



The Love of Art Comes First

Art & Project at the Kröller-Müller Museum

Exhibition texts in large-format letters

Art & Project

‘The Love of Art Comes First’

Art & Project at the Kröller-Müller Museum

In 2013, the Kröller-Müller Museum received a large donation of more than three hundred works of art from the Collection Art & Project / Depot VBVR. The collection was assembled by Geert van Beijeren and Adriaan van Ravesteijn, the founders of Art & Project, which was one of the leading galleries in the Netherlands and far beyond from 1968 to 1998. In one fell swoop, the museum was enriched by a collection of modern art, ranging from conceptual art to British and Dutch sculpture by artists including Jan Dibbets, Ger van Elk, Gilbert & George, Barry Flanagan, Nicholas Pope and Carel Visser.

The exhibition *The Love of Art Comes First* provides an overview of the 2013 donation for the first time. However, the connection with Art & Project goes back much further. From 1972 onwards, the museum purchased more than seventy works from the gallery. A considerable number of works by Art & Project artists have also made their way into the Kröller-Müller collection through donations and purchases from collectors such as Martin and Mia Visser,

Herman and Henriëtte van Eelen-Weeber and Ida and Piet Sanders. Some of these works are also on display in the exhibition. Thus, *The Love of Art Comes First* also provides an impression of the relationship between the Kröller-Müller Museum and Art & Project. In a broader sense, artworks in the exhibition, together with a selection of archive material and artists' books, testify to the history and significance of Art & Project.

Art & Project

Art & Project begins in Amsterdam in 1968. Founders Geert van Beijeren (Leeuwarden 1933 – Slootdorp 2005) and Adriaan van Ravesteijn (Amsterdam 1938 – Laren 2015) envisage a new kind of gallery, presenting project-based art that establishes a relationship with the public and the exhibition space. At roughly the same time, galleries with similar, new views and programmes are emerging elsewhere in Europe and the United States. This creates an international network of galleries, collectors, museums and artists.

Art & Project soon develops into one of the pioneers of conceptual art in the Netherlands and Europe: art that is no longer tied to a specific medium or even a material manifestation, but can exist merely in the form of an idea or concept. In the mid-1970s, when conceptual art has

passed its peak, Art & Project also moves along with the ebb and flow in the arts and the gallery's programme broadens, from the Italian transavantgarde to sculpture and painting, especially by English and Dutch artists. In the thirty years of its existence, Art & Project has organized almost four hundred exhibitions.

Collection Art & Project / Depot VBVR

As an extension of their gallery activities, Geert van Beijeren and Adriaan van Ravesteijn assemble an impressive private collection of over eight hundred works, which reflects the programme of Art & Project. They give the collection the name 'Collection Art & Project / Depot VBVR', after their initials. In addition to the Kröller-Müller Museum, the Rijksmuseum Twenthe, the Gemeentemuseum Den Haag (since 2019 Kunstmuseum Den Haag), Museum Boijmans Van Beuningen in Rotterdam and the Stedelijk Museum Amsterdam also receive part of the collection. A collection of conceptual art is donated to the Museum of Modern Art (MoMA) in New York in 2009.

RKD – Netherlands Institute for Art History

The gallery's archive and collection of artists' books were moved to the RKD – Netherlands Institute for Art History in The Hague. The exhibition *The Love of Art Comes First* is realized in close collaboration with the RKD.

The exhibition is accompanied by the publication *Art & Project: A History*, which examines the history and significance of the gallery and its relationship with the Kröller-Müller Museum.

* Adriaan van Ravesteijn in an interview with Betty van Garrel, in: Betty van Garrel, 'Galerie Art & Project verhuist naar Wieringermeer: rijke mensen komen er niet in' (Art & Project gallery moves to Wieringermeer: rich people won't get in), *NRC Handelsblad* 5 January 1990

Architecture, fashion and conceptual art

Art & Project has its humble beginning on 20 September 1968 on the ground floor of the home of Van Ravesteijn's parents at 8 Richard Wagnerstraat in Amsterdam. Art & Project is not intended as a traditional gallery, but focuses initially on 'architectural research' or, as the founders put it, the gallery aims to familiarize the public with 'the ideas of artists, architects and technicians in order to jointly find a sensible solution for the shape of your living and working space'.

First exhibitions

The first exhibition is devoted to Charlotte Posenenske's work. Parts of her *Series D*, which consists of elements reminiscent of ventilation shafts, occupy the rooms in the Richard Wagnerstraat. Posenenske is followed by the architects William Graatsma and Jan Slothouber, who create a kind of laboratory where visitors can experiment with all kinds of possible applications for the cube. On 31 January 1970, the gallery even hosts a fashion show where Peter Struycken, Riekje Swart and Wies Leering, among others, walk around the space wearing the 'clothing suggestions' of Emmy van Leersum and Gijs Bakker. But conceptual art is also given ample attention in the early years with presentations by Stanley Brouwn, Rainer Giese and Joseph Kosuth.

The *Art & Project Bulletin*

Unique to Art & Project is the bulletin, which initially functions as an exhibition announcement but is soon utilized by artists as an experimental medium for disseminating their ideas, as an autonomous work of art and sometimes even as a complete exhibition.

The bulletin is sent to an expanding group of followers in Europe and the United States. At its peak, around the mid-1970s, the bulletin is published in an edition of eight hundred copies, of which about four hundred are sent by post. The *Art & Project Bulletin* contributes greatly to the gallery's reputation and quickly becomes a sought-after collector's item.

Note with the first mention of the name Art & Project, 1968

The name Art & Project is mentioned for the first time on this small notepad paper. Geert van Beijeren and Adriaan van Ravesteijn, like Konrad Fischer in Düsseldorf and Anny De Decker in Antwerp, are looking for an appropriate name for an initiative that seeks to distinguish itself from the traditional commercial gallery. Instead of 'gallery', names such as 'Ausstellungen bei Konrad Fischer', 'White Wide Space' and 'Art & Project' are chosen.

Willy Ørskov

Århus 1920 - Helsingør 1990

Flexions

c. 1967-1969

From 11 January to 9 February 1969, Art & Project presents Willy Ørskov's *Flexions*: sculptures of air-filled tubes made of nylon and rubber, often weighted at one or both ends with a lead disc. In their simplest form, they are upright columns, but Ørskov also ties knots in them, clamps them off or ties the ends together with string. He places them in the space in such a way that visitors to Art & Project have to move around them carefully.

With the donation from Depot VBVR, the Kröller-Müller receives ten *Flexions* for its collection, six of which are on display here.

Eye Openers

Take an Eye Opener with you for a fresh look at art! At seven artworks in the exhibition, you will find an Eye Opener with thought-provoking questions, practical assignments and information about the artworks. Collect them all!

Eye Opener

Look

In which artwork can you find this shape?

Look again

What does this artwork remind you of?

Do

Charlotte Posenenske came up with simple shapes, a kind of building elements with which you can make endless variations. What material would you choose for this shape? Search for a material that you like in the exhibition. Hold this card in front of it and take a picture!

Think about it

Posenenske's series are not always recognizable as works of art. For example, they might remind you of ventilation shafts. This means that you can suddenly come face to face with a work of art without realizing it. Which do you prefer? An artwork that you immediately recognize as an artwork? Or a surprise artwork?

**Charlotte Posenenske, *Serie D Vierkantrohre*,
1967 – 2018/2023**

Eye Opener

Look

Can you find this shape?

Think about it

These *Flexions* look a bit like balloons. They are inflatable sculptures filled with air. For Willy Ørskov, a sculpture does not carry a message, it is simply a thing with certain properties. Which properties do the *Flexions* have? (hard/soft, sturdy/fragile etc.)

Look again

Which *Flexion* would suit your home best? Which one wouldn't fit at all?

Do

Create your own inflatable sculpture at home with plastic bags, balloons or, for example, a bicycle inner tube. Can you make the shape stand upright?

Willy Ørskov, *Bending Column*, circa 1967

An international network

Art & Project rapidly develops from a place for 'architectural research' to become increasingly a link in an expanding international network of process-based and conceptual artists. Jan Dibbets and Ger van Elk, two pioneers of conceptual art in the Netherlands, play an essential role in this. Both have been involved with Art & Project from the outset and have foreign contacts. Van Elk studied in Los Angeles from 1961 to 1963 and introduces, among others, William Leavitt and Bas Jan Ader, who also spent some time in the United States, to Van Beijeren and Van Ravesteijn. While at Saint Martin's School of Art in London in 1967, Dibbets meets, among others, Richard Long, Barry Flanagan and Gilbert & George, artists who feature prominently in Art & Project's exhibition programme from the early 1970s onwards. By the time the gallery moves into new premises at 18 Van Breestraat in Amsterdam in the spring of 1971, Art & Project is an established name, both in Amsterdam and beyond.

Exhibitions on paper

Meanwhile, artists such as Lawrence Weiner, Robert Barry, Daniel Buren and Ian Wilson eagerly take advantage of the possibilities presented by the *Art & Project Bulletin*, which they use as a conceptual artwork or even a complete exhibition. The convention that an idea or concept must take the form of an executed work of art is abandoned. And an exhibition can also exist purely on paper. Bulletins are regularly published without accompanying a physical exhibition in the gallery.

The artists living abroad communicate their requirements to Van Beijeren and Van Ravesteijn by post and produce bulletins without having to travel to Amsterdam themselves. The *Art & Project Bulletin* is thriving during this period: in less than five years, sixty-six of the total one hundred and fifty-six bulletins issued by Art & Project are published.

Jan Dibbets

Weert 1941

Project voor Art & Project Bulletin 15 1969

For his first solo exhibition at Art & Project, Jan Dibbets visualizes the gallery's network of galleries, artists and collectors in *Project for Art & Project Bulletin 15*. He asks all recipients of the bulletin to return the page on the right by post, stating that 'each bulletin returned [will] be marked on the map of the netherlands and amsterdam, respectively, by a straight line from your place of residence (...) to amsterdam (...)'. He shows the result in the gallery with four maps on which all addresses from which a bulletin was returned are connected to the gallery with pencil lines.

Some responses include additional material, such as a letter from Dutch conceptual artist Louwrien Wijers, or even entirely new artworks. Günther Uecker sends a drawing of a nail piercing a hand, and Keith Arnatt sends a conceptual text piece entitled *Christmas Day Sound Project*.

Project for Art & Project Bulletin 15 was purchased by the Kröller-Müller Museum from the collector couple Herman and Henriëtte van Eelen-Weeber in 2006.

Eye Opener

Look

How often is this shape used in the artwork by Ger van Elk?

Look again

For Ger van Elk, the walking stick symbolizes the old-fashioned way of travelling: slowly, walking, maybe through a forest. What do you see in the photos wrapped around the sticks?

Think about it

Ger van Elk grew up in the Netherlands but also lived in the United States for long periods. He associates Europe with the old-fashioned, slow way of travelling and modern America with fast forms of transport. How do you prefer to travel? Fast or slow?

Do

Take pictures on your way back home. Paste them one after the other like Ger van Elk, or turn them into a stop-motion video.

Ger van Elk, *Los Angeles Freeway Flyer*, 1973

‘A more ordinary gallery’

Only two years after Art & Project moved to Van Breestraat, the gallery relocates again in 1973. The new building at 36 Willemsparkweg is considerably larger and offers the opportunity to display painting and sculpture more spaciouly. ‘We then became a more ordinary gallery’, as Adriaan van Ravesteijn said in 1995. According to him, conceptual art has somewhat past its peak in 1973 and new artists such as Carel Visser, Nicholas Pope, David Tremlett and Barry Flanagan make their appearance in the gallery. However, this does not represent a radical change of direction. The conceptual artists – Robert Barry, Lawrence Weiner and Ger van Elk – are still included in the programming.

English connections

The donation from Depot VBVR brings a large number of works by English artists to the Kröller-Müller Museum: thirty-three works by Barry Flanagan, including the *Coil Pots* series and various *Plants*, twenty works by Nicholas Pope, fourteen by Richard Long, eighteen by Adam Colton and eight by Andrew Lord. The works dovetail well with purchases of English art made by then-director Rudi Oxenaar from Art & Project in the 1970s, including *Mental No. 2* by Gilbert & George, *Three Stone Slabs* by Nicholas Pope and *Untitled* by Hamish Fulton.

Eye Opener

Look

What do you see? What does this shape remind you of?

Look again

Where does the light come from?

Think about it

Barry Flanagan called himself a sculptor. He experimented with different materials and made sculptures from clay, jute, sand and metal, among others. He created this work using light. What do you think? Is this a sculpture?

Do

Create your own *Light Piece*: cut a shape out of cardboard with a knife or scissors (or use this card). Turn off the light and shine a torch on the card. Can you see the shape on the wall? Experiment with size: move a little closer to the wall, or further away.

Barry Flanagan, *Light Piece*, 1977

New generations of artists

In 1979, Art & Project becomes the first gallery in the Netherlands to introduce a new generation of Italian artists, including Francesco Clemente, Mimmo Paladino, Sandro Chia and Enzo Cucchi. This so-called Italian transavantgarde is often regarded as a reaction to the strict minimalist-conceptual visual idiom of the previous decade.

‘Thoughtful art’

In the course of the 1980s, the prices of the work of particularly the international artists represented by Art & Project rise so sharply that selling work on the small Dutch market becomes increasingly difficult. The gallery’s focus therefore shifts more towards a group of Dutch painters and sculptors, including Jaap Berghuis, Daan van Golden and Leo Vroegindeweyj. ‘Thoughtful art’, as Van Ravesteijn describes the common denominator of the actually very different artists. Not dispassionately geometric, but certainly not too emotional and expressive either.

Prinsengracht

Art & Project has now relocated for the third time. In 1979, the gallery moves to 785 Prinsengracht, where it has several rooms at its disposal. The number of exhibitions increases as a result. Conversely, the frequency with which the bulletin is published decreases and it assumes more the character of a brochure or flyer for the exhibitions again.

Richard Long

Bristol 1945

***River Avon Mud Circles* 1984**

In 1984, Richard Long applies *River Avon Mud Circles* to this wall on the invitation of director Rudi Oxenaar. Because the room is used for various exhibitions, the work is usually hidden from view by a protective wall.

River Avon Mud Circles is acquired by the Kröller-Müller Museum for Art & Project in 1986.

Art & Project 1968-2001

On the diagram on the windows of the corridor, the names of the Art & Project artists are linked to the bulletins that they published in collaboration with the gallery. The country codes refer to the country (or countries) in which they work or have worked. The artists whose names are in bold print are represented in the exhibition *The Love of Art Comes First: Art & Project at the Kröller-Müller Museum*, which includes works from the collection of the Kröller-Müller Museum that were either part of the donated Collection Art & Project / Depot VBVR or were otherwise acquired through Art & Project. Bold lines indicate that the exhibited work is related to a bulletin.

Printing Matters

Art & Project and the artist's book

Beginning in the mid-1960s, the artist's book becomes a popular means for artists to disseminate, record or document their ideas. Conceptual artists in particular, such as Sol LeWitt, Lawrence Weiner, Robert Barry and Joseph Kosuth, make frequent use of it.

Artists' publications – they exist in many forms – can be produced cheaply, for example using a photocopier, and distributed easily, without the involvement of the commercial art circuit. In theory, the often large print runs makes them accessible to a wider audience. With the artist's book, the idea is that art is no longer exclusive and elitist.

From the outset, Art & Project was a breeding ground for artists' publications. In addition to the 156 *Art & Project Bulletins* published between 1968 and 1989, many of which can be regarded as artists' publications, the gallery has also published thirty artists' books since 1971.

Alongside these in-house publications, Art & Project also offers a wide range of international art publications in the field of conceptual art. In its early years, the gallery

positioned itself not only as an exhibition space for contemporary art, but also explicitly as a documentation centre and sales department for publications.

Even after conceptual art has passed its peak, documenting art and collecting artists' publications remains second nature to Art & Project. The gallery's archive, housed at the *RKD – Netherlands Institute for Art History* in The Hague, contains over nine hundred artists' books and art publications, a small selection of which is presented here.

Showcase 1

Art & Project came to prominence mainly through the publication of 156 *Art & Project Bulletins*. Beginning in 1971, other artist publications are also issued sporadically, including a series of uniformly designed booklets by conceptual artists. From the late 1970s, different types of booklets are also published, sometimes in collaboration with other galleries. In the early 1990s, the form of the 1970s publications returns, now more as a small catalogue to accompany a gallery presentation and in varying colour schemes. The *Art & Project Bulletins* remain as popular as ever: in 1997 a limited edition of all 156 issues (including some reprints) is published, and distributed by 20th Century Art Archives in Cambridge.

Showcase 3

For conceptual artists, the concept of an artwork is more important than its execution. It is often sufficient to simply record an idea, for example in a publication.

This can be done through text, but photography is also used, not as an artistic medium but as a practical tool. For instance, in *Throwing Three Balls*, John Baldessari uses photography to record his 36 attempts to get three balls in a straight line. Hamish Fulton and Richard Long take photographs to document their walks, and Giuseppe

Penone photographically captures a self-examination in *Svolgere la propria pelle* (literally: Unravelling one's own skin). In these cases, documentation in the form of a book replaces the tangible work of art.

In his work *Possibles*, Christopher Cook makes a list of exhibitions and activities that could take place. And in *Schema*, Dan Graham collects his previous contributions to art magazines, which he presented as works of art outside the traditional channels.

Showcase 4

Stanley Brouwn also presents his work largely in the form of a book. In one of his first publications, *100 this-way-brouwn problems for computer I.B.M. 360 model 95*, the computer is asked questions such as: 'show Brouwn the way in all cities, villages, etc. on earth from point x to all other points in those cities, villages, etc.'. Later, Brouwn maps his own walks by counting and measuring his footsteps. The booklet by Jan Dibbets in which the flight behaviour of a robin is recorded, and the cards with facial angles by Richards Jarden are also examples of conceptual artists' books in which systematic documentation is central. Richard Long's book *Sculpture by Richard Long* is a special case: it is not the result of a walk and therefore does not document a walk or a

sculpture, but is, according to the artist, the sculpture itself, expressed in a series of photographs of that sculpture.

Showcase 5

Ed Ruscha is one of the pioneers of the artist's book. From 1962 onwards, he publishes small books documenting everyday, almost banal subjects: swimming pools, petrol stations, palm trees or a series of buildings on Sunset Boulevard in Los Angeles. In *Royal Road Test*, he meticulously documents how he drops an old typewriter from a fast-moving Buick.

Alighiero Boetti spent seven years working on his *Classifying the Thousand Longest Rivers of the World*, a simple list of river lengths intended as a classification system. The fascination for systems and numbers is also apparent in the work of Hanne Darboven, Sol LeWitt, Donald Burgy and Peter Roehr. Daniel Buren's *Limites critiques* systematically explores the boundaries of painting in words and images, among other things.

Showcase 6

Language is the material with which Lawrence Weiner creates his sculptures. The materialization of his work takes place in the form of words and texts, usually applied

to walls and reproduced in books. Weiner pays extremely close attention to the typographic execution, the layout. He publishes countless artists' books and also regards many of his publications as exhibitions. His reasoning is: if the public does not come to the exhibition, the exhibition will come to the public. But other conceptual artists also make frequent use of language as an artistic medium. *Function* by Joseph Kosuth is one of the most famous conceptual artists' books and consists of texts in which he searches for the meaning of art and the role of the idea therein.

Showcase 7

Many conceptual artists strive to free art from its traditional frameworks in order to achieve an integration of art and life. Gilbert & George present themselves as living sculptures, Allen Ruppersberg opens his own hotel and sets up a fictional autobiographical novel in which anyone can receive a role for a fee, and On Kawara announces through telegrams that he is still alive. In *The Lurky Place* (an area of wasteland in London), Stephen Willats creates a social experiment by involving the residents of the surrounding neighbourhood in a new interpretation of the area.

Bel voor de laatste ronde (Bell for the last round)

With the exhibition *Bel voor de laatste ronde* (Bell for the last round) from 12 to 23 December 1989, Van Beijeren and Van Ravesteijn conclude their period in Amsterdam. As of 1 January 1990, Art & Project continues outside the city, in the former community centre of the Joods Werkdorp Nieuwesluis in Slootdorp, a village seventy kilometres north of Amsterdam. Another sixty-four exhibitions would be organized here in the 1990s, which include a new group of artists such as the painters Koen Vermeule, Hans Broek, Rinke Nijburg and Jurriaan Molenaar, and the sculptor Jos Kruit.

From Art & Project to Depot VBVR

The gallery closes its doors for good in 1998. Only then does it gradually become clear to the outside world that Van Beijeren and Van Ravesteijn have also assembled an impressive personal art collection. The more than eight hundred works were largely acquired from the gallery's own artists, often also as financial support. The Collection Art & Project / Depot VBVR Collection thus forms a faithful reflection of the gallery's programme, from its early days with mainly conceptual art, via arte povera, land art, the Italian transavantgarde, Dutch and English sculpture, to Dutch painting.

The Art & Project archive

Beginning in 2001, Van Ravesteijn transfers Art & Project's more than seventy-five metres of archive material in parts to the RKD – Rijksbureau voor Kunsthistorische Documentatie (now Netherlands Institute for Art History) in The Hague. In addition to correspondence with artists, collectors and museums, proposals and designs for bulletins, the gallery's financial accounts and countless photos from exhibitions, the archive also contains a variety of objects, such as the gallery's typewriter and the glass that Bas Jan Ader used during his performance *The Boy Who Fell over Niagara Falls* in 1972.

Douglas Huebler

Ann Arbor 1924 – Truro 1997

Location Piece #8 Amsterdam, Holland 1969 – 1970

For his exhibition at Art & Project from 25 April to 8 May 1970, Douglas Huebler makes *Bulletin 22* into a treasure hunt. He has hidden 'this paper' 15 minutes walking distance from the gallery. Five photographs are printed in the bulletin, each of which provides a clue to the location of the paper. In the gallery there are another seven numbered envelopes with photos, which may be opened one by one after paying an increasing amount. The successive photos indicate the location in ever more detail, with photo number seven being a photo of the exact location.

It is an unsalable work, the artist believes: 'I don't really think anyone will purchase the "clues" nor that the work will be found. That doesn't matter. This is a game of "art" and "information". It's serious and for amusement'. But the work is purchased almost immediately by the collector couple Herman and Henriëtte van Eelen-Weeber, who enthusiastically pursue the treasure hunt. Three envelopes remain unopened: the hidden paper was apparently found after nine photographic clues.

In 2006, the Kröller-Müller Museum acquires *Location Piece #8* from the collector couple.

Eye Opener

Look

What animal do you see here?

Look again

Find the title card of this artwork. Can you also find the animal named in the title? Where do you see the head? And the legs?

Think about it

The work of Zadok Ben-David is often called poetic and magical. Do you think these words suit this artwork?

Do

Make up a short story of six sentences for this work of art. Up for a challenge? Write it together! Take turns to write a sentence. Finished? Read the story aloud to each other.

Zadok Ben-David, *The Bright Reincarnation of the Antelope*, 1985

**Performance *The Boy Who Fell over Niagara Falls*
by Bas Jan Ader, Art & Project, Van Breestraat 18,
Amsterdam, 15 – 21 April 1972**

In the spring of 1972, this Durablex glass stands on a wicker side table at Art & Project on Van Breestraat, Amsterdam, while Bas Jan Ader carries out his performance *The Boy Who Fell over Niagara Falls*. Seated in an armchair, he reads aloud the story 'The Boy Who Plunged over Niagara' from the American magazine *Reader's Digest*, about a boy who ends up in Niagara Falls. Every now and then he takes a sip of water from the glass.

***The Tuileries* in the exhibition *Gilbert & George,*
Art & Project, Willemsparkweg 36, Amsterdam,
27 April – 18 May 1974**

In 1974, Van Beijeren and Van Ravesteijn commission Gilbert & George to create *The Tuileries* for the upstairs space of the gallery on the Willemsparkweg. It is an installation of four charcoal drawings on the wall and three chairs and a table, also covered with charcoal drawings. In 2007, Adriaan van Ravesteijn donates the work to the Museum of Modern Art (MoMA) in New York.

Typewriter Art & Project

The typewriter used in the gallery was a birthday gift from Adriaan van Ravesteijn's mother for his twenty-first birthday.

Eye Opener

Look

Find the artwork in which this hexagon is used no less than fifteen times. What is the shape of the artwork?

Look again

Leo Vroegindeweij plays with opposites in his artworks. For example, he combines hard and soft materials so that his artworks are both tough and fragile. What is tough about this artwork? And what creates fragility?

Think about it

Where can you find this shape in nature?

Do

Look for geometric shapes in other artworks (square, circle, triangle etc.). Which shape would you like to cast in concrete?

Eye Opener

Look

How many times do you see this shape in the work by Nicholas Pope?

Look again

Think of a name for this shape. What other shapes do you see in the artwork? Can you think of a suitable name for these too?

Think about it

At the start of his career, Nicholas Pope worked mainly with heavy, robust materials and explored order and balance. Later, he opts for lighter materials and distinct shapes and colours. What materials do you see here? Which colour do you find most striking?

Do

You will find more artworks by Nicholas Pope in the exhibition. Look for a ball, a tree and a square artwork by this artist.

Nicholas Pope, *The Ten Commandments in Flowing Light*, 1996 – 1997

EDUCATION

Welcome to the Art & Project workstations!

Here you yourself can work with what you have just seen in the exhibition. Create your own bulletin, leave something in the archive, give your opinion on art (and other topics) and help us map the network of the Kröller-Müller Museum.

Watch the instruction video or ask the visitor assistant for help. You will find all the materials you need at these workstations.

What do you think?

The Art & Project gallery had an extensive network of artists, collectors and other interested parties. If you search the Art & Project archives, you will find out all sorts of things about these people, their views on art and personal messages.

What do you think? On the window you will find six statements. On themes in artworks, but also on other, more personal topics. Pick up a sheet of window stickers and make your choice!

Archive

The Art & Project archive is an endless source of information. You will find photographs, letters, train tickets, restaurant receipts, passport photos and even a typewriter. All these things are stored in archive boxes in the RKD – Netherlands Institute for Art History. If you put all the boxes in a row, the row would be seventy-five meters long!

What will you leave behind?

You can leave an object in this archive box. In this way, all the visitors together form the archive of the exhibition. It could be something you found, a passport photo from your wallet, a receipt from your pocket or something you made yourself. Fill in the details on the inventory card and place it in one of the compartments in the archive box.

Art & Project Bulletins

In the adjacent room you will find 156 bulletins from the Art & Project gallery. Look for the following bulletins for inspiration:

- The orange bulletin. How many people are pictured in it?
- *Bulletin 32*. How many lines can you see here?
- *Bulletin 147*. Which animals do you see in the photo?
Can you find the artwork by this artist in the room?

The *Art & Project Bulletins* were initially sent out as exhibition announcements. Soon the bulletins were also used by artists to spread their ideas. Some bulletins themselves became a work of art or even a complete exhibition. Now it's your turn! Create your own bulletin.

Create your own bulletin

Create and send your own bulletin here!

- Take an empty bulletin.
- Think about what you saw in the exhibition. What did you notice? What sticks in your mind?
- Make a drawing, collage or a mini-exhibition. Write a poem or story, or give a tip. Cut, paste, colour and write in the bulletin.
- Think about who you want to send it to and write the address on the front.
- Fold the bulletin and put it in the letterbox.
- We will post your bulletin within a week!

We would like to share the bulletins with followers on our social media channels. Of course, the address is not shared, but only used to send the bulletin.

Where do you come from?

In *Bulletin 15, Project for Art & Project* (1969), Jan Dibbets mapped out Art & Project's network. Dibbets asked everyone who received the bulletin to return the page on the right to the gallery. He then drew a line on the world map between the sender's home address and Amsterdam, where Art & Project was located. Help us map the network of the Kröller-Müller Museum! Tell the audience attendants your hometown. They will use the ruler to draw a line between your hometown and the museum.

What do you think?

Show us your choice by placing window stickers in the boxes. You will find the stickers in the workstation behind you.