
CITY, VENUE: AMSTERDAM, MUZIEKGEBOUW AAN HET IJ
In the third part of the opera trilogy Chinese War Heroines,
about legendary female warriors who have played a deciding
role in the history of China, director and librettist Li Liuyi
and composer Guo Wenjing tell the story of Liang Hongyu,
the famous prostitute who, following several heroic deeds,
chose to live the rest of her life in isolation in her brothel. The
opera, a world première for the Holland Festival, is a hybrid
between a Western and a traditional Chinese opera idiom.
The piece was introduced by talks by Mathilde ter Heijne
(The empire of women – not a fairy tale) and Frank
Kouwenhoven (CHIME).

MUSIC

MASTER CLASSES BY JACQUES ROUVIER

ORGANISATION: FRANZ LISZT PIANO COMPETITION **PARTNERS,**
CITIES, VENUES: GUANGZHOU XINGHAI CONSERVATORY OF
MUSIC, BEIJING CENTRAL CONSERVATORY OF MUSIC BEIJING,
SHANGHAI CONSERVATORY OF MUSIC **DISCIPLINE:** CLASSICAL
MUSIC **ACTIVITY:** MASTER CLASSES **DATES:** 20- 27 APRIL 2007
During the run-up to the first selection rounds in China for
the 8th Franz Liszt Piano Competition, a master class tour
was organised with French pianist and piano teacher Jacques
Rouvier. The master classes were of course all about
developing talent, but also aimed to encourage promotion
and network formation. A total of 25 to 30 talented young
pianists took part in the master classes, some of whom also
applied for the selection rounds for the 8th Liszt Competition
of 2008.

FRANZ LISZT PIANO COMPETITION, SELECTION ROUNDS

ORGANISATION: FRANZ LISZT PIANO COMPETITION **PARTNER:** SHANGHAI CONCERT HALL **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** SELECTION ROUNDS PIANO COMPETITION **DATES:** 21 TO 23 SEPTEMBER 2007

At the end of 2007 the Franz Liszt Piano Competition organised selection rounds abroad for the first time, so that live auditions were possible, rather than selection based on submitted material. Shanghai was chosen as the location for the Asia/Pacific region, and as partner the Shanghai Concert Hall. The objectives of the selection rounds were talent development, promotion and network formation. A total of eight pianists took part, from China, Korea and Vietnam. A Chinese girl who took part in Shanghai reached the quarter-finals of the Liszt Competition in 2008.

ONE EURO PROJECT

ORGANISATIONS: ST. ENVELOPPE / MUSIC CENTER THE NETHERLANDS **PARTNER:** WU PROMOTION **DISCIPLINE:** MUSIC, JAZZ **ACTIVITY:** FOUR TOURS, WORKSHOPS **DATES:** NOVEMBER 2007 TO MID 2010 **CITIES:** XIANGTAN CITY, NINGBO, GUANGZHOU, SHANGHAI, ZHENJIANG, GUANGZHOU, HONG KONG, BEIJING, TIANJIN, QINGDAO, SHENZHEN

As part of the One Euro Project, four Dutch jazz ensembles toured Chinese universities. The series of concerts began in 2007 with Yuri Honing. Calefax followed in 2008 with the Tony Overwater Trio, and Eric Vloeimans' Gate Crash Quartet toured in 2009. The series was closed in 2010 with AGOG, which also performed at the DCC in Shanghai. There are currently few locations in China where jazz is taught. The One Euro Project enabled students and other young people to become acquainted with exceptional Dutch jazz. The ensembles also gave concerts at the regular jazz venues in the larger cities.

DUTCH MUSIC WEEKS

ORGANISATION: NETHERLANDS CHINA ARTS FOUNDATION **PARTNER:** BRIGHT ART MANAGEMENT: BARBARA KLEISTERLEE **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** CONCERTS, WORKSHOPS, MASTER CLASSES **DATES:** 6 EN 7 NOVEMBER 2008 (NIEUW ENSEMBLE), 13 EN 14 NOVEMBER 2008 (ORCHESTRA OF THE 18TH CENTURY) **CITY, VENUE:** BEIJING, NATIONAL CENTRE FOR THE PERFORMING ARTS

Four concerts by the Nieuw Ensemble and the Orchestra of the 18th Century were added to the two concerts already planned by the Royal Concertgebouw Orchestra in Beijing, creating a real 'Dutch music fortnight' in the prestigious National Centre for the Performing Arts. The Nieuw Ensemble played pieces specially written for it by the Chinese composers Tan Dun, Guo Wenjing and Chen Qigang, as well as works by the Dutch composers Mayke Nas and Guus Janssen and by Boulez, Berio, Donatoni and Takemitsu. The Orchestra of the 18th Century played a programme with works by Mozart, Beethoven and Haydn. Both concerts were preceded by a public rehearsal.

JAZZ ORCHESTRA OF THE CONCERTGEBOUW

PARTNER: SINGAPORE SYMPHONY ORCHESTRA **DISCIPLINE:** MUSIC, JAZZ **DATES:** MAY 2009 **CITY, VENUE:** BEIJING, NATIONAL CENTRE FOR THE PERFORMING ARTS (NCPA)

The Jazz Orchestra of the Concertgebouw, a big band made up of top Dutch jazz musicians, was invited to give four concerts by the NCPA Concert Hall in Beijing. These were the first ever jazz concerts at the National Centre. Because the concert-going public in China is not yet acquainted with jazz

music, the concert was linked to an exchange programme with the Singapore Symphony Orchestra. For the same reason, the programme was based on two composers who have greatly influenced the development of jazz: Duke Ellington and George Gershwin.

THE HAGUE PHILHARMONIC

DISCIPLINE: CLASSICAL MUSIC **ACTIVITY:** TOUR, LECTURE, PUBLIC REHEARSALS, DISCUSSION, MASTER CLASSES **DATA:** 7, 9 EN 11 SEPTEMBER 2009 **CITIES, VENUES:** XIAMEN INTERNATIONAL CONFERENCE & EXHIBITION CENTER, SHANGHAI CONCERT HALL, BEIJING NATIONAL CENTRE FOR THE PERFORMING ARTS

The tour by the Hague Philharmonic (with Neeme Järvi, conductor, and Ying Feng, solo piano) in Shanghai and Beijing followed a concert initiated by the city of the Hague in Xiamen, as part of a trade conference in which the Hague played a prominent role. The programmes in the three cities were largely the same, with works by Carl Nielsen, Franz Liszt and – except in Xiamen – Nikolai Rimsky-Korsakov. Good news from Beijing, by composer Z. Heng Lu, was played as a Chinese encore at each concert. All three concerts were preceded by public rehearsals. Flute, cello and chamber music master classes were held in Shanghai and art director Ronald Vermeelen gave a lecture at Tongji University. Ronald Vermeelen and Henk van der Meulen (director of the Royal Conservatory) and Ms Zhu Pei Pei (musician at the Hague Philharmonic) also gave various lectures and interviews in Beijing.

FILM / DOCUMENTARY

MASTER CLASSES BY PIETER FLEURY

PARTNER, CITY: NANJING ARTS INSTITUUT, NANJING **DISCIPLINE:** FILM, DOCUMENTARY **DATES:** 3 – 28 DECEMBER 2007

Documentary maker Pieter Fleury was invited by the Nanjing Arts Institute to give a month of master classes to 36 second year film students about how documentaries are made in the West. The subject of the master class was the remembrance of the Nanjing Massacre, which took place on 13 December 1937.

TIMES OF THE EMPEROR

ORGANISATION, ARTIST: PIETER FLEURY **PARTNERS:** MUSEUM SPEELKLOK, THE FORBIDDEN CITY BEIJING, CHINESE FILM MAKERS **DISCIPLINE:** FILM, DOCUMENTARY **DATES:** 2009 - 2010 **CITY, VENUE:** BEIJING, FORBIDDEN CITY / UTRECHT, MUSEUM SPEELKLOK

In this documentary Pieter Fleury followed the restoration of musical clocks from the Forbidden City in Beijing carried out by Museum Speelklok, which has been working on the clocks since 2008. Fleury worked together with Chinese filmmakers, and filmed both in China and Utrecht. Almost the full documentary was shown on Dutch television in Het Uur van de Wolf on NPS. A summary was shown at the exhibition SingSong, Schatten uit de Verboden Stad (Treasures from the Forbidden City) at Museum Speelklok in Utrecht (16 October 2010 to 31 March 2011).

VISUAL ARTS

FROM MUSICAL CLOCK TO STREET ORGAN

ORGANISATION: MUSEUM SPEELKLOK **PARTNERS:** GUANGDONG MUSEUM OF ART, FRANS LISZT PIANO COMPETITION **DISCIPLINE:** HERITAGE **ACTIVITY:** EXHIBITION, CONCERT **DATES:** 19 SEPTEMBER – 11 NOVEMBER 2007 **CITY:** GUANGZHOU

In 2007, the Guangdong Museum of Art in Guangzhou for the first time presented a Dutch exhibition: From Musical Clock to Street Organ. Fifty top exhibits from the Museum Speelklok from the period 1480 to 1930 were shown, including the Jaquemarts clock, made in 1480 and one of the oldest working instruments in the world. Musical clocks were introduced to China by the Jesuits in the 17th century and became an important tool of trade and diplomacy during the 18th century. The exhibition was opened with a concert by pianist Christiaan Kuyvenhoven, who competed with an automatic piano; the opening was organised in cooperation with the Franz Liszt Piano Competition.

CHINA NOW

ORGANISATION: COBRA MUSEUM FOR CONTEMPORARY ART **PARTNERS:** ESSL MUSEUM IN WENEN, CURATOR: FENG BOYI **DISCIPLINE:** CONTEMPORARY ART **ACTIVITY:** EXHIBITION **DATES:** 28 SEPTEMBER 2007 / MID JANUARY 2008 **CITY, VENUE:** AMSTELVEEN, COBRA MUSEUM

The exhibition China Now at the Cobra Museum for Contemporary Art in Amstelveen, put together by the leading Chinese curator Feng Boyi, provided an extensive overview of contemporary Chinese art. Feng Boyi selected over seventy-five pieces of work from forty artists, many of which came from the Essl Museum collection in Vienna, to which recent pieces of work from China were added. One or more examples from almost every top contemporary artist in China could be seen, from well-known names such as Fang Lijun, Yue Minjun and Zhang Xiaogang to 'rising stars' such as Liu Jianhua and Yin Xiuzhen. Contemporary Chinese artists struggle to decide which position to take with regard to both the Chinese art tradition and modern Chinese society. This results in powerful works of art that bring to mind associations with the vitality and engagement of the CoBrA movement, to which the CoBrA museum is dedicated. The exhibits on show ranged from 'traditional' paintings and sculptures to installations, photographs and new media.

GO CHINA! ASSEN – GRONINGEN

ORGANISATION , CITIES: DRENTS MUSEUM, ASSEN / GRONINGER MUSEUM **DISCIPLINE:** HERITAGE, CONTEMPORARY ARTS **ACTIVITY:** SIX EXHIBITIONS **DATES:** 2 FEBRUARY – 1 SEPTEMBER 2008 (DRENTS MUSEUM) / 2 FEBRUARY – 24 NOVEMBER (GRONINGER MUSEUM)

The Go China! Assen - Groningen project consisted of six exhibitions about China's rich and diverse culture. The Xi'an's terracotta army could be seen at the Drents Museum (the original, world-famous soldiers from the grave of the first Emperor of China), together with over 200 pieces of gold, jade and bronze found in graves from the Qin and western Han dynasties. The objects are rarely allowed to leave China and the exhibition was put together especially for the Netherlands. The selection of bronze pieces from the world-famous Shanghai Museum collection exhibited by the Groninger Museum was also in the Netherlands for the first time. This exhibition was shown in phases together with exhibitions of Chinese contemporary art (including work by artist Ai Weiwei) and avant-garde art from the 1980s and 1990s.

HUBERT VOS, THE STORY OF A PORTRAIT

ORGANISATIONS: STICHTING RESTAURATIE ATELIER LIMBURG (SRAL), VISSER & VAN RIJCKEVORSEL FILMPRODUKTIES **PARTNERS:** CITIES: BEIJING UNIVERSITY, BEIJING SUMMER PALACE **DISCIPLINE:** FILM, DOCUMENTARY **ACTIVITY:** DOCUMENTARY AND CONFERENCE **DATES CONFERENCE:** APRIL 2008

At the end of the 19th century the Limburg painter Hubert Vos painted a portrait of the emperor dowager CiXi. Stichting Restauratie Atelier Limburg (SRAL) restored the painting together with its Chinese counterparts and produced a book and a documentary about the restoration process. The NCAF funded the book, the documentary's translation into Chinese and the conference on the restoration and restoration ideas in China and the Netherlands, organised by SRAL together with Beijing University.

FOUR STEP SNAKE

ORGANISATION: ADRIAAN REES, HANS VAN BENTEM, WAN LIYA AND CHEN GUANGHUI **PARTNERS:** SHANGHAI UNIVERSITY, WAN LIYA AND CHEN GUANGHUI **DISCIPLINE:** CONTEMPORARY CERAMIC ART **ACTIVITY:** COPRODUCTION ART WORKS, EXHIBITION **DATES:** APRIL 2008 **CITIES, VENUES:** JINGDEZHEN, EXPERIMENTAL FACTORY OF THE POTTERY WORKSHOP / SHANGHAI, TWO CITIES GALLERY

Four Step Snake is the title of an exchange project between two Dutch artists (Adriaan Rees and Hans van Bentem) and two Chinese artists (Wan Liya and Chen Guanghui), and a ceramic art exhibition that they produced together at the Pottery Workshop (PWS) Experimental Factory in Jingdezhen in 2006. Ceramics have been the subject of a special relationship between the Netherlands (Delft and the Dutch East India Company) and China for a hundred years and ceramics have been produced in Jingdezhen for over a thousand years. At the exhibition at the Two Cities Gallery in Shanghai, a catalogue was presented with introductions by Shannon Guo (curator and lecturer at Shanghai University) and Cees Hendrikse (Dutch curator and specialist in Chinese art). The artists also held workshops and lectures in partnership with Shanghai University.

INTERACTIVE MEDIA CHINA TRIP 2008

ORGANISATION: VIRTUEEL PLATFORM **DISCIPLINE:** MEDIA ART **ACTIVITY:** CULTURAL FACT-FINDING MISSION **DATES:** 5 – 12 APRIL 2008 **CITIES:** SHANGHAI AND CHENGDU

Virtueel Platform travelled to Shanghai and Chengdu to investigate eCulture exchange opportunities with China and to prepare for its future activities as media art sector institute. We hear much in the west about the limits that the Chinese government tries to place on internet users and content publishers. However, the internet has brought greater personal freedom to many Chinese. The Chinese make fervent use of the opportunities offered by chat, instant messaging, blogs and news groups, and in particular bulletin boards, for the exchange of information that is not given space in the official media.

DUTCH CERAMIC ARTISTS

ORGANISATION: PROMOTIE MONUMENTALE KERAMIEK **PARTNER, CITY, VENUE:** FULE INTERNATIONAL CERAMIC ART MUSEUMS IN FU PING **DISCIPLINE:** CONTEMPORARY CERAMIC ART **ACTIVITY:** RESIDENCY, PRODUCTION CERAMIC ART, PERMANENT EXHIBITION **DATES:** JUNE 2008

The permanent exhibition Dutch Ceramic Artists at the FuLe International Ceramic Art Museums (FLICAM) in Fu Ping, the 'ceramics capital of China', is part of a large FLICAM international project. Monumental ceramics from various

western countries were exhibited in eight pavilions in the museum and, unusually, all exhibits were created onsite within four weeks. The Dutch umbrella organisation Promotie Monumentale Keramiek ('Promotion of Monumental Ceramics') coordinated the Dutch contributions. The following artists took part: Hans van Bentem, Ingrid Mol, Pepijn van Nieuwendijk, Tejo Philips, Adriaan Rees, Nick Renshaw, Rem Posthuma and Anton Reijnders.

WORLD ONE MINUTES

ORGANISATION: THE ONE MINUTE FOUNDATION **PARTNER,** VENUE: BEIJING TODAY ART MUSEUM **DISCIPLINE:** VIDEO ART **ACTIVITY:** EXHIBITION **DATES:** 6 – 28 JUNE 2008

What do artists do with sixty seconds of freedom? The best one minute videos from almost one hundred countries could be seen at the World One Minutes exhibition from the The One Minutes Foundation at the Today Art Museum in Peking. China itself was strongly represented with selections from various Chinese cities. The project was so successful that it was even included in the official cultural programme for the Olympic Games in Peking. The One Minutes is a Dutch initiative that has quickly spread all over the world. It builds bridges between 'high culture' and 'low culture' and between western and non-western art. A One Minutes workshop for Chinese art academy students was also held at the Today Art Museum.

SYNTHETIC TIMES, MEDIA ART CHINA 2008

ORGANISATION: V2_ INSTITUTE FOR UNSTABLE MEDIA **PARTNER,** VENUE: BEIJING, NATIONAL ART MUSEUM OF CHINA / NAMOC **DISCIPLINE:** MEDIA ART **ACTIVITY:** EXHIBITION MEDIA ART **DATES:** 9 JUNE – 3 JULY 2008

The Netherlands was a major presence at the large media art exhibition Synthetic Times, Media Art China 2008, in which 26 countries took part. The exhibition was the result of a four-year exchange programme between a number of Chinese universities and museums, the ZKM Center for Art and Media in Germany and the V2_Institute for Unstable Media in Rotterdam. V2 presented work both by Dutch upcoming talent and established names. Technology and the media are very important in the modernisation revolution being experienced in China. The application of communication and other technology has come to define new social, cultural and economic relationships. An extensive education programme was linked to the exhibition, making it accessible to a broad public.

CITY ONE MINUTES

ORGANISATION: THE ONE MINUTES FOUNDATION **PARTNERS:** HOLLAND DOC 24 / VPRO, DE EAST CHINA NORMAL UNIVERSITY **DISCIPLINE:** VIDEO ART **DATES:** 2009 (WORKSHOPS), 2010 (EXHIBITION) **ACTIVITY:** WORKSHOPS, MAKING VIDEOS/ EXHIBITIONS **CITY , VENUE:** SHANGHAI, WORLD EXPO 2010, CITY CULTURE PAVILION

Together with Dutch artists, students from Chinese academies and universities made a series of one minute video portraits of the cities of Beijing, Chongqing, Guangzhou, Hangzhou, Hong Kong, Shanghai, Taipei and Xiamen. The NCAF funded the production of these one minutes and their screenings in the cities. The eight films were part of the City One Minutes exhibition at the World Expo 2010 in Shanghai, where the results from sixty cities across the world could be seen. On the website www.cityoneminutes.org, it is possible to browse the films of one hundred cities by time and place.

THE RED SNOWBALL

ORGANISATION: CHINESE EUROPEAN ART CENTER (CEAC), XIAMEN **PARTNER:** HEBEI PRESS IN BEIJING **DISCIPLINE:** CONTEMPORARY ART **ACTIVITIES:** BOOK PUBLICATION, PRESENTATION **DATES:** FALL 2009 (PUBLICATION), 2010 (PRESENTATION AND EXHIBITION) **CITIES, VENUES:** SHANGHAI, DCC / XIAMEN, CHINESE EUROPEAN ART CENTER

The book The Red Snowball is about the ten-year history of the pioneering Chinese European Art Center in Xiamen, founded by Ineke Gudmundson from the Netherlands. The CEAC not only placed itself at the centre of stormy Chinese developments, but to some extent even created them. The CEAC has also been a powerful motor in the dynamic process of mutual inspiration between China and Europe. In the book, illustrations alternate with more formal short studies by Chinese, Dutch and international artists and writers. The Red Snowball has been published in a European and a Chinese edition. The book was presented in China at the Dutch Culture Centre in Shanghai and in Xiamen, and in the Netherlands at the Netherlands Foundation for Visual Arts, Design and Architecture. The presentation at the DCC was part of the exhibition Dialogue 2010 of CEAC and was closed with a concert by musicians of Xiamen University College.

WE ARE THE WORLD (WATW)

ORGANISATIONS: PARADOX AND THREE SHADOWS **PARTNERS:** NETHERLANDS CHINA ARTS FOUNDATION, GUANGDONG MUSEUM OF ART **DISCIPLINE:** PHOTOGRAPHY **ACTIVITY:** COPRODUCTION EXHIBITION **CITIES, VENUES, DATES:** BEIJING, THREE SHADOWS: 28 NOVEMBER 2009 – 1 FEBRUARY 2010 / SHANGHAI DCC: 3 – 26 APRIL / GUANGZHOU, GUANGDONG MUSEUM OF ART: 22 JUNE – 18 JULY.

We are the World (WATW) refers to the pop song by Lionel Ritchie and Michael Jackson, originally written to help famine-relief efforts in Ethiopia, but later 'misused' for a variety of themes relating to solidarity and joint responsibility. The exhibition of the same name emphasises the globalised, consumption-driven world in which we live. Curators Stephanie Tung and Tsai Meng (Three Shadows Photography Art Centre, China) and Bas Vroeghe (Paradox, the Netherlands) combined the work of Chinese and Dutch photographers and artists in a travelling exhibition that can be defined as a montage of artistic, journalistic and scientific observations. The following photographers and artists took part: Ad van Denderen, Chen Xiao, Gerald van der Kaap, Jin Jiangbo, Frank van der Salm, Mo Yi, Henk Wildschut, Song Chao, Wassink Lundgren, Xiong WenYun, Theo Niekus, Zhao Liang, Jaqueline Hassink and Zeng Han.

DESIGN AND ARCHITECTURE

POWER

ORGANISATION: THONIK **PARTNER:** CURATOR GONG YAN **DISCIPLINE:** GRAPHIC DESIGN **ACTIVITY:** EXHIBITION **CITY, VENUE, DATES:** SHANGHAI ART MUSEUM: MAY 2008 / MAASTRICHT NAI: MARCH 2009

Chinese curator Gong Yan and graphic design agency Thonik met during a foreign visitors programme organised by the Premisela Dutch Platform for Design and Fashion, after which Gong Yan invited Thonik to an exhibition at the Shanghai Art Museum. Power demonstrates Thonik's strength in the cultural and political domains. The centrepiece of the show in Shanghai was an installation made of hand-knotted woollen rugs, as reference to time-honoured Dutch rituals and traditions. Knotting rugs by hand is dying out as a tradition in China and is being protected by the Chinese avant-garde. Thonik also gave workshops to students of the Fu Dan University in Shanghai.

SOCIAL ENERGY, CONTEMPORARY COMMUNICATION DESIGN FROM THE NETHERLANDS

ORGANISATION: CENTRAL ACADEMY OF FINE ARTS (CAFA), CURATOR LI DEGENG **DISCIPLINE:** GRAPHIC DESIGN **ACTIVITY:** EXHIBITION WITH LECTURES, CONFERENCES, WORKSHOPS **DATES:** 20 SEPTEMBER 2008 TO NOVEMBER 2009 **CITIES:** SHANGHAI, CHENGDU, BEIJING, SHENZHEN, HONG KONG

The Central Academy of Fine Arts (CAFA) approached the NCAF and other Dutch funds for support for the Social Energy, Contemporary Communication Design from the Netherlands exhibition, which was developed, curated and organised by Li Degeng, lecturer at the CAFA. The exhibition investigates Dutch contemporary communication design through the work of important pioneers such as Mevis & Van Deuren, Experimental Jetset, Karel Martens, Lust, Mooren & van der Velden, NLXL, Studio Dumbar, Richard Niessen, Machine, Catalog Tree and Irma Boom. Based on traditional design, but also making use of elements such as music, new media, information technology, popular culture and product development, they translate their work into graphic design, books, identities, installations, maps, architectural design, games, interface design, video art, animations and more. Social Energy shows the transition from graphic design to contemporary communication design using this work.

FROM BERLAGE TO KOOLHAAS, 100 YEARS OF DUTCH ARCHITECTURE

ORGANISATION: DELFT UNIVERSITY OF TECHNOLOGY **PARTNER, CITY, VENUE:** BEIJING, MUSEUM OF CENTRAL ACADEMY OF FINE ARTS (CAFA MUSEUM) **DISCIPLINE:** ARCHITECTURE **ACTIVITY:** EXHIBITION **DATES:** MAY 2009

The exhibition '100 years of Dutch architecture' used models to present the five cornerstones of 20th century Dutch architecture: the Beurs van Berlage, the Rietveld Schröder House, the Van Nelle factory, Van Eyck's orphanage and Rem Koolhaas' dance theatre. Various models were also shown of recent projects, including work by Winy Maas, Jo Coenen, Michiel Riedijk, Kees Kaan and Dick van Gameren. Whereas 20th century Dutch architecture can be roughly characterised as a melting pot of traditionalism, expressionism, functionalism, rationalism and post-modernism, a movement began fifteen years ago that is also described as 'fast architecture' with regards to production and consumption.

BEYOND ARCHITECTURAL REGULATIONS IN CHINA / BARC

ORGANISATION: DYNAMIC CITY FOUNDATION **DISCIPLINE:** ARCHITECTURE **ACTIVITIES:** PLATFORM, FORUM, EXHIBITION **CITIES, VENUES, DATES:** SHENZHEN ARCHITECTURAL BIENNALE: 1 TO 8 DECEMBER 2009 / SHANGHAI, DCC: AUGUST 2010

How to build a new sustainable city is the most compelling problem facing Chinese planners today. To tackle this for Caofeidian, a new coastal city next to Tangshan in northern China, the Dynamic City Foundation proposed a radical new evolutionary design method. Ten world-renowned architect bureaus were asked to plan not all at once, but in relay, to achieve a proposal for Caofeidian Genetic City in the year 2040. Participating agencies were: URBANUS, MAD, MVRDV + T?F, Powerhouse Company, BAU Brearley Architects and Urbanists, Rocksteady Design, Tsinghua School of Architecture, Urban China, ZUS and MARS-1. BARC started with a public brainstorming session at the Shenzhen Biennale that resulted in an exhibition at the DCC in Shanghai with a multimedia installation of a continuous animated panorama of the new eco city. Step by step, in interviews and presentations, the progress of the city in time was presented. The forum Green from Scratch was part of the exhibition.

TAKING A STANCE. 8 CRITICAL ATTITUDES IN CHINESE AND DUTCH ARCHITECTURE AND DESIGN

ORGANISATION: DUTCH DESIGN FASHION AND ARCHITECTURE (DUTCHDFA), NETHERLANDS ARCHITECTURE INSTITUTE (NAI) **CURATORS:** LINDA VLASSENROOD (NAI), SUZANNE MULDER (NAI), LI DEGENG (CAFA) **PARTNER:** NETHERLANDS CHINA ARTS FOUNDATION **DISCIPLINE:** DESIGN **ACTIVITY:** EXHIBITION **CITIES, VENUES, DATES:** SHANGHAI, DCC: 6 - 28 MARCH 2010 / BEIJING, TODAY ART MUSEUM: 27 APRIL - 14 MAY 2010 / SHENZHEN, OCT ART & DESIGN GALLERY: 26 JUNE - 5 AUGUST 2010

The exhibition Taking a Stance. 8 Critical Attitudes in Chinese and Dutch Architecture and Design presented the work of eight leading designers from the Netherlands and China who share a critical yet realistic approach to design. The architect bureau OMA (Rem Koolhaas), product designer Hella Jongerius, graphic designer Irma Boom and fashion designer Alexander van Slobbe were invited to take part from the Netherlands. Their Chinese counterparts were architect bureau Urbanus, artist and architect Ai Weiwei, graphic design bureau Me We and fashion designer Ma Ke. None of the participants are afraid to take on commercial or politically-sensitive jobs, and they all work in the field of tension between mass production and traditional techniques, between commissions and their own work, and between tradition and modernisation. The NCAF was one of the initiators of the exhibition and funded the production of short documentaries about the Chinese artists. The exhibition premiered at the DCC, and was then shown in Beijing and Shenzhen. In the autumn of 2011, Taking a Stance will come to the Netherlands for a show at the Netherlands Architecture Institute.

OTHER ACTIVITIES

CULTURAL FACT FINDING MISSION TO CHINA

ORGANISATION: NCAF **DATES:** 10 – 18 MAART 2007 **CITIES:** BEIJING, SHANGHAI, GUANGZHOU AND HONG KONG

In the spring of 2007, during the run-up to the official launch of the NCAF, the foundation organised a trip to Beijing, Shanghai, Guangzhou, and Hong Kong for staff of the foundation (Martijn Sanders, George Lawson, Ellen Adriaanssen), members of the Board of Supervisors (Gitta Luiten and Henk Scholten), and representatives from the ministries involved: Foreign Affairs (Quirine Timmermans) and Education, Culture and Science (Henk Heikamp). During the trip, the foundation's aims were presented to the Chinese government and the Chinese cultural sector.

EXPERT MEETING ABOUT NCAF AND MISSION TO CHINA

ORGANISATION: NCAF **DATE:** 22 MAART 2007 **CITY:** AMSTERDAM
In September 2005, the State Secretary for Media and Culture, Medy van der Laan, went on a cultural mission to China with representatives of eighteen cultural organisations. During this trip, the idea arose to set up a special foundation that would help to intensify cultural relations with China. After the trip in which the NCAF was announced in China, the 2005 delegation was informed of the upcoming launch of the foundation and its planned activities.

VISITORS' PROGRAMME CHINESE GUESTS

ORGANISATION: NETHERLANDS CHINA ARTS FOUNDATION
PARTNERS: MONDRIAAN STICHTING, V2_ INSTITUTE FOR UNSTABLE MEDIA **DISCIPLINE:** MEDIA ART **DATES:** 16, 17 AND 18 APRIL 2007 **CITY:** AMSTERDAM

In Rotterdam, the V2_ Institute for the Unstable Media organises the biannual Dutch Electronic Arts Festival (DEAF). For the 2007 edition, many Chinese artists and speakers were invited: Ms. Huang Hai Yan, Prof. Lu Xiaobo, Mr. Xu Wenkai/Aaajiao, Mr. Hu Jie Ming, Mr. Zhou Hong Xiang, Mr. Yao Bin, Mr. Fu Ge/Zhou Jun, Ms. Tian Sun, Ms. Ellen Pau, and Ms. Lu Leiping. In connection with the festival, and in collaboration the Mondriaan Foundation, the NCAF organised a visitors programme for the Chinese guests that allowed them to get a comprehensive impression of the Dutch cultural sector, and to become acquainted with cultural organisations such as the Stedelijk Museum Amsterdam, W139, Mediamatic, the Rijksakademie, the Netherlands Media Art Institute/Montevideo, the Smart Project Space, and De Appel.

EXPERT MEETING ABOUT CULTURAL EXCHANGE WITH CHINA

ORGANISATION: NCAF **PARTNER:** NETHERLANDS EMBASSY IN BEIJING **DATE:** 7 SEPTEMBER 2007 **CITY:** AMSTERDAM

In collaboration with the Dutch embassy in Beijing, the foundation organised a breakfast meeting at which the Dutch ambassador to China (Dirk Jan van den Berg) and various Dutch cultural organisations working in China could get to know each other. The meeting, with about thirty participants, was not only important for the embassy: it also led to a number of interesting collaborations between the cultural organisations for their activities in China.

VISITORS PROGRAMMES FOR CHINESE GUESTS

ORGANISATIONS: NCAF **PARTNER:** DUTCH CHAMBER MUSIC MEETING / MUSIC CENTER THE NETHERLANDS **DISCIPLINE:** MUSIC **GUEST:** JOANNEE LEE, MUSIC CONSULTANT IN CHINA **ACTIVITY:** MEETINGS WITH REPRESENTATIVES OF THE DUTCH CULTURAL FIELD **DATES:** 4, 5, 6 OCTOBER 2007 **CITY:** AMSTERDAM

In collaboration with Music Center the Netherlands, a visit was arranged for Joanna Lee, a music consultant in China, following her participation in the Dutch Chamber Music Meeting. The programme included discussions with CHIME (the European Foundation for Chinese Music Research), Amsterdam Tourism and Conferences, Royal Concertgebouw Orchestra, Holland Festival, Marketing Overleg Amsterdamse Theaters (a consultative marketing body of Amsterdam theatres), Concert Hall of the 21st Century and the Netherlands China Arts Foundation.

VISITORS' PROGRAMME FOR CHINESE GUESTS

ORGANISATION: NCAF **PARTNER:** DUTCH MUSEUM ASSOCIATION **GUESTS:** MR. ZHANG PEILI, MR. WANG NANMING **DISCIPLINE:** NEW MEDIA **DATES:** END 2007 **CITIES:** AMSTERDAM, AMSTELVEEN

Mr. Zhang Peili (Department of New Media, China Arts Academy, Hangzhou) and Mr. Wang Nanming (Sichuan Art Academy, Chongqing) were asked to speak at a conference about the presentation of Chinese art in Western museums, which was organised by the Sinological Institute in Leiden and Arthub Shanghai. The NCAF and the Netherlands Museums Association, organised a visitors' programme for these guests, so that they could get a good picture of the Dutch cultural sector and make interesting contacts with potential partner organisations.

EXPERT MEETING ABOUT THEATRE AND DANCE IN CHINA

ORGANISATION: NCAF **PARTNERS:** NETHERLANDS EMBASSY IN BEIJING, THEATER INSTITUUT NEDERLAND, THEATER IN MOTION (ELS SILVRANTS) **DATE:** 14 MAY 2008

In 2007, the Dutch embassy in Beijing had a comprehensive study, a 'mapping', of culture in China carried out. This resulted in reports on the cultural infrastructure in Beijing, Guangzhou, and Shanghai. In May 2008, the NCAF and the Netherlands Theatre Institute organised an expert meeting for the Dutch theatre and dance sectors, in which the coordinator of the Beijing mapping project, Els Silvrants (also the director of Theatre in Motion Beijing and the HUB, platform for theatre and dance), provided additional insights into the theatre and dance sectors in China, as well as the opportunities for collaboration.

EXPERT MEETING ABOUT CULTURAL EXCHANGE WITH CHINA

ORGANISATION: NCAF **DATE:** 25 JUNE 2008 **CITY, VENUE:** AMSTERDAM, FELIX MERITIS

This meeting about cultural collaboration with China was a continuation of a meeting that SICA had organised in June 2006 in preparation of the launch of the NCAF. The meeting was chaired by journalist and China expert Frénk van der Linden. The speakers were Roosje Klap (artist), Eduard Nazarski (Amnesty International), Jeroen Groenewegen (sinologist), Frank Kouwenhoven (CHIME), Sophie Leferink (One Minutes Foundation), Lotje van Lieshout (artist), Alex Adriaansens (V2_ Institute for the Unstable Media), Thomas Widdershoven (Thonik), and Martijn Sanders (NCAF).

UPDATING OF THE MAPPINGS OF THE CULTURAL FIELD OF BEIJING, GUANGZHOU AND SHANGHAI

ORGANISATION: NETHERLANDS EMBASSY IN BEIJING
COORDINATORS: ELS SILVRANTS (BEIJING), ZHANG WEI (GUANGZHOU), DAVIDE QUADRIO (SHANGHAI) **EDITORS:** PETER MICIC, BERT DE MUYNCK **DATE:** END OF 2008

In 2007, the Dutch embassy in Beijing had a comprehensive study carried out on culture in China. This resulted in reports on the cultural infrastructure in Beijing, Guangzhou, and Shanghai. These reports were summarised and updated in 2008 and made freely available to the Dutch cultural sector. They contain (historical) sector and discipline information about theatre, dance, visual arts, media arts, architecture, and other creative industries and an overview of topics such as specific Chinese art terminology, education, opportunities for international collaboration, Chinese media and public relations, awards, policies, regulations and legislation, copyrights, and funding. Important arts professionals, venues, festivals, art academies, residency programs, galleries, promoters, critics, and curators were included. A number of Dutch, foreign, and Chinese art professionals and critics also shared their insights into the Chinese art world.

CULTURAL FACT FINDING MISSION TO CHINA

ORGANISATION: NETHERLANDS CHINA ARTS FOUNDATION

DATES: 11 TO 18 OCTOBER 2009 **CITIES:** BEIJING, SHANGHAI

This cultural trip to Beijing and Shanghai was intended for Dutch organisations that had concrete plans for collaborations with China. It was about strengthening and deepening existing contacts, and acquiring interesting new ones. Manuela Lietti, an independent art critic and curator living in Beijing, arranged meetings for the participants, who included representatives of Buma Cultuur, Don't Hit Mama, the European Ceramics Work Centre (ECWC), FOAM and FOAM Magazine, the Nederlands Fotomuseum Rotterdam, the International Documentary Festival Amsterdam (IDFA), Museum de Lakenhal Leiden, Music Center the Netherlands, the Netherlands Architecture Institute, and Witte de With, Center for Contemporary Art. As a result of the trip, Chinese programmers, for example, were invited to the Noorderslag festival, and the Shanghai Film Festival offered technical support to the contribution of IDFA in the DCC, and also screened documentaries from that IDFA programme.

EXPERT MEETING ABOUT CULTURAL EXCHANGE WITH CHINA; CLOSING CONFERENCE OF THE NETHERLANDS CHINA ARTS FOUNDATION

ORGANISATION: NCAF, SICA **DATE:** 14 OCT. 2010 **CITY:** AMSTERDAM

This expert meeting was for all individuals and organisations who had been involved with NCAF since the beginning, in order to achieve a good transfer of knowledge and experiences. Led by Frénk van der Linden, representatives from the cultural sector and policymakers discussed what had taken place so far in terms of cultural exchange with China, and what the Netherlands and China could still do to further strengthen those collaborations. Speakers: Martijn Sanders (NCAF), Monique Ruhe (Ministry of Education, Culture and Science), Edwin Zwakman, Liu Gang, Dineke Koerts (Borneoco/CultureXpress), Zhang Xian (Shanghai Fringe Festival), Quinten Peelen (Franz Liszt Piano Competition), Floor van Spaendonck (Virtual Platform), Henk Heikamp (Ministry of Education, Culture and Science), Margriet Leemhuis (Ministry of Foreign Affairs), Henk Pröpper (Dutch Foundation for Literature, Dutch Arts Council), Stef Oosterloo (City of Rotterdam), Machtelt Schelling (Shanghai Dutch consulate), Cees de Graaff (SICA).

DUTCH CULTURE CENTRE ACTIVITIES



CONTEMPORARY DANCE

EXPOIMPROCHANGE

ORGANISATION: 2MOVEDANCECOMPANY **PARTNERS:** CITY OF ROTTERDAM, CODARTS, SHANGHAI THEATRE ACADEMY
DISCIPLINE: DANCE, MUSIC, IMPROVISATION **ACTIVITY:** PERFORMANCES, WORKSHOPS **DATES:** 2 – 4 APRIL 2010

Expoimprochange was a performing art programme run by 2moveDC. The performers included dance students and music students from both Codarts Rotterdam and the Shanghai Theatre Academy. The Dutch Culture Centre became a place where each individual could exchange his or her own cultural background with those of other participants, in an open form of improvisation: no rules and no themes, just using their bodies as instruments to create a dance performance. 2moveDC was founded by dancers Miquel de Jong and Kevin Polak. They invite choreographers to create pieces for them, and begin each performance with a short film about the creative process and also gave workshops at the DCC.

MOVE:MENT

ORGANISATIONS: INTERNATIONAL FRANZ LISZT PIANO COMPETITION, NEDERLANDS DANS THEATER II **ARTISTS:** YINGDI SUN (PIANO) WUN SZE CHAN (DANCE) **DISCIPLINE:** CLASSICAL MUSIC, CONTEMPORARY DANCE, IMPROVISATION **ACTIVITY:** PERFORMANCE **DATE:** 17 MAY 2010

MOVE:MENT was an improvisation project based on movement in music and dance. The International Franz Liszt Competition and the NDT joined forces for the first time. Both organisations participated with their Chinese stars: concert pianist Yingdi Sun (winner of the 8th Liszt Competition in 2005, and now a famous pianist in his hometown of Shanghai) and dancer Wun Sze Chan of the Nederlands Dans Theater II. MOVE:MENT was set up as a synergetic interaction in which music follows dance, and dance follows music. MOVE:MENT was like a refined appetiser, or an amuse, to public performances of NDT at the Shanghai Grand Theatre and the National Centre for Performing Arts Beijing and a gala performance in Shanghai on the occasion of the Dutch National Day during the World Expo 2010.

AMSTERDAM URBAN DANCE SHOW 2010

ORGANISATION: JAM FOUNDATION **PARTNERS:** CITY OF AMSTERDAM, ROC VAN AMSTERDAM, JEUNESSES MUSAICALES CHINA, CHINESE MUSICIANS ASSOCIATION, BEIJINGS FRIENDSHIP ASSOCIATION FOR FRIENDSHIP WITH FOREIGN COUNTRIES **DISCIPLINE:** URBAN DANCE **DATES:** 20 AND 21 MAY 2010

At the request of the Amsterdam city council, the JAM Foundation (Marga Douma-Alta, dance director; Dick van den Heuvel, theatre director) produced an urban dance show with twenty young Amsterdam dance talents, including both professionals and burgeoning talents. Presenting young dance talents from a multicultural city who contribute their own culture was an ideal way of creating a distinct profile in China.

A DANCER'S LIFE

ORGANISATION: KORZO PRODUCTIES **PARTNER:** CITY OF THE HAGUE **DISCIPLINE:** CONTEMPORARY DANCE **ACTIVITY:** PERFORMANCES, WORKSHOPS, LECTURES, MASTER CLASSES **DATES:** 16 AND 17 JULY 2010

A Dancers' Life is about performances and workshops that present works of three young Dutch choreographers: Prospect Future by Joeri Dubbe, 15 minutes universe by David Middendorp, and God Studies by Kenneth Flak. Korzo Productions is the name of the production house for contemporary dance in the Hague.

WHIRL

ORGANISATION: BOUKJE SCHWEIGMAN **PARTNERS:** THEATER INSTITUUT NEDERLAND, THEATRE IN MOTIONIHUB **DISCIPLINE:** DANCE **ACTIVITY:** PERFORMANCES, WORKSHOPS **DATES:** 27 – 31 JULY 2010

Whirl is a dance performance inspired by the technique of the 'whirling Dervish', and is performed by one woman. Choreographer Boukje Schweigman ran a two-day workshop on the technique and the movement philosophy behind whirling. How can you really experience being a volume in space? How can the body radiate beyond the boundaries of the skin? How can I bring my personality, my being, into my performing? How can you use the eyes, which are the focus while performing: what do they express? How do you use the senses in performing?

BEYOND_CHINA

ORGANISATION: INTERNATIONAAL CHOREOGRAFIE KUNSTEN-CENTRUM / ICKAMSTERDAM **DATES:** 13, 14 AUGUST 2010
SEE ACTIVITIES NCAF

DO YOU HAVE A CIGARETTE? AND OTHER WAYS OF APPROACHING / THIS IS A PICTURE OF A PERSON I DON'T KNOW

CHOREOGRAPHER / DANCER: PERE FAURA **PARTNERS:** CITY OF AMSTERDAM, THEATER FRASCATI, SPRINGDANCE, OPERAESTATE FESTIVAL, LA CALDERA **DISCIPLINE:** CONTEMPORARY DANCE **ACTIVITY:** PERFORMANCES **DATES:** 19 AND 20 AUGUST 2010

The Spanish-Dutch choreographer Pere Faura presented two of his latest works. The paradox of being together and lonely at the same time is a recurring theme in his work. Do you have a cigarette? and other ways of approaching is the transformation of the theatre into a club, a disco-dance theatre performance that explores the boundaries between public and private, between individual and collective, and between celebration and ephemeral stupidity. This is a picture of a person I don't know is a multidisciplinary solo performance about the concept of loneliness and the idea of nostalgia as a way of escaping from it.

THEATRE AND MUSIC THEATRE

THE DREAM OF THE RED CHAMBER

ORGANISATIONS, ARTISTS: ZUHE NIAO/ZHANG XIAN, YIN YI & IVO BOL **DISCIPLINE:** CONTEMPORARY DANCE AND VISUAL ART **ACTIVITY:** COPRODUCTION WITH INSTALLATION AND DANCE PERFORMANCE **CITIES, VENUES, DATES:** SHANGHAI, DCC: 12, 13 MARCH 2010 / AMSTERDAM, JULIDANS, STADSSCHOUWBURG: 1 – 4 JULY 2010

The Dream of the Red Chamber is an installation and performance by the Shanghai dance-theatre company Zue Niao, inspired by the Chinese literary masterpiece of the same name. This book, by Cao Xueqins, is about the rise and fall of an aristocratic family in 18th century China. The 'red chamber' refers to the protected spaces where the daughters of rich families lived. In the installation, the audience was able to wander around a space full of tangible recollections of people from then and now. Finally, a performance brought the installation 'to life'.

DANCE

ORGANISATION: TONEELGROEP DE APPEL **PARTNERS:** CITY OF THE HAGUE **DISCIPLINE:** THEATRE **ACTIVITY:** PERFORMANCES **DATES:** 4 AND 5 JUNE 2010

Dance was performed by one of the main Dutch theatre groups, Toneelgroep De Appel with a Chinese dance couple. The performance is about three characters who briefly escape from their day-to-day lives, yet a seemingly superficial experience will leave a lasting memory in their hearts. A man cycles to work every day. One day he sees a woman standing in the window of a dance school, and he makes a decision. The performance Dance was inspired by the 1996 Japanese film Shall We Dance, by Masayuki Suo. In 2005, the American remake, starring Richard Gere and Jennifer Lopez, was shown in cinemas.

POINT BLANK

ORGANISATION: EDIT KALDOR | KATA AMSTERDAM **PARTNERS:** THEATER INSTITUUT NEDERLAND, VLAAMS THEATER INSTITUUT, THEATRE IN MOTIONIHUB **DISCIPLINE:** DOCUMENTARY THEATRE **ACTIVITY:** PERFORMANCES, WORKSHOP THEATRE AND PHOTOGRAPHY **DATES:** 25 JUNE - 3 JULY 2010

Point Blank by Edit Kaldor is a documentary theatre performance in which the narrative is constructed by using paparazzi-style photographs of everyday situations. Together with the audience, the main character organises her photo collection in order to obtain a sampling of possible life strategies. In the performance at the DCC, 'spy' photos were processed that had been made the previous day by a selected group of artists in Shanghai, in the workshop of the photographer, film maker, theatre producer Frank Theys.

MUSIC

HAN BENNINK

PARTNERS: STICHTING ENVELOPPE **DISCIPLINE:** MUSIC, JAZZ **ACTIVITY:** CONCERTS **DATES:** 26 AND 27 MARCH 2010

Han Bennink is a famous Dutch jazz drummer and percussionist. He is also a talented multi-instrumentalist, and some of his recordings have featured his clarinet, violin, banjo, and piano playing. Bennink was quickly recognised as an uncommonly versatile drummer. He has toured with

American jazz stars including Sonny Rollins, Ben Webster, Wes Montgomery, Johnny Griffin, Eric Dolphy, and Dexter Gordon. At the same time, Bennink took part in the creation of a European style of improvised music, which began to evolve a new identity that was separate from its jazz roots. Han Bennink was presented with the 2008 European Jazz Prize. A biography and a film documentary about Han Bennink were released in September 2009. Following his concerts at the DCC, Bennink also performed in Beijing.

NIEUW ENSEMBLE

PARTNERS: CITY OF AMSTERDAM **CULTURAL DISCIPLINE:** CONTEMPORARY MUSIC **ACTIVITIES:** CONCERTS, WORKSHOPS **DATES:** 16 AND 17 APRIL 2010

Nieuw Ensemble, conducted by Ed Spanjaard, gave concerts during the Shanghai World Expo 2010. During the week, workshops were given at the Shanghai conservatory. Nieuw Ensemble is one of Europe's leading ensembles for contemporary music, renowned for its distinctive, adventurous, and playful programming. Its performers cross borders both literally and figuratively. The programme for this tour contained several works by Chinese composers that were written especially for the ensemble, such as Tan Dun's Circle and Xu Shuya's Vacuité/Consistence. Nieuw Ensemble also performed this programme in Hong Kong.

MONOKINO

DISCIPLINE: POP MUSIC **ACTIVITY:** CONCERTS **DATES:** 7 AND 8 MAY 2010 **DCC, FOLLOWED BY A TOUR** **OTHER CITIES:** SHANGHAI, BEIJING, WUHAN, GUILIN, GUANGZHOU, SHENZHEN, HONG KONG AND MACAU

The "Monokino" project brings together the artistic visions of musicians from different worlds: George van Wetering (NL; songwriter, lead vocals, guitar); Yu Jin (CH; keyboard and synthesizer, former keyboard player of the first all-women rock band "Cobra"); and Wouter de Buck (NL; drummer). The sound has been spiced up in a rather kitschy way, with a combination of melodious high-pitched vocals, static keyboards, rock guitar, and electronic/acoustic drum segments. There are only a few bands from the West that visit China so frequently, and Monokino tries to meet their fans as often as possible. This time, eight cities were included in the tour, starting in Shanghai.

RALPH VAN RAAT

PARTNER: CITY OF AMSTERDAM **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** PIANO CONCERT **DATE:** 19 MAY 2010
Ralph van Raat is a recitalist who plays around the world, and many of his concerts have been broadcast by Dutch and foreign radio and television networks. He has played at important festivals including the Holland Festival and the Tanglewood Summer Festival in the United States, and has worked closely with many composers on the interpretation of their piano works, including John Adams, Louis Andriessen, György Kurtág, and John Tavener. He regularly gives master classes and workshops. In Shanghai Van Raat played a programme with works by Andries van Rossum, Guus Janssen, Tan Dun, Hendrik Andriessen, Theo Loevendie, Louis Andriessen, Joep Franssens and Gerard Beljon.

DOUBLE DUTCH

ORGANISATIONS: MATANGI QUARTET, DJ C'MON & KYPSKI **PARTNER:** CITY OF AMSTERDAM **DISCIPLINE:** CLASSICAL MUSIC WITH DJ **ACTIVITY:** CONCERTS **DATE:** 22 MAY 2010
The Matangi Quartet, a classical string quartet, is considered one of the most important players in the Dutch chamber

music scene. Double Dutch was a programme that consisted of two concerts. The first concert featured some of the most beautiful string quartet music from the classical repertoire, with works by Joseph Haydn, Felix Mendelssohn, and the spectacular Dutch composition Bats from Hell by Chiel Meijering, which was written especially for Matangi in 2003. The second concert was an adventurous cross-over performance by the Matangi Quartet and Dutch DJ Kypski (of C-Mon & Kypski, one of the most original talents in Dutch pop music today). This concert will be an adventurous mix of classical pieces by Mozart, Haydn, Thomas Ades, Vladimir Godar, and other composers, scratched together with music from the latest C-Mon & Kypski CD, We Are Square.

UTRECHT GOES SHANGHAI

ORGANISATION: INTERNATIONAL FRANZ LISZT CONCOURS **PARTNERS:** CITY OF UTRECHT **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** CONCERTS, PERFORMANCES, MASTERCLASSES **DATES:** 23 AND 25 MAY 2010

A joint performance presentation across many styles and disciplines by leading creative talents from Utrecht, featuring contributions by C-Mon & Kypski, the Utrecht School of the Arts, the Holland Baroque Society, the International Franz Liszt Piano Competition, Museum Speelklok, pianist Rian de Waal, poet Ruben van Gogh, singer-songwriter Tjerk Ridder, Yingdi Sun, Wen Shi, and Yi Fan. Ruben van Gogh of the Utrecht Guild was inspired by a number of well-known and lesser-known places in and around the city of Utrecht, an international meeting place of knowledge and culture. Images of Utrecht, together with the poems of Ruben van Gogh and the music of the Holland Baroque Society, formed the raw material for students from the Utrecht School of the Arts to create a musical, poetic, visual, and (literally as well as figuratively) animated portrait of Utrecht. The portrait gradually evolved into a show featuring Utrecht's coolest band, C-Mon & Kypski, with the collaboration of the musicians from the Holland Baroque Society, Ruben van Gogh, a street organ from the Museum Speelklok, and Fan Yi, a local yangqin player. Pianist Rian de Waal took the audience back to the 19th century, when the world first became acquainted with the operas of Verdi, Bellini, Rossini, Gounod, and Wagner.

SHALLA & ZEGEVIER

PARTNERS: HANLI, WE **DISCIPLINE:** POP AND ROCK MUSIC **ACTIVITY:** CONCERT **DATE:** 24 MAY 2010

Shalla is a Dutch pop/rock band formed in Utrecht in September of 2009, influenced by reggae and ethno. Shalla's live performances are filled with energy, enthusiasm, and positivism. In Shanghai, they were joined by a dynamic Dutch rap group called Zegevier, whose work encompasses a wide variety of musical expressions.

LAVINIA MEIJER

DISCIPLINE: CLASSICAL MUSIC **ACTIVITY:** HARP CONCERTS **DATES:** 28 AND 29 MAY 2010

Solo harpist Lavinia Meijer is recognised worldwide as one of the most promising rising stars of the moment. Born in Korea and adopted by a Dutch family, she is based in the Netherlands. She has toured across Europe, America, and Asia, showing the many possibilities of the harp as a solo instrument. In Shanghai, she played in a programme with works by Scarlatti, Dussek, Flothuis, Britten, Pierné, Ibért, Patterson, and Salzedo.

THE ROYAL CONSERVATOIRE THE HAGUE

PARTNER: CITY OF THE HAGUE **DISCIPLINE:** CLASSICAL MUSIC
ACTIVITIES: CONCERTS, MASTER CLASSES **DATES:** 31 MAY – 2 JUNE 2010

The Royal Conservatoire presented two concerts that represent two of its main streams of activity. Professors and students of the early music department, which is specialised in the field of historic performance practice, performed a program with vocal and instrumental contributions from the 17th and 18th century, including works by George Frideric Handel, Henry Purcell, Johann Sebastian Bach, Heinrich Ignaz Biber, Francesco Maria Veracini, Francois Couperin, and Pietro Antonio Locatelli. The classical department presented a chamber music programme with works by Richard Strauss, Franz Schubert, Ernő Dohnányi, and Johannes Brahms.

AGOG

SEE ACTIVITIES NCAF: ONE EURO PROJECT

THE GHOST OF LANGSTON HUGHES

ORGANISATION: ELECTRIC BARBARIAN **DISCIPLINE:** DRUM 'N BASS AND JAZZ IMPROVISATION **ACTIVITIES:** CONCERTS
DATES: 18 AND 19 JUNE 2010

Electric Barbarian is the band that Floris Vermeulen initiated in 2000. They perform a unique mix of high-speed live drum 'n bass and jazz improvisation. The band has performed in venues all over Europe, from Paris to Rome and from Amsterdam to Zurich. In their show at the Dutch Culture Center, the band presented their project featuring the legendary poems of Langston Hughes, the leader of New York's Harlem Renaissance during the years of the Great Depression. For this project Electric Barbarian was accompanied by a string quartet, creating a contemporary and fresh sound.

CHINESE DEBUT RECITAL: NINO GVETADZE AND FREDERIEKE SAEIJS

ORGANISATION: THE INTERNATIONAL FRANZ LISZT PIANO COMPETITION **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** CONCERT PIANO AND VIOLIN **DATE:** 14 JULY 2010

The International Franz Liszt Piano Competition presented a concert with Nino Gvetadze on piano and Frederieke Saeijs on violin. This concert marks the beginning of their extensive tour through China. Georgian pianist Nino Gvetadze and Dutch violinist Frederieke Saeijs, both award-winning musicians, first started playing together as a duo in 2007. At the DCC, they performed a programme of Saint-Saëns, Frédéric Chopin, Robert Schumann, Eugene Ysaÿe, and César Franck.

MADE IN HOLLAND

ORGANISATIONS: INTERNATIONAL FRANZ LISZT PIANO COMPETITION, INTERNATIONAL VOCAL COMPETITION, TROMP INTERNATIONAL MUSIC COMPETITION, WORLD FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS **DISCIPLINE:** CLASSICAL MUSIC **ACTIVITY:** CONCERTS **DATES:** 23 AND 24 JULY 2010

The three international music competitions in the Netherlands (the International Franz Liszt Piano Competition in Utrecht, the International Vocal Competition in 's-Hertogenbosch, and the Tromp International Music Competition in Eindhoven) presented their recent prize-winners in a special programme designed for the World Expo in Shanghai, featuring baritone Falko Hönisch, pianist Vitaly Pisarenko, percussionist Yi-Ping Yang, and the Heath Quartet.

IN A CABIN WITH JANNE SCHRA AND BENJAMIN HERMAN

ORGANISATION: IN A CABIN WITH **PARTNER:** MUSIC CENTER THE NETHERLANDS **DISCIPLINE:** MUSIC **ACTIVITY:** REDORDING SESSIONS **DATES:** AUGUST 2010

In A Cabin With (IACW) is an international recording project that invites various musicians to conduct recording sessions in a unique location, which could be anywhere in the world. This usually involves collaborations between local musicians and Dutch musicians, many of whom have never before worked together. IACW's main goal is to create an ongoing collaboration with musicians from all over the world, and establish clusters to learn and play music together. Every two months, the project takes place at a beautiful and inspiring spot somewhere in the world, where an entire album is written, produced, and recorded. If possible, we will present the written and recorded music in one or more live performances at suitable venues after the recordings have finished.

SHOWCASE SUSTAINABLE DANCE CLUB WITH DJ'S

ORGANISATION: SUSTAINABLE DANCE CLUB **PARTNER:** CITY OF ROTTERDAM **CULTURAL DISCIPLINE:** DANCE MUSIC **ACTIVITIES:** CONCERTS, MEETINGS, INTERACTIVE SESSION **DATES:** 19, 20 AUGUST 2010 **CITY, VENUE:** SHANGHAI, MAO LIVEHOUSE

The Sustainable Dance Floor™ is the first dance floor that transforms energy produced by movement into electricity, which is then used to make the dance floor interactively react to the dancer. The Chinese audience was allowed to test this special feature during two clubbing nights, with DJs from China (Kelly and Jung) and the Netherlands (Gyz La Riviere, David Vunk, Nino & Frankie, Stefan Villijn, Thonius, and L'Azizzi). In the daytime, the Sustainable Dance Club organised meetings for DJs, promoters, bookers, and club owners to talk about their work and experiences, as well as an interactive session with a selection of former and current influential figures in the clubbing industries of Rotterdam and Shanghai.

AMSTERDAM SINFONIETTA WITH PIETER WISPELWEY

ORGANISATION: AMSTERDAM SINFONIETTA **PARTNER:** CITY OF AMSTERDAM **CULTURAL DISCIPLINE:** CLASSICAL MUSIC, DESIGN **ACTIVITIES:** CONCERTS, EXHIBITION **DATES:** 28 AND 29 AUGUSTUS 2010

In August 2010, Amsterdam Sinfonietta was invited to perform in the prestigious National Centre for the Performing Arts in Beijing. The orchestra also gave two concerts in the Dutch Culture Centre, one with a complete orchestra and cellist Pieter Wispelweij, and another with a smaller arrangement of musicians. A small exhibition of the Amsterdam Sinfonietta's concert posters, all of which were made by Studio Dumbar, complemented the concerts. The programme contained works by the great Viennese masters Mozart, Haydn, Beethoven, and Mahler. On the way back to the Netherlands, the orchestra also gave a small concert on a delayed Boeing 747. The video of this concert has been downloaded more than 100,000 times.

BOI AKIH

DISCIPLINE: MUSIC **ACTIVITIES:** CONCERTS **DATES:** 3 AND 4 SEPTEMBER 2010

The ensemble Boih Akih combines traditional styles (from India, Africa, and the Maluku Islands) with jazz. Singer Monica Akih and composer/guitarist Niels Brouwer are

always seeking out their musical boundaries. Since 2004, they have been collaborating intensively with the famous Indian tabla player Sandip Bhattachary. The trio plays acoustically, and no two compositions sound the same, thanks to their free treatment of composed material.

FILM, DOCUMENTARY

YOUNG DUTCH FILMMAKERS PRESENTING

ORGANISATION: EYE FILM INSTITUTE NETHERLANDS, HOLLAND
FILM DISCIPLINE: FILM ACTIVITIES: FILM SCREENINGS DATES: 20 AND 21 MARCH 2010

The DCC hosted a screening of a select group of Dutch feature films made by young filmmakers. All of these films were in Dutch, and had either Chinese or English subtitles. The films that were screened were: *Iles Flottantes* (Nanouk Leopold), *Wild Mussels* (Erik de Bruyn), *Forever* (Heddy Honigman), and *Nothing to lose* (Pieter Kuijppers).

CINEDANS, DUTCH DANCE FILM FESTIVAL

ORGANISATION: BORNEOCO/CULTUREXPRESS, STICHTING CINEDANS DISCIPLINES: DANCE, FILM ACTIVITIES: DANCE FILMS, WORKSHOPS DATES: 23 – 25 APRIL 2010

In this movie marathon featuring short and long films, special documentaries, and retrospectives, Cinedans presents the versatility of the Netherlands' dance scene in Shanghai. Films: *No waiting on an angel* (Hans Beenhakker), R.I.P. (Director: Annick Vroom, Choreographer: Hans Hof Ensemble), *Breathe me* (Carmen Rozestraten), *Looking Forward - Man and Woman* (D: Roberta Marques, Dancers: Michael Schumacher, Pim Boonprakob), *Shelter* (D: Boris Paval Conen, C: Shusaku Takeuchi), *Car Men* (Boris Paval Conen, C: Jiri Kylian), *Reservaat* (Clara van Gool), *Courzand* (Clara van Gool), *Nussin* (Clara van Gool), *Reimerswaal* (D: Clara van Gool, C: Suzy Blok), *Bitings and other effects* (Clara van Gool), *Black and White Ballets, part 1* (C: Hans Hulscher, C: Jiri Kylian), *Tauperlen* (D: Guido Leytens, Kristel van Issum), *Still you* (D: Mijke de Jong, C: Suzy Blok), *Mermaid* (D: Colette Bothof, C: Anouk Van Dijk), *Valse Wals* (D: Mark de Cloe, Performers: Ria Marks and Titus Tiel Groenewege), *Black and White Ballets, part 2* (D: Hans Hulscher, C: Jiri Kylian), *Looking Forward* (D & C: Roberta Marques, C: Michael Schumacher), *Pork* (D: Gido Leytens, C: Kristel van Issum), *Het grote gebeuren* (D: The Good Guys, C: the starlings), *Tus ojos negros* (D: Wolke Kluppel, C: Suzy Blok), *Shake off* (Hans Beenhakker), *Mountain air / Höhenluft* (D: Annick Vroom, D: Hans Hof Ensemble).

INTERNATIONAL DOCUMENTARY FESTIVAL AMSTERDAM (IDFA)

DISCIPLINE: DOCUMENTARY ACTIVITY: FILM SCREENINGS, WORKSHOPS, MASTER CLASSES DATES: 13 – 16 MAY 2010

IDFA compiled a special documentary film programme for the city of Shanghai, consisting of recent high-quality documentaries with international appeal. All of films were subtitled in Mandarin. The screened films were: *Masterclass* (John Appel), *The Player* (John Appel), *Constantin and Elena* (Andrei Dascalescu), *Masterclass* (Carmen Cobos), *Farewell* (Ditteke Mensink), *Food, Inc.* (Robert Kenner), *Time within Time* (Menno Otten), *Boris Ryzhy* (Aliona van der Horst), *Utopia, Part 3: The World's Largest Shopping Mall* (Sam Green & Carrie Lozano), *Het ondergronds orkest / The Underground Orchestra* (Heddy Honigman).

JOHN KÖRMELING – HAPPY STREET

ORGANISATION / ARTIST: BAS ROETERINK CULTURAL DISCIPLINE: DOCUMENTARY ACTIVITY: FILM SCREENING DATES: 15 AND 16 MAY 2010

John Körmeling – Happy Street is a documentary about the architect of Happy Street, the Dutch pavilion at the World Expo 2010 in Shanghai. Filmmaker Bas Roeterink followed Körmeling for three years during the construction. Filmed up close, we see Körmeling's joys and frustrations in working with his Chinese colleagues, as Happy Street takes shape.

JORIS IVENS WEEKEND WITH MRS LORIDAN IVENS

ORGANISATION: THE EUROPEAN FOUNDATION JORIS IVENS DISCIPLINE: FILM, DOCUMENTARY ACTIVITIES: FILM SCREENINGS, DISCUSSIONS, PHOTO EXHIBITION DATES: 9 AND 10 JULY 2010

Mrs. Marceline Loridan-Ivens (Joris Ivens' widow) and the European Foundation Joris Ivens presented a very special programme featuring documentary films made by Joris Ivens. The films were grouped around six themes in Ivens' work: *Introduction / Stories in China / Against Fascism / Avant-garde / China / Poetry and Cinema*. Mrs. Loridan-Ivens introduced her husband's films. The theatre space at the Dutch Culture Centre also hosted a small exhibition of photographs made by Joris Ivens and his wife.

HIGHLIGHTS OF DUTCH ANIMATION 2007, 2008 & 2009

ORGANISATIONS: EYE FILM INSTITUTE NETHERLAND, HOLLAND FILM DISCIPLINE: ANIMATION FILM ACTIVITY: FILM SCREENINGS DATE: 8 JULY 2010

Dutch animated films are constantly on the move, and are extremely versatile in terms of their artistic forms and techniques. The programme at the DCC highlighted some of the best recent Dutch short animated films, including the award-winning films *Red-end* and the *Seemingly Symbiotic Society* (Robin Noorda and Bethany de Forest), *Pivot* (André Bergs, Arno de Grijs, Floris Vos, and Kevin Megens), *Variety* (Roelof van den Berg), *Notebook* (Evelien Lohbeck), and *Diorama* (Ellen Bouman).

LITERATURE

CAFÉ AMSTERDAM

ORGANISATION: DUTCH FOUNDATION FOR LITERATURE DISCIPLINE: LITERATURE ACTIVITY: READINGS DATES: 24 – 27 AUGUST 2010

Café Amsterdam was a literary café where Dutch and Chinese authors met on stage. In 2011, the Netherlands will be the guest-of-honour at the Beijing International Book Fair. In recent years, Chinese publishers and readers have discovered Dutch literature. In Café Amsterdam, three prominent Dutch authors took the stage and read to a Chinese audience, along with their Chinese colleagues. The first evening brought two of the greatest authors of Chinese and Dutch literature together on stage: Wang Anyi and Margriet de Moor. The conversation between the two writers was led by literary critic Chen Sihe. The second evening saw Chen Cun in conversation with Anna Enquist. On the final evening, Bi Feiyu interviewed the internationally renowned writer Cees Nooteboom, three of whose books have appeared in Chinese translation: *All Souls* and *Rituals* (Yilin Press), and the travelogue *Roads to Santiago* (Flower City Publishing House).

VISUAL ARTS

WE ARE THE WORLD / WATW

SEE ACTIVITIES NCAF

DOUBLE INFINITY

ORGANISATION: VAN ABBE MUSEUM, ARTHUR SHANGHAI
PARTNERS: CITY OF EINDHOVEN, DUTCHDFA, SHAMA XUJIAHUI,
MONDRIAAN FOUNDATION **CURATORS:** CHARLES ESCHER,
REMCO DE BLAAIJ, DEFNE AYAS, DAVIDE QUADRIO **DISCIPLINE:**
CONTEMPORARY ARTS **ACTIVITY:** EXHIBITION **DATES:** 29 APRIL –
23 MAY 2010

Double Infinity was organised on occasion of John Körmeling's design of the Dutch Pavilion, Happy Street, at the 2010 Shanghai World Expo. It seeks to bring two states and cities – China and the Netherlands, Shanghai and Eindhoven – into an imagined dialogue with each other. At the same time, Double Infinity focuses on artists' visions of cities and citizenship, real and imagined architectures, and the claims of cosmopolitanism that have been made by world expos throughout history and across continents. Artists: Lara Almarcegui, Johanna Billing, Johanna Billing, Cao Fei, Comfortable Collective, Alicia Framis, Job Koelewijn, John Körmeling, Surasi Kusolwong, El Lissitzky, Liu Gang, David Maljkovic, Julika Rudelius, Speedism, Dick Verdult, Wang Zhenfei & Wang Luming, Xijing Men Collective, Xu Tan, and Zhao Xiaohu.

GESAMTKUNSTWERK

ORGANISATION: WILLEM DE KOONING ACADEMIE ROTTERDAM
PARTNERS: JINGDEZHEN CERAMIC ART CENTRE, CITY OF
ROTTERDAM, DUTCH DESIGN, FASHION AND ARCHITECTURE/
DUTCHDFA **DISCIPLINE:** VISUAL ARTS **ACTIVITY:** PRESENTATION
OF ARTWORK **DATES:** 14 – 19 MAY 2010

Chinese and Dutch students constructed a Gesamtkunstwerk on the square in front of the Dutch Culture Centre. This sculpture was made of porcelain, and consisted of separate projects that were designed during the Shanghai International Creative Industry Week in 2010; it was produced in Jingdezhen. The project was initiated by the Willem de Kooning Academy in Rotterdam and was realised in collaboration with the renowned Jingdezhen Ceramic Art Centre.

DIALOGUE 2010

ORGANISATION: CHINESE EUROPEAN ART CENTRE, XIAMEN
CURATOR: INEKE GUDMUNDSSON **PARTNERS:** XIAMEN
UNIVERSITY **DISCIPLINE:** CONTEMPORARY ART **ACTIVITIES:**
EXHIBITION, BOOK PRESENTATION **DATES:** 30 MAY – 13 JUNE
2010

Over the course of its ten-year history, the Chinese European Art Centre (CEAC) in Xiamen has offered many Dutch and Chinese artists a place to work. The exhibition presents the public with the CEAC's artistic vision and its past experiences, as well as its commitment to artistic exchanges between the two countries. Artists: Paul Kooiker, Charlotte Schleiffert, Sigurdur Gudmundsson, Persijn Broerse & Margit Lukács, Gerald van der Kaap, Bas Princen, Scarlett Hooft Graafland, Vroegop/Schoonveld, Sema Bekirovic, Aam Solleveld, Monique Verhoeckx, Maartje Blans, Robert van Hilst, Kan Xuan, Meiya Lin, Yang Jian, Liang Shuo, Zhifei Yang, Maleonn, Weina, Chuanxi Chen, Huang Yan, and Chen Wenling. In the DCC, the CEAC also organised a book presentation of The Red Snowball (see activities of the NCAF).

A WONDERFUL WORLD BY M.C. ESCHER

ORGANISATION: GEMEENTEMUSEUM THE HAGUE **PARTNER:**
CITY OF THE HAGUE **DISCIPLINE:** VISUAL ARTS **ACTIVITIES:** SIDE
EXHIBITION, WORKSHOPS **DATES:** 2 – 13 JUNE 2010

A Wonderful World showed artworks, biographical materials, and photographs by the Dutch graphic designer Maurits Cornelis Escher (1898-1972). These works form part of the world's largest Escher collection, which is owned by the Gemeentemuseum in the Hague. Escher is famous around the world for his drawings of mathematically impossible constructions, although he also made prints of Italian landscapes and self portraits.

NETHER LAND

ORGANISATION: WITTE DE WITH CENTER FOR CONTEMPORARY
ART **CURATORS:** NICOLAUS SCHAFHAUSEN AND MONIKA
SZEWCZYK **PARTNERS:** CITY OF ROTTERDAM **DISCIPLINE:**
CONTEMPORARY ART **ACTIVITY:** EXHIBITION **DATES:** 20 JUNE – 11
JULY 2010

Nether Land invites a reflection on the paradox of cultural and national identity. Each exhibited work projects a different relationship with a faraway place, be it China, Africa, Europe, or the Middle East, which makes it impossible for a cumulative portrait of a country and culture to emerge. Nevertheless, the impact of such remote viewing on the diverse aesthetic and political values that underpin contemporary artistic practice in a global arena does come into sharper relief. Artists: Allan Sekula, Erik van Lieshout, Jacques de Koning, Jennifer Tee, Ken Lum, Liedwien van de Ven, Meshac Gaba, Minouk Lim, Sarah Morris, Susanne Kriemann, Xu Zhen, and Zheng Guoguo.

QUICKSCAN NL

ORGANISATION: NEDERLANDS FOTOMUSEUM **PARTNERS:** CITY
OF ROTTERDAM **DISCIPLINE:** PHOTOGRAPHY **ACTIVITY:**
EXHIBITION **DATES:** 18 JULY – 8 AUGUST 2010

The Nederlands Fotomuseum presents new positions within contemporary Dutch photography. Quickscan NL - New Photography from the Netherlands offers the Chinese audience a quick insight into contemporary Dutch photography. Curators Frits Gierstberg and Caroline von Courten chose a selection of young artists, all of whom experiment with the medium of photography in an innovative way. Artists: Kim Boske, Kim Bouvy, Melanie Bonajo, Wytse van Keulen, Anouk Kruihof, and Club Donny.

3RD I

ORGANISATION: V2_ INSTITUTE FOR UNSTABLE MEDIA
CURATORS: GRAHAM AND CHRISTINA SMITH **PARTNERS:**
CYBERCITY RUHR, SHANGHAI EARTS, COUSCOUS GLOBAL
DISCIPLINE: MEDIA ART **ACTIVITY:** EXHIBITION **CITIES, VENUES:**
SHANGHAI, ROTTERDAM (MK GALLERY) **DATES:** 14 AUGUST – 5
SEPTEMBER 2010

3rd I (Third Eye), an installation by the V2_ Institute for the Unstable Media, consists of models of imaginary buildings and remote-controlled robots fitted with cameras that explore the cityscape. These 'third eyes' are operated by visitors to the exhibition in Shanghai, but also by visitors in Rotterdam (where the installation can be virtually viewed in the MK Gallery) and by virtual visitors to the 3rd I website (www.the-third-eye.org/exhibitions/online). In the Telepresence Cafe, visitors to the Chinese and Dutch exhibition spaces communicated with each other using specially developed telepresence furniture. Teams of Chinese and Dutch architects, students, and artists, including Zoro Feigl, constructed this nearly 18 square meter miniature ideal city

in May and June of 2010. The installation also includes video portraits of the teams, made by filmmaker Maartje Nevejan of Couscous Global.

DESIGNING THE HYBRID CITY

ORGANISATION: VIRTUEEL PLATFORM, THE MOBILE CITY

ACTIVITY: EXHIBITION DATES: 16 + 17 AUGUST 2010

Virtual Platform (Amsterdam) and The Mobile City (Beijing) organised a two-day working conference on the role of new media in urban design processes. Carlos Ratti, Jack Qiu, Isaac Mao, UNStudio, and other Chinese and Dutch artists, architects, and researchers were asked to help shape the 21st century in fresh and unexpected ways.

TREE HUGGER

ORGANISATION, ARTIST: EDWIN ZWAKMAN DISCIPLINE: VISUAL ARTS DATES: SEPTEMBER 2010, ONWARDS CITY, VENUE: SHANGHAI, CHANGFENG PARK

Dutch artist Edwin Zwakman, along with his Chinese producer Liu Gang, realised a unique project in Shanghai's Changfeng Park: a permanent, conceptual artwork in public space. Neither stainless steel nor figurative, The Tree Hugger offers an urban promenade on a concrete structure that is a footbridge going nowhere, spiralling around a tree to a height of 9.2 meters. At the heart of the project is a surreal treatment of architecture, and the opportunity for passers-by to walk around the tree and be among the leaves at its top. The slightly too-steep ascension is a bit of a hike, and the tight hugging of the tree is an ambivalent mixture of embrace and strangulation.

ARCHITECTURE AND DESIGN

TAKING A STANCE. 8 CRITICAL ATTITUDES IN CHINESE AND DUTCH ARCHITECTURE AND DESIGN

DATES: 6 - 28 MARCH 2010

SEE ACTIVITIES NCAF

DESIGNING A NEW FASHION COLLECTION

ORGANISATION/DESIGNER: ALEXANDER VAN SLOBBE PARTNER:

CITY OF AMSTERDAM ACTIVITY: WORKSHOPS, EXHIBITION

DATES: 18 - 21 MAY 2010

Dutch fashion designer Alexander van Slobbe realised a special collection in collaboration with young Dutch and Chinese fashion designers and craftspeople. Each of the designers produced three garments based on ancient traditions and materials. The sources of inspiration included paintings with Dutch clothing from the 16th and 17th centuries. The collection will be on display at the Amsterdam Museum in 2011.

BEYOND ARCHITECTURAL REGULATIONS IN CHINA / BARC

DATES: 14 AUGUST - 5 SEPTEMBER 2010

SEE ACTIVITIES NCAF

FRINGE

GRAND OPENING AND ORANGE PARTY

ORGANISATION: DUTCH CULTURE CENTRE DISCIPLINE: MUSIC

ACTIVITIES: PARTY, CONCERT DATE: 6 MARCH 2010

On Saturday, 6 March 2010, the Dutch Cultural Centre was officially opened by Judith van Kranendonk (Director General for Culture & Media of the Dutch Ministry of Education). The opening was attended by Lu Xiao Dong (Governor of the Jing'an District), Dutch Consul General Eric Verwaal, initiator Martijn Sanders of the Netherlands China Arts Foundation, and several Dutch and Chinese artists including Rem Koolhaas and Tan Dun. In the evening, the DCC organised a special Orange Party featuring DJ Missing Links (the Netherlands), DJ Ben Huang (Shanghai), and DJ Liman (Beijing). The DJs were accompanied by Chinese and Dutch BMX bike tricksters Yang Ming Kai and Henri Van Hoeve.

PRINCE CLAUS AWARD FOR LIANG SHAOJI

ORGANISATIONS: PRINCE CLAUS FUND, NETHERLANDS

EMBASSY BEIJING DISCIPLINE: CONTEMPORARY VISUAL ARTS

ACTIVITY: AWARD CEREMONY DATE: 7 MARCH 2010

In the DCC, the award ceremony took place for the Chinese visual artist Liang Shaoji, who won a Prince Claus Award in 2009 for his works in silk - evocative artworks in which art becomes nature, and nature becomes art. With his conceptual art, Liang Shaoji (born in 1945 in Shanghai) creates unique meditations on nature and human existence. Because he felt drawn to raw silk, he began breeding silkworms - symbols of generosity and perseverance in Chinese culture - and integrated these worms into his artworks by having their thread weave its way around objects. The Prince Claus Fund, based in Amsterdam, aims at increasing cultural awareness, promoting exchanges between cultures, and development.

ONE MINUTE AWARD CEREMONY

ORGANISATION: THE ONE MINUTES FOUNDATION PARTNER:

EAST CHINA NORMAL UNIVERSITY DISCIPLINE: VIDEO ART

DATE: 19 MARCH 2010

This evening is dedicated to the annual awards ceremony of the One Minutes competition, a global podium for 60-second video art. The One Minutes is about art and cultural encounters. A one-minute video is a good format for artists to try out ideas, experiment with form, make statements, or challenge the audience. For the award ceremony, the One Minutes Foundation collaborated with the East China Normal University and the Shanghai Media Group to create a festive evening in which the best sixty videos from China, the Netherlands, Africa, America, Europe, and the rest of the world were screened. A Chinese jury of experts (filmmakers, artists, and curators) selected winners in all categories. The Dutch Culture Centre was transformed into a TV studio from which the Shanghai Media Group broadcast the ceremony.

DUTCH FOOTBALL FILMS

ORGANISATION: EYE FILM INSTITUTE / HOLLAND FILM

DISCIPLINE: FILM, DOCUMENTARY ACTIVITY: FILM SCREENINGS

DATES: 6 AND 7 JULY 2010

A night of football at the DCC. Two documentaries were screened about Dutch football glory: *Johan Cruyff - En Un Momento Dado* shows Dutch football coach Johan Cruyff while he was working with FC Barcelona. *Ajax - Hark the Herald Angels Sing* shows behind-the-scenes footage of the Ajax football club: the board room, meetings, and a football camp in Ghana.

荷中艺术基金会



NETHERLANDS CHINA
ARTS FOUNDATION

2010 世博会
主题场馆
荷兰文化馆
Dutch Culture Centre



sica dutch centre
for international
cultural activities

PHOTOGRAPHY CREDITS

Dutch Culture Centre
Edwin Zwakman
Erin Baiano
Patrick Wack
Valentijn Brandt
Frans Schellekens
Sammlung Essl Privatstiftung Klosterneuburg
Borneoco
Jochem Jurgens
Atoinette Mooy
Deen van Meer
Samlung Ludwig
Adriaan Rees / Hans van Bentem
Tan Shaoyuan
SRAL, Arte et Cetera
V2_ Institute for Unstable Media
Joris Jan Bos
Sharon Mor Yosef
Daisy Komen

A PUBLICATION OF THE NETHERLANDS CHINA ARTS
FOUNDATION AND SICA DUTCH CENTRE FOR INTERNATIONAL
CULTURAL ACTIVITIES

TEXT

Mirjam van der Linden / to|taal
Hans Wijers
Martijn Sanders

EDITING

Ellen Adriaanssen
Mirjam van der Linden / to|taal

TRANSLATION

UvA Talen

DESIGN

Mannschaft

NETHERLANDS CHINA ARTS FOUNDATION /
DUTCH CULTURE CENTRE

Martijn Sanders, director NCAF

Cees de Graaff, director SICA

Beate Gerlings, business manager NCAF, deputy director SICA
(until August 2010)

Ellen Adriaanssen, coordinator NCAF, Project Manager SICA

Monique Knapen, coordinator DCC, Project Manager SICA

WWW.ARTSFOUNDATION.NL (UNTIL THE END OF 2011)

WWW.2010DCC.COM (UNTIL THE END OF 2011)

WWW.CULTURALEXCHANGE-CN.NL

WWW.SICA.NL



荷中艺术基金会



**NETHERLANDS CHINA
ARTS FOUNDATION**

Keizersgracht 324
1016 EZ Amsterdam
The Netherlands
T +31 20 6164 225
F +31 20 6128 152