

BRAM VREVEN EXHIBITS

The project SPIN questions the relationship between reproduction and reality. To what extent does the human ability of imaging depend on impressions left by filmed representations? Does a video recording lie about the appearance of reality, or do video recordings form an autonomous reality that contributes to the perception of that reality?

SPIN consists of nine screens that show concentric circles. They seem to emerge out of nowhere, swell in scope, colour, contrast and saturation, whereupon they disappear in the same vacuum from which they arose. In reality, however, the screens don't show animated images, but unedited live images from the second part of the installation: A separate space that contains a sober showcase where nine cameras are focused on small rapidly rotating spheres. At their mat-white marble surface appear and disappear the same concentric circles as on the displays. They vary in a similar way in colour, definition and saturation. Nevertheless, they are very different. They are real.

Does this 'reality' make them superior to their enlargements at the screens? Certainly not. The cameras don't function solely as registrars. The recording speed of the cameras' is perfectly matched or deliberately deviated from the spheres' rotating speed. This creates a kind of stroboscopic inertia parameter; a new motion layer in two-dimensional imaging that is invisible in the real world. Paradoxically, this cinematic addition completely depends on a hidden variable from reality, allowing reality and cinematic reality to define each other in their own, specific beauty.

THIJS ELICH PERFORMS

In his graduation piece "Matteo, opera in 16 Leitmotifs" Thijs Elich made a performance based on Wagner's "leitmotif". An opera born from the opera. Sixteen final chords from sixteen different operas composed to a new musical theater piece. On stage we see the suffering hero. Based on this project TAG invited Thijs to make a new performance: '7 Fragments', a performance in projections.

An empty white room, a performer, snatches of sound, just some light through windows and doors. In seven short fragments Thijs Elich shows space in its simplest form. The exhibition space serves as the skeleton of a changing room where light and sound compositions penetrate. The room turns into a large projection screen where the performer must seek interaction. A sliver of light under the door, some noise overhead, the ticking of a metronome, light falls through a window, then it's dark, just breathing. Thijs Elich graduated in 2009 at the inter-faculty ArtScience of the Royal Academy of Arts and the Royal Conservatoire in The Hague. During the Grand Opening of TAG Thijs will present a new version of this performance.

WIM JANSSEN EXHIBITS

Static is an installation based on the phenomenon of television static or white noise. This image can be considered as both abstract and figurative. It is not an intended image, but an artifact of a technology. A physical phenomenon. It is recognizable as what it is and culturally has a certain iconic meaning. What is normally seen to be specific to the making of an image is materialized and becomes tactile. Every unit of the image is manipulated by hand. Something that appears spontaneously as a by-product is imitated by an apparently slow and inefficient process.

Lightwaves, besides their frequency and amplitude, also have an orientation. Polarization filter only lets light pass in one such orientation. Static is a work made up of more than 43.000 hand-made "pixels" of this material. These little squares were put between large rectangular pieces of plexiglass. In the exhibition space, a slowly rotating disc of the same material is placed when the screen is seen through this disc, it turns into a half transparent field of video-noise.

Static is a production of the WERKTANK. It received support of the Flemish authorities.

TAG RE-OPENS WITH BRAM VREVEN WIM JANSSEN THIJS ELICH 12/11/2010

From 12 november 2010, TAG re-opens at the Stille Veerkade 19 in The Hague. After a long period of construction work, we are able to present our first exhibition in our brand new exhibition space. The exhibition TAG RE-OPENS shows works from Wim Janssen and Thijs Elich and a new piece made by Bram Vreven in coproduction with TAG. Since we are obviously very happy with our new building we cordially invite you to come over and check out the new re-opening on November 12, 2010 from 19.00, Stille Veerkade 19 in The Hague, The Netherlands. During the opening Vicky & Ron, the band of one of our artists in residency Edwin Deen, will perform. Our new exhibition space was designed by the architects of Ontwerpwerk and from November 12, we can enjoy our new facade, expansion of exhibition space and a significantly larger amounts of daylight.

TAG RE-OPENS on **12 NOVEMBER 2010** from **19.00** at TAG, Stille Veerkade 19 in The Hague, The Netherlands. €3,00 admission fee. For information visit **WWW.TAG.DO**



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WITH
BRAM VREVEN
WIM JANSSEN
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Curators: Hicham Khalidi & John de Weerd . Partners: Vooruit (Gent, Belgium), Club Transmediale (Berlin, Germany), Todaysart Festival (The Hague, The Netherlands), Theater aan het Spui (The Hague, The Netherlands), the WERKTANK (Gent, Belgium). Sponsors & funds: Gemeente Den Haag, Mondriaan Stichting, STROOM Den Haag, The Flemish Authorities. Many thanks to: Edze van der Laan (Ontwerpwerk), Rowan McCuskey (Jij & McCuskey) and all our volunteers!

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