

Irene Janze
smART cities and waste

Irene Janze(artist, 1956) initiated

Buro jan-ZE

ahubofvaryingshapeandcomposition persuing the question: How long is
a thought?

www.burojanze.nl

Good Afternoon. I am Irene Janze and I think I speak for all the Dutch artists here, want to thank you all for the heartwarming reception we received in Bangor. Thank you all very much for inviting us . I want to give credit to all the Dutch artists. In the flyer the title of my lecture is announced as "*wasted people*". Now you might think that all the Dutch artists are wasted all the time, but I assure you that we are not. I will tell you in short what we have done over the past 21 months. I want you to consider that we only had waste-industry and smart cities to go for. So I introduced discussions about waste and industry in general.

It is important to notice the difference in meaning of the word Afval and Waste. Afval the Dutch word has different connotations than waste. You say a waste of time, we do not say afval time but spilled time. Verspillen in Dutch means not a proper use of time or materials. Afval means fallen of a process.

Is there an impact of the language on the actions and ways of dealing with waste?

I set up several pop ups on different locations.

We started with the House of the Apostates or the House of the Fallen. For you apostate means fallen out of religion but Apostate in Dutch: Afvallige has also the name waste in it. Afval remember has a connotation of fallen of a process, an ideology like religion, but also fallen of any other dominant or main discourse and it include thrown-aways.



Het Huis der Afvalligen/
House for the Apostates or Fallen



Slide 2

Ariaan van Walsum and I addressed people during Kingsday when there is a free market and people sell their leftovers from the attack or cellar for small prices out in the streets. We took some inhabitants of the house for the Apostates to the streets. Now the inhabitants are all made out of leftovers or throwaways found on the streets in Amsterdam- I brought some of them with me to Bangor as you can see there.



As People approached us to buy them, we asked them to give us waste in stead for the house of the apostates. And by that make a longer life possible, because in the house for the apostates waste can stay waste, apostates can even be bought free, instead of being executed, buried, electrocuted or gassed.

You might have noticed there exists a run for waste nowadays. Waste becomes more and more valuable. In the house the "Afvalligen" can stay for a while.

As soon as we were offered some waste, we than asked what criteria we should use to let the waste enter our home for the apostates. We went to several neighborhoods. We started in a "white middle class" area and went to a lower class neighborhood and later that year we went to a rich area of town.

Now this is not a statistic investigation but the differences in answers struck me. In the middle class neighborhood and during our first workshop of this network people mentioned all kind of criteria, beauty, shape, size, materials etc.

In the rich part of town people said they did not produce any waste because they separate all waste and threw it in the different garbage bins. Interesting enough the word waste is used here in more English way. They think at the waste in terms of spilled or not, waste is no longer spilled (or so they think), since it has become a resource. But as said the Dutch word afval means fallen off a process. So they must see the process prolonged. The waste is no longer seen as fallen of a household process.

In the lower class part of town, where many new residents of the Netherlands live, the people said to include all waste in the house for the apostates. We can think of several explanations f.i. that people who are new residents of the Netherlands and not always white and or rich, still feel excluded themselves and therefore want to include all. Or may be they were more practicing religious people, many follow the religion of Islam.

Another reason might be, let be honest, that our inhabitants are cute. So why not give them a second, third or fourth live.

We did not ask for the reasons. It took me completely by surprise as said, that the answers were so different on different localities. Amsterdam is not a big city. So this methodology offers a way for academics to study which reality (or what place) is enacted. May be this give rise to new possibilities to study different local "**outthere-nesses**".¹ I took that word from John Law's: making a mess with method (10-01-2006) and he is referring to Karen Barad's onto- epistem- ology to drop a difficult word)

SLIDE 3

¹ Law, John (v 19-01-2006). Making a Mess with Method., p9. available <http://www.heterogeneities.net/publications/Law2006MakingaMesswithMethod.pdf>.



Votive Talisman Netty Gelijsteen

www.nettygelijsteen.nl
Click on votivetalisman blog



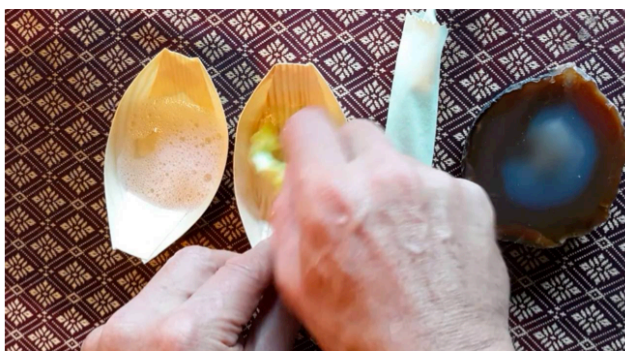
Meanwhile Netty Gelijsteen approached the public on several occasions with her votive Talisman. She asked the people in a one to one private conversation to tell her what thought they want to hang on to. She videos the hands of the people folding a piece of paper and then write the text or word on the folded piece of paper and dips it into a silicon fluid to make it lasts forever.

During the pop ups the plasticized talisman from earlier encounters are on the table for people to take home and to take care of it. She keeps records of all the talisman on her website and also what people did with them. One video struck me in particular. Someone gave his little talisman a bath .

Slide 4

https://www.youtube.com/watch?v=3hBNkphYS_E

https://www.youtube.com/watch?v=3hBNkphYS_E



Netty just returned from a trip from Japan where she also performed with her her votive talisman. So you can ask her all about it during the break.

What I showed you here, are all examples of a way of getting to know the public by making contact and asking questions.

We also popped up with autonomous art (not to be confused with autarchic art). Buro jan-ZE participated in an open studio route in an old and empty building.



ML Vandenput

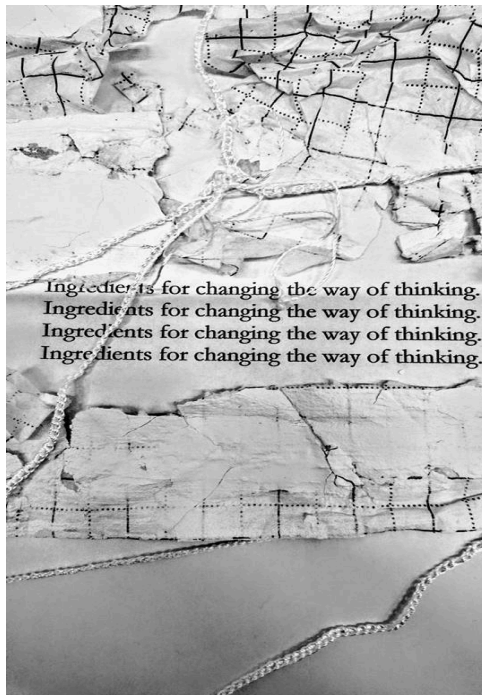
Slide 5

The artist Maria Louise Vandenput made an installation from newspapers, cable tubes, gypsum and clay. She by the way also let us sit and walk in an installation during the entirely Maastricht workshop, in an attempt to influence the meeting through the arts. The goal of the network is after all to meet each other, to implement another story into your own, to be influenced in one way or another.



Slide 6

Maria Louise Vandemput brought an artwork especially made for this occasion with her to Bangor. You are welcome to discuss the works with ML.



In the empty building Ariaan van Walsum made a beautiful installation called: take off your skin. Her installation was about art and technology,

you can read all about that on our website, but it was also a very personal statement, because she suffered from skincancer and took experimental drugs by which her skin almost disappeared. Her skin was "Afvallig", a fallen off. She died a year ago. We worked together for more than a decade and she did a lot of things for this project.

Slide 7 Movie Ariaan van Walsum

<https://www.youtube.com/watch?v=7EFNs4k83Ko>



Take Off your Skin
Ariaan van Walsum (1957-2016)

With the help of Ida Voorthuis I made sculptures that were inspired on Paul Thek 's (that is an artist for you who might not know that) Technological Reliquaries. I called them **Industrial Iconographies**. The sculptures are all made out of thrown-away materials again.



Technological Iconographies: Omarmen/ to Embrace

Slide 8

Irene Janze, wood techniques: Ida Voorthuis

I told stories about art, history and industrialization to the visiting public

All the pop up experiments are basic artistic research, that is to say that the results are applicable for several circumstances and for different occasions. Different variations were implied and applied.

As you see on slide 9. Here the technological iconographies are in another building.



Another autonomous artist active in this network is Tillman Mayer Faye. He gave a very interesting lecture and workshop during our meetings in Amsterdam and Maastricht. He is very concerned about our society in where I quote him" everything comes from anywhere and goes to anywhere."



In his latest show he displayed ceramic ships that grasp you at the throat. Tilmann is here as well.

Slide 11



I also have to mention the artist and philosopher Rii Dalitz who is working on SEMEIOSIS, a project that tries to understand language more attuned to the environment and uses grow, change, and mistakes. I brought a small statement of her with me. And the architect Helena Koning, who is giving a helping hand every now and then.

And last but not least Paul Koenen who will give a lecture about his work this afternoon.

Vluchtheuvel/ flighthill=traffic hill

Now for the past 9 months Buro Jan_ZE is busy in a former prison. The empty prison now functions as a home for refugees at one side and it houses social companies at the other side.

I consider refugees also as fallen of a process, a war or climate change process and that's why I see them as Afvalligen. I translated that as wasted people when I wrote Alex about this lecture. It explains the Babylonian confusion expressed in the notification of the title.

The very first thing Buro Jan-ZE did was to start with the Art of Meeting. We organized a workshop for and with the just arrived refugees with the aim to design an installation with them in the periphery of the Lola Lik as the prison was renamed. The workshop was called the Tower of Babel and we started with materials and a photo from a small square just in front of the building's entrance, that was pointed out to us.

The idea behind is that as you built something of your own making out there, the spot becomes recognizable, there is a landmark of your own

and with that the appropriation of the place starts bit by bit. The workshop was without any translators. At the end children built tables and adult some flowers. So we named our next workshop the **TABLES** of Babel. But nobody showed up in the next workshop. It turned out to be more difficult to meet the refugees, than it was to cross the berlin wall once upon a time.

So we made the final model, looked for waste materials in and around the prison and started to built tables.

By doing so we met people who suggested tables, told us their stories or gave us rest materials to built with. Through the meetings and with the materials the **VLUCHTHEUVEL** as we now call it changed. In English vluchtheuvel is flight hill, flight from to flee and a hill a little bulb in the landscape, but in fact we should translate it as traffic island, so again I cannot translate it **correctly but words play an important role in this installation.**

We built a telescope table in which you could see yourself and your surroundings, a tone table on which you could make music, a speakers and smokers table and a drawing table, amongst others. Again I am not able to translate the names of the tables completely in English, but the names are important and painted on the sidewalk and have several meanings, not a singular one in Dutch. **Hanna Arendt** said: to speak is relational, to communicate is not a one way road. Just as Hannah Arendt (1958) proposes, we want our actions, whether theory-events, art, or thoughts to communicate, and to be shared. In order to communicate our thoughts, our innovations, ideas or art, we have to ensure that it is not a one-way activity, like a one way traffic sign that we have all been programmed to interpret in a similar manner, and which leads to similar behaviour and predictable responses. That's why we try to **speak** through the tables, to relate to the people and the situation. the names of the tables are important It tries to offer resistance or shows a way out of the controlled or disciplinary society (deleuze, foucoult) where there seems hardly any escape from.

tone table = toon tafel; tone/ toon means a sound, a music tonethe same as in English, but in Dutch it also means to show , drawing table is in Dutch : teken tafel, you hear straight away the rhythm in it, it means to draw but it is also the word for an animal, a leach, and it is the dutch word for sign. The telescope table is aimed at you (many people take selfies) and your surroundings.

Two weeks ago buro janze participated in a freeplace festival in the lola lik. The artists that are present here, all participated, showed artworks, did performances , also with refugees, yes we met some after all, and the flight hill was festively packed. There a **babylonical conversation** took place. The movie I am going to show is all about the Art of Meeting: the flight hill. We, Ida voorthuis and I, will continue with that piece of art until we have to move.

It speaks for it self, it is to give an impression.

Movie Vluchtheuvel/traffic hill
<https://youtu.be/RatsqPdEnXM>

Slide 13

You can find out a lot more about the artworks and performances by talking to all the artists who came over here and of course on our website

I thank you all for your attention

More info @

[http://www.smartcitiesandwaste.com/
doku.php?](http://www.smartcitiesandwaste.com/doku.php?)