

Content

- Press release (short)
- Press release (long)
- Introduction (Jan Debbaut)
- The architecture
- The opening exhibition OVER WIJ / ABOUT WE
- Publications - The new catalogue; a companion to modern art
- Factsheet building
- Factsheet personalia
- Practical information

14 January 2003

Press release (short)

The new Van Abbemuseum opens on 19 January 2003 with *OVER WIJ / ABOUT WE*

On 19 January 2003 the *new* Van Abbemuseum reopens its doors to the public. This marks its return as one of the leading museums of modern and contemporary art. The exhibition space is now four times as large, so that the Van Abbemuseum can also show its internationally celebrated collection. In addition, the museum remains an important platform for the exchange of the latest information about contemporary art through a range of much talked-about exhibitions.

In the auditorium and the educational area designed specially for it, a broad spectrum of educational activities will be offered. The splendid new library on three floors is one of the best knowledge centres on modern art in the Netherlands. The restaurant completely surrounded by glass is uniquely situated, with a terrace above the water of the River Dommel. The collection, the exhibitions, and the remarkable building with its superb facilities are well worth repeated visits.

The opening exhibition *OVER WIJ / ABOUT WE* is the first in a series of presentations, each dealing with different aspects of the rich collection. Specially for the opening exhibition, a number of projects have been developed. The Scottish artist Douglas Gordon was invited to work in, on and with the spectacular 27 metre-high tower of the new museum building. Jason Rhoades, who lives in Los Angeles, accepted the challenge of creating *SLOTO - The Secret Life of the Onion*: a large installation in *the studio* in the basement of the museum.

Within the opening exhibition there is the special exhibition *No Ghost Just a Shell*, a project by Pierre Huyghe and Philippe Parreno around the virtual figure AnnLee. Eighteen artists have worked on this project.

The opening exhibition *OVER WIJ / ABOUT WE* has been made possible in part by Philips, partner of the Van Abbemuseum.

From 19 January the new Van Abbemuseum will be open from Tuesday to Sunday from 11 am to 5 pm. *OVER WIJ / ABOUT WE* will run from 19 January to 31 August 2003.

Note for editors:

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A CD-rom is available on request.
All the information is also on our site, www.vanabbemuseum.nl

14 January 2003

Press release (long)

The new Van Abbemuseum opens with OVER WIJ / ABOUT WE

On 19 January 2003 the new Van Abbemuseum opens its doors to the public. With the renovation of A.J. Kropholler's 1936 museum building and its reintegration in the spectacular new wing designed by architect Abel Cahen of Amsterdam, the Van Abbemuseum is responding to changes in the museum world and to the public's ever greater expectations. At the same time, Cahen's striking design is an important contribution to Dutch museum architecture.

The Van Abbemuseum was closed for 18 months during the rebuilding. Now it is back as one of the leading museums of modern and contemporary art.

The exhibition space is four times as large, so that the museum can now show its internationally celebrated collection (with famous masterpieces by Picasso, Chagall, Lissitzky and Beuys among others). The museum will continue to be a platform for the exchange of information about contemporary art through a programme of ground-breaking exhibitions covering the latest developments.

For the public there is a host of new facilities designed by the Belgian *Maarten van Severen*. The auditorium with 120 seats and the educational area offer a broad range of educational possibilities. The splendid new library on three floors is among the best knowledge centres for modern art in the country. It has a public reading room, work spaces with computers and a screening room for viewing audiovisual works.

The restaurant surrounded entirely by glass is uniquely situated, with a terrace over the water of the River Dommel.

The title and the logo of the opening exhibition are a quote from the American artist Lawrence Weiner: '*Art is not about you or about me. It is not about us. It is about we.*'

OVER WIJ / ABOUT WE is the first in a series of changing presentations, each dealing with different aspects of the rich collection. The subjects in the opening exhibition range from early 20th-century Cubism and Constructivism to contemporary art, from Picasso and Mondrian to Jason Rhoades and Douglas Gordon.

OVER WIJ / ABOUT WE is a lively and surprising encounter with various facets of the collection, such as the well-known, large installation *Voglie vedere i miei montagne*, which Joseph Beuys made specially for the museum in 1971, and *Tapis de Sable* by Marcel Broodthaers. New works in the collection will also be on view, such as the monumental *The Moon, the Child and the River of Anarchy* by Rebecca Horn, which will be displayed again for the first time since its introduction at the Documenta of 1992.

The Van Abbemuseum boasts one of the largest collections of the work of the Russian Constructivist El Lissitzky. Accordingly, one entire floor of the new museum is devoted to this

artist and his contemporaries, among them László Moholy-Nagy, Theo van Doesburg and Piet Mondrian. The works on display include the influential *Prounenraum* (1923) by Lissitzky and the famous *Licht-Raum-Modulator* by Moholy-Nagy.

Specially for the opening exhibition, a number of projects have been developed. The Scottish artist Douglas Gordon was invited to work in, on and with the spectacular 27 metre-high tower of the new museum building. Jason Rhoades, who lives in Los Angeles, accepted the challenge of creating *SLOTO - The Secret Life of the Onion*: a large installation in the *studio* in the basement of the museum.

Within the opening exhibition there is the special exhibition *No Ghost Just a Shell*, a project around the virtual figure AnnLee on which 18 artists have worked. AnnLee is an 'Avatar', a virtual character originally designed for computer games. She was made in Japan for the Manga animated film industry. She was intended to be a third-rate character, one with few personality traits, designed to lead a brief life. In 1999 the French artists Pierre Huyghe and Philippe Parreno bought the rights to her, gave her a name and initiated the project *No Ghost Just a Shell*. The plan was to fill the empty 'entity' AnnLee with stories and ideas, and to give her an identity and a life of her own. Huyghe and Parreno thought of a way of making animated films with her relatively cheaply and have offered AnnLee to other artists. The commission was: use AnnLee in your own work and at the same time contribute with us to her history.

The opening exhibition OVER WIJ / ABOUT WE has been made possible in part by Philips, partner of the Van Abbemuseum.

From 19 January the new Van Abbemuseum will be open from Tuesday to Sunday from 11 am to 5 pm. OVER WIJ / ABOUT WE will run from 19 January to 31 August 2003.

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Introduction

Jan Debbaut
Director Van Abbemuseum

The collection of the Van Abbemuseum is perhaps better known abroad than in its hometown. Over the past twenty years, large parts of it have been exhibited in major cities—in Germany, Greece, Belgium, France, Spain, Portugal, Israel and even Japan. This interest from abroad may have to do with the fact that, unlike many European capitals, Eindhoven has had—as a provincial town, not centrally located—an internationally oriented museum specializing in modern and contemporary art from as early as 1936. During the last two decades there has been a rapid increase in the creation of museums and centers for contemporary art. The many biennials and international art events as well as the opening of sensational new buildings such as the Guggenheim in Bilbao and the Tate Modern in London have attracted mass-media attention and large crowds. This causes us to forget that public interest in contemporary art is of fairly recent origin and thus highly vulnerable.

By European standards, the founding of an internationally oriented museum for modern and contemporary art in Eindhoven was very early and almost unprecedented. As a result, the Eindhoven museum has become, to some extent, a model or reference by which others have been inspired or guided while studying and developing their own needs.

The definitive museum does not exist. A museum's identity is always determined by a combination of factors: its geographical location and its socio-cultural context, the period during which it came into being and the way in which this took place, the ratio of private and government support, and the means at its disposal. But, above all, it is the outcome of the vision and ideas of people who have worked there and determined its artistic policy over the years. From this point of view it is remarkable that, for more than sixty-five years, the Van Abbemuseum has existed in a city such as Eindhoven and developed into what it is today. In 1936 Eindhoven was a comparatively small and provincial town, even within the Netherlands. Located at some distance from the country's center, it had little cultural identity or heritage. Slowly but surely, thanks to the impact of such companies as Philips and DAF, it has grown from being the provincial center of an agricultural region into a busy industrial city, an urban area with a population of approximately 250,000. Eindhoven is a technology-oriented business town, not a center of tourism. Until recently, similar provincial cities, both in Holland and throughout the rest of Europe, possessed only two kinds of art institutions—if any at all. On the one hand, there was the *Kunsthalle* or *palais des beaux arts*: a multifunctional space, used for temporary exhibitions of all kinds. And on the other, the *musée des beaux arts*: the typical provincial museum of art that generally has a diverse collection which is fairly incoherent, in a historical and thematic sense, and which was often created on the basis of bequests and private donations that were merged to form a larger – rather hybrid - whole only at a later date. The department of modern and contemporary art is most often a fairly recent addition to such institutions.

The history of the Van Abbemuseum deviates from that norm. In 1936 the museum in Eindhoven was started without an existing building or collection. It was founded by a private person: Henri Van Abbe, a wealthy cigar manufacturer and art collector. Van Abbe himself was initially interested in the work of his contemporaries in the province of Brabant. Over the course of time, however, he broadened his view to include contemporary artists from Belgium and France. He seems to have been particularly fascinated by studio visits and by his personal contacts with

artists. In 1936 he offered the municipality of Eindhoven – which, at the time, did not have a cultural institution of its own – a museum building which he had built for this purpose at his own expense, commissioning the architect A.J. Kropholler to design it. Kropholler's building for Van Abbe was conceived as a simple, closed and symmetrical structure; its interior layout—calm, well-proportioned exhibition rooms and beautiful top lighting—continues to have an exceptional attraction for many hundreds of artists who have shown their work there over the years. Not only did Henri Van Abbe donate the building to Eindhoven; he also gave the town twenty-six paintings from his collection of work by Dutch artists. On this occasion, the city council also purchased fourteen extra works from his collection.

Now, sixty-five years later, the collection consists of a few thousand works, spanning the period from 1900 to the present by way of a number of well-developed ensembles. Important elements include: cubism, De Stijl, constructivism and the Lissitzky collection, expressionism, Dutch figurative art between the wars, Cobra, Ecole de Paris, Zero, neo-constructivism, the matter painters, minimal art, conceptual art, *arte povera*, German painting of the 1970s and 1980s, and more recently formed ensembles of contemporary sculpture, installations and video art. The collection stands out by way of its integration of Dutch art into an international context. Its importance also lies with the first-rate quality of many individual works, ranging from world-famous paintings such as *Hommage à Apollinaire* (1921) by Chagall and *Die Macht der Musik* (1918) by Kokoschka to more recent works such as *Voglio vedere i miei montagne* (1971) by Beuys, *Tapis de sable* (1974) by Broodthaers or the installation *Categorical Imperative and Morgue* (1999) by Mike Kelley, which have already become artworks essential to a proper understanding of contemporary developments.

The Van Abbemuseum is a place where definite choices have been made. The aim has never been encyclopedic completeness. There are deliberate emphases which provide a basis for larger, more or less coherent groups of work. With their subjective but coherent artistic choices, my predecessors have always opted for a close and personal relationship with the artist and for a clear—almost organic—link between the development of the exhibition program and the further expansion of the collection. This constant interaction has transformed the present collection into a natural matrix within which and against which new developments can be tested and compared. The Van Abbemuseum's collection is the cumulative result of activities and ideas that have come about there. It consequently represents not only the history of the art that has been shown in the museum over the years, but also the history of the institution itself and the ideas of people who have worked there.

Looking back, all of my predecessors seem to have had distinct personalities, and their views—concerning museum policy as well as artistic interests and affinities—differed radically. For this very reason, however, their policies for the Van Abbemuseum can be regarded as a constant. In their approaches they consistently opted, with great commitment to their contemporaries, for a fundamental renewal of museum policy. The art of their own generation was of prime importance to them; they remained closely involved in the artistic issues of their time. With modest means it has thus been possible to keep on augmenting the existing collection with new 'chapters' as these took shape and reflected the changing spirit of the age. That is why a relatively small institution has continued to play an ongoing role in the further development of international art.

Over the last ten years we have tried to uphold this attitude. With the creation of the foundation *Promoters of the Van Abbemuseum* in 1998 the collection was vigorously developed. In recent years—a time certainly not noted for its broad, consistently intellectual or social movements—we have been concerned with juxtaposing a number of artists who express extremely individual viewpoints which sometimes conflict with the art scene today. Their 'dialogue' usually takes place beyond the realm of traditional sculpture and painting, with the use of new media and at a point in

history that is seen as being a kind of no-man's-land, where the powerful cultural mechanisms of 'modernity' are allegedly worn out and no longer effective. A fragmented worldview and rapid developments in technology and in our visual environment are, once again, pointing to the underlying issue as to the potential and the limits of truly meaningful art. Each artist whose work is collected here explores this matter in an individual manner, subtly and with nuance, without a dogma or manifesto and without forming a clique or dictating behavior. Clearly, we are dealing with the subjective selection of a number of highly diverse artistic personalities whose work we presently consider exciting and significant.

Naturally, one collects and exhibits works of art primarily on the basis of intrinsic qualities and in the hope of arousing interest in those works and the artists. But by presenting a public collection such as this, one also reveals an attitude, a constant commitment to an ever-changing and self-renewing, living culture.

The architecture.

A far-reaching renovation and a new building

Before its closing in summer 2001, the museum was housed in temporary quarters for approximately five years. Following years of preparation and almost two years of construction the moment is finally at hand: the far-reaching renovation of the existing museum and the ambitious new structure designed by architect Abel Cahen approach their completion. The museum has undergone an indisputable transformation. The original building has been extensively renovated and modernized by the addition of two monumental new wings situated around a sizeable body of water. Thus resulting in the 'new' Van Abbemuseum having at its disposal four times as much exhibition space with ultra-modern lighting, climate control and security systems. There are new depots and studios, new public facilities such as a fully-equipped auditorium, a restaurant and museum shop, a classroom for visiting school groups, and a library with advanced multimedia capabilities that is accessible to the public free of charge. A striking 27 metres high tower with angled walls, an exquisite range of exhibition spaces, and the spectacular setting in Eindhoven's city centre alongside the water of the River Dommel, promise to make the Van Abbe Museum not only the architectural and urban-development jewel of Eindhoven but also one of the most outstanding museums in the Netherlands.

Why?

The old Van Abbemuseum was literally bursting at the seams. The original museum building was too small and no longer suitable for contemporary museum policymaking and modern-day operational management. The building was functionally and technically outdated. Modern facilities for the public were lacking. In short, the museum no longer met the requirements and standards one can expect of a contemporary museum. In addition, the Van Abbemuseum has grown enormously over the past decades (the collection, the library, as well as the number of staff members, etc) and wants to establish itself in the future as a museum of significance geared to the public.

The project

The expansion, in essence, provides the new museum with enough presentation space to display not only changing exhibitions, but also to actively include work from its rich permanent collection in policymaking decisions. The existent exhibition route in the old museum building has been technically improved so these exhibition areas also meet the demanding criteria of museums and individuals involved in present-day lending of works of art. Also modern public facilities such as an auditorium, a restaurant and a museum shop have been added to the museum. An especially equipped classroom was created to facilitate (new) educational cooperation with schools. The library, one of the best specialty libraries in the Netherlands, will be free of charge and there the public will have access to a myriad of multimedia and digital facilities in an attractive interior created by designer Maarten van Severen. The ultra-modern depots, logistical facilities, in-house studios, offices, and ICT services grew out of the technical advances and professional developments in the area of collection management.

New and old

The 'new' Van Abbemuseum is comprised of the renovated landmark building by architect A.J. Kropholler, dating from 1936, and two newly constructed sections. Both the renovation and structural alterations to the older part of the museum as well as the design of the newer sections are by the Dutch architect Abel Cahen.

Visitors enter the museum through the original entranceway. Via an expanded lobby, they have direct access to the renovated exhibition areas of the old museum, the new library, and a new foyer leading to the new museum. Using a grand staircase or the lift, visitors descend to a connecting foyer in the basement. Both the new exhibition wing as well as the new building section with facilities for the public's use (such as the auditorium and the restaurant) can be reached from here. The exterior facing of the building is grey Flammé slate from Lapland. This

grey mantle, dependent on the weather conditions changing from silvery grey to darker anthracite, accentuates the austere design of the new buildings and is in lovely contrast to the light and surprisingly open spaces inside the building. The interior is a balanced variety of vast high-ceilinged monumental spaces versus smaller and more intimate places. Architect Abel Cahen has succeeded in organically integrating the old building into a new and larger complex. Despite its monumental character, the new building maintains the human dimensions so characteristic of the former museum. Massive installations or sizeable exhibitions as well as smaller intimate projects - such as showings of prints and drawings - can all be presented thanks to the variety of the exhibition areas.

Towering

The eye-catching feature of the new building is its tower: twenty-seven metres high with its walls at an angle. The new complex revolves around the tower; every floor adjoins it. Unique to the tower is a large studio that can also serve as an exhibition space. The museum intends to invite visiting-artists to come work here. A similar space exists in the basement. In this way, even new works of art will be created in the museum.

The River Dommel widened

The Van Abbemuseum is located behind Eindhoven's City Hall on the River Dommel. The landscape designers HNS of Utrecht redesigned and re-landscaped this area especially for the museum. The river by the museum was widened and equipped with fish terraces and an ecological riverbank. Within the embrace of the two new wings of the building a sort of interior lake has been created. The museum restaurant with its outdoor patio is located at this magnificent spot.

Interior design

The Belgian designer Maarten van Severen – also internationally renowned for his furniture designs for the Vitra Collection and his collaboration with Rem Koolhaas – designed certain special areas of the museum. Using his refined minimalist styling and daring palette, he realised extraordinary designs for the interior of the auditorium, the library, the educational spaces, the museum shop and restaurant.

The library: a resource centre with 120.000 titles

The Van Abbemuseum's new public library, with its already renowned name as a resource centre, is spread-out across three floors encircling an open space. The library contains 120 thousand books, periodicals, photographs, slides, videotapes and multimedia productions and the museum's exhibition archive. All of these materials are being digitalised at this very moment. Besides a reading room with digital workstations, the new library has its own exhibition facilities - a showcase system especially designed by Van Severen - for displaying books and works on paper, and a screening room (a sort of study-cinema) where groups can request to view films and the video work of artists in the museum's collection.

The auditorium

Architect Cahen situated the auditorium next to the restaurant with a separate evening entry, street-side on the Stratumsedijk. This combination of facilities is exploitable at night as an independently functioning unit apart from the rest of the museum or when otherwise called for. The new auditorium – which will henceforth bear the name of Jan and Jeroen van Abbe who donated this room to the museum – was equipped with state-of-the-art multimedia facilities by the museum's principal sponsor Philips. The room's interior and the unique design of the theatre seating are also by Marten van Severen. The auditorium holds 120 people. It will be used for educational programmes related to exhibitions and presentations of the collection as well as for the development of independent programmes including: reading series, films, lectures and seminars related to contemporary themes in the art world. Third parties can also make use of this accommodation.

The opening exhibition

Title **OVER WIJ / ABOUT WE**
Referring to a quote from the American artist Lawrence Weiner; “*Art is not about you or about me. It’s not about us. It’s about we.*”

Content The opening exhibition *OVER WIJ / ABOUT WE* is the first in a series of changing presentations, each of which reveals a different aspect of the museum’s rich collection. The subject matter of the exhibition ranges from early twentieth-century cubism and constructivism to contemporary art, from Picasso and Mondrian to Jason Rhoades and Douglas Gordon.

OVER WIJ / ABOUT WE is a lively and surprising encounter with various facets of the collection, such as the well-known large installation *Voglie vedere i miei montagne* which Joseph Beuys created specially for the museum in 1971 or the work *Tapis de Sable* by Marcel Broodthaers. More recent acquisitions can also be seen, including Rebecca Horn’s *The Moon, the Child and the River of Anarchy* which is being exhibited for the first time since its introduction at the Documenta of 1992.

The Van Abbemuseum can boast of having one of the largest collections of work by the Russian constructivist El Lissitzky. An entire floor of the new museum is dedicated to this artist and his contemporaries, such as László Moholy-Nagy, Theo van Doesburg and Piet Mondrian. Among the artworks shown are Lissitzky’s influential *Prounenraum* (1923) and the *Licht-Raum-Modulator* of Moholy-Nagy.

Special Projects

Special projects have been developed by leading artists of the younger generation specially for the opening exhibition. The Scottish artist Douglas Gordon has been invited to work in, on and with the spectacular twenty-seven-meter-high tower of the new museum building. Jason Rhoades, who lives and works in Los Angeles, took on the challenge and produced *SLOTO - The Secret Life of the Onion*: a large installation, located in the studio of the museum’s basement level. *No Gost Just a Shell* is an ‘exhibition within the exhibition’, a project involving the virtual figure AnnLee, on which sixteen different artists have participated.

Douglas Gordon **Letters, telephone calls, postcards, miscellaneous, 1991-2003**

The 27 metres high tower is one big, open exhibition space with surprisingly monumental but also intimate corners. Challenged by the special qualities of this space, artists can realise special projects here. The first to be invited to do so is the Scot Douglas Gordon. Through an overview of his text works from 1991 onwards, he subtly transforms the tower into a single mental space. These works by Gordon are based on simple, sometimes cliché-like texts that can have a completely different meaning for each person. The text, usually no more than one sentence, is sometimes cryptic and alienating, and can become somewhat threatening because it is addressed directly to you. Various interpretations are possible depending on the mood of the individual reader. Gordon’s tower is an alienating labyrinth in which you are confronted with your own secrets.

Jason Rhoades

SLOTO - The Secret Life of the Onion, 2002

The Studio of the new Van Abbemuseum has been designed to respond to the changing way in which art is being produced and displayed. Here everything that is conventional or taken for granted in a normal exhibition can be questioned. In this space artists have an opportunity to experiment and try ideas out. They also decide how and at what point they want to involve the public in their work.

The American artist Jason Rhoades was the first to be invited to create a work in this space. Intrigued by the fact that here you are underground, he constructed a machine-like installation entitled *SLOTO - The Secret Life of the Onion*. The core of the installation consists of a work table on which are displayed computer games dating from the 1970s until today. Around them runs a small train that carries large glass bottles filled with oil, dried onions, images and worn socks. The glass bottles, which have been reshaped as artificial onions, can be seen as museum visitors. They are led past the video games between which images of works in the Van Abbemuseum collection, combined with clips from popular Kevin Costner films, flash up. In this installation Rhoades analyses the process of perceiving and experiencing in an ever more virtual world.

AnnLee: No Ghost Just a Shell

AnnLee is an 'avatar' or character initially designed for computer games. She was created in Japan for the Manga animated cartoon industry. Originally she was intended as a third-rate character, one with few personality traits and destined to lead a short life.

In 1999 the French artists Pierre Huyghe and Philippe Parreno bought the rights to her, provided her with a name and started the project *No Ghost Just a Shell*. The aim was to fill the empty 'entity' AnnLee with stories and ideas. Huyghe and Parreno conceived of a way in which to produce relatively inexpensive animation films with her and offered the use of AnnLee to other artists. The assignment for these artists was to utilize AnnLee in their own work and thereby take part in writing her history.

Curators

The exhibition has been curated by Jan Debbaut, director of the Van Abbemuseum, and Christiane Berndes, curator of the collection, with the assistance of Monique Verhulst. The projects have been prepared by curators Eva Meyer-Herman and Phillip van den Bossche.

Sponsors

The opening exhibition *OVER WIJ / ABOUT WE* has been made possible in part by Philips, partner of the Van Abbemuseum.

KLM exel is the official carrier of the Van Abbemuseum

Publications

A Companion to Modern and Contemporary Art

Jan Debbaut, Monique Verhulst (ed.), Anna Hakkens, Henriëtte Heezen, René Pingen, Bert Steevensz

A Companion to Modern and Contemporary Art

Van Abbemuseum

Design: Arlette Brouwers

Hardcover, illustrated (ca. 140 colour and 150 b/w images), 192 pages, size: 28 x 22 cm text in English, ISBN 90-70149-85-0, special introductory price of € 35.00 (until June 2003), thereafter € 39.00

Also available in a Dutch edition, ISBN 90-70149-84-2

Van Abbemuseum in co-operation with NAI Publishers

The collection of the Van Abbemuseum in Eindhoven has come to be one of the most prominent collections of modern and contemporary art in the Netherlands. Internationally as well, the museum's collection enjoys a considerable reputation. During the roughly sixty-five years of its existence, the the Van Abbemuseum has collected more than 2500 work of art. This publication is the first annotated reference on the collection to be compiled since 1982. Richly illustrated with more than 300 reproductions, half of them in color, this collection catalogue shows the museum's top works by classic modern masters such as Pablo Picasso, Georges Braque, Wassily Kandinsky, Marc Chagall, El Lissitzky, Fernand Léger and Piet Mondrian, but also those well-known postwar artists such as Joseph Beuys, Marcel Broodthaers, Anselm Kiefer, Jannis Kounellis, Rebecca Horn and Sigmar Polke. The trendsetting younger generation of European artists is represented with work by Jan Vercruyse, Jean-Marc Bustamante, Thomas Schütte, Juan Muñoz, René Daniëls, Marijke van Warmerdam, Douglas Gordon, Aernout Mik, Pierre Huyghe and others.

The collection also encompasses a broad range of American art from the sixties onward, including work by such figures as Robert Morris, Donald Judd, Carl Andre, Sol LeWitt, Bruce Nauman and Lawrence Weiner...as well as influential West-Coast artists such as John Baldessari and Ed Ruscha.

Clearly written texts provide a comprehensible and fascinating history of the various movements in the visual art of the twentieth century. The thematically organized chapters - on such topics as De Stijl, conceptual and minimal art - allow the artworks to be seen in their art-historical contexts. Consideration is also given to the aspects of collecting and exhibiting within the Van Abbemuseum. Due to its broad approach and overall view of the collection's scope and quality, this book is essential for all who are interested in the development of twentieth-century visual art.

De Rijke and De Rooij

104 pages

20 black-and-white photographs

4 color photographs

€ 25,--

Since 1994, the Dutch artists Jeroen de Rijke (*1970) & Willem de Rooij (*1969) have been collaborating on a comprehensive oeuvre of films. This artist's book focuses on their last four 35-mm films (1998-2002), paying particular attention to the growing importance of the phenomenological and iconographic aspects of their work. In addition it illustrates specific exhibition situations in a visual manifesto of their artistic thinking, complemented by enlightening essays by Diedrich Diederichsen and Georg Schöllhammer, and detailed descriptions of the four films.

No Ghost Just a Shell

Artists/ authors: Jean-Claude Ameisen, Henry Barande, Angela Bulloch/ Imke Wagener, François Curlet, Kathryn Davis, Lily Fleury, Liam Gillick, Dominique Gonzalez-Foerster, Pierre Huyghe, Pierre Joseph/ Mehdi Belhaj-Kacem, Maurizio Lazzarato, Molly Nesbit, M/M Paris (Mathias Augustyniak and Michael Amzalag), Hans Ulrich Obrist, Melik Ohanian, Philippe Parreno, Richard Philips, Maurice Piazola, Israel Rosenfield, Luc Saucier, Joe Scanlan, Rirkrit Tiranvanija, Anna Lena Vaney, Jan Verwoert.

Design: Yolanda Huntelaar, Richard Niessen in collaboration with Pierre Huyghe and Philippe Parreno

Hardcover, illustrated (ca. 130 color images), 336 pages, format: 29 x 22.4 cm

Text in English, ISBN: 3-88375-664-4, Price: € 48.00

Van Abbemuseum, Eindhoven in collaboration with Kunsthalle Zürich, Institute of Visual Culture, Cambridge and Verlag der Buchhandlung Walther König, Cologne.

The publication No Ghost Just a Shell is the first compilation of all artworks produced with and in relation to the virtual figure AnnLee between 1999 and 2003. It also constitutes the final object in the total series of twenty-six artworks. In addition to Hans Ulrich Obrist's conversation with the initiators of the project, Pierre Huyghe and Philippe Parreno, contributions by nine writers are included in the publication. In an introductory interview, Pierre Huyghe says the following about this: "The authors of the book add to the list of artists who have already taken the character into their hands. They have an equal share in the project. The book No Ghost Just a Shell is an anthology of the sign AnnLee. It's a technical book, a book that explores the different facets of the project, ideas considered as the project developed."

Furthermore, the publication contains the already legendary contract in which AnnLee herself becomes the owner of the copyright. For this reason, it will be impossible for AnnLee to be used for further artistic or economic purposes in the future. This publication is consequently the first and the last AnnLee book.

A GOOD BOOK

Susanne Helmer, John Körmeling

John Körmeling

Design: Geertjan Dusseljee

soft-cover, ca. 450 images (color and b/w), 180 pages, format: 21 x 29.7 cm

Text in Dutch and English, ISBN: 0-921381-22-0, price: € 29.95

Van Abbemuseum in collaboration with Plug In Editions, Winnipeg and The Power Plant, Toronto

Distribution: IDEA BOOKS, Amsterdam

The Van Abbemuseum presents, in collaboration with Plug In Editions and The Power Plant, the fourth extensive printing of A GOOD BOOK by the Eindhoven artist John Körmeling. This new publication has the same highly functional and eye-catching design of the previous editions and contains thirty-two new pages of designs and projects carried out by Körmeling up to 2003. The first three editions are now extremely rare and have become collector's items.

A GOOD BOOK is the ultimate artist's book: a visual acquaintance with the work, the fascinations and sources of inspiration, in short, the universe of John Körmeling.

John Körmeling (1951) studied architecture at the Technische Hogeschool in Eindhoven. Visual art, architecture, urban and rural planning, design: Körmeling's designs and realizations cannot be classified into a single realm of thought. Form and function are often evident in one glance. His urban depictions, designs and projects contain ironic comments on our frequently uniform taste and design habits.

Fact sheet: The building

Client:	Municipality of Eindhoven		
Architect:	Abel Cahen BSc, Amsterdam		
Interior design:	Maarten van Severen, Ghent (library, museum bookshop, educational area, restaurant and auditorium)		
Costs:	Projected	€ 29,000,000	(100%)
Financing:	Municipality of Eindhoven	€ 24,685,000	(85%)
	Province of North-Brabant	€ 227,000	(0.75%)
	Ministry of OCW ¹	€ 567,000	(2%)
	Stimulus subsidy (EFRO) ²	€ 2,269,000	(8%)
	Philips	€ 300,000	(1.5%)
	TBI Fund ³	€ 227,000	(0.75%)
	Jan en Jeroen van Abbe	€ 681,000	(2.5%)
Project approach:	Design phase	1996-1999	
	Provisional design	May 1997	
	Definitive design	February 1998	
	Bidding	December 1999	
	Start construction	April 2000	
	Duration construction	April 2000 - November 2002	
	Occupancy	in stages starting Summer 2002	
	Furnishing and Equipping	in stages starting October 2002	
	Opening	Sunday 19 January 2003	
Surroundings:	Costs: (Projected)	€ 3,000,000	(100%)
	Coverage: City of Eindhoven	€ 2,637,000	(85%)
	Province N-Brabant	€ 227,000	(7.5%)
	Ministry of VROM ⁴	€ 136,000	(4.5%)
Key figures:	Total surface area	9,825 m ²	
	Net surface area	7,150 m ²	
	Exhibition areas	c. 4,000 m ²	
	Library	120,000 books	
	Museum bookshop	40	
	Educational area	60 m ²	
	Auditorium	120 seats	
	Restaurant	80 seats	

¹ Ministry of Education, Culture and Science

² European Fund for Regional Development

³ A Dutch building fund

⁴ Ministry of Housing, Spatial Planning and Environment

Fact sheet: Personalia

The architect The renovation and the new building are the design of the Amsterdam-based architect Abel Cahen BSc. Abel Cahen was born in 1934 in Geldrop, in the vicinity of Eindhoven. He studied architecture at the Technical University of Delft, graduating in 1970. He has taught at the Gerrit Rietveld Academy in Amsterdam (1969 to 1971), the Institute of Architecture in Utrecht (I.V.A., 1971 to 1976) and the Berlage Institute in Amsterdam (1991). Included among the important architectural projects he has realised are: a Canal House at no. 428 Singel in Amsterdam (1970, in collaboration with P. Girod), the designer of the Jewish Historical Museum in Amsterdam (1981-1984), the archaeological institute Rijksdienst Oudheidkundig Bodemonderzoek in Amersfoort (1988, with the collaboration of H. Liscaljet and J. van Berge), the Instituut voor Psychiatrische Dagbehandeling in Utrecht - a psychiatric clinic providing outpatient care (1990 - commissioned by the Willem Arntsz Foundation), a shopping arcade and flats - the 'Bleijenhoek' - in Gorinchem, commissioned by ING Real Estate Development, The Hague (1998).

The prestigious Rietveld Prize was awarded to Abel Cahen in 1991 for his design of the Instituut voor Psychiatrische Dagbehandeling in Utrecht.

The designer The Belgian designer Maarten van Severen was asked to design the interior of a number of the museums's special public areas: the library, museum shop, classroom for visiting school groups, the restaurant and the auditorium.

Maarten van Severen (born in Antwerp in 1956) lives and works in Ghent. He was trained as an architect at the Ghent art school St. Lucas Academy from 1976 to 1981. Included among his important projects are the entrance hall of the Museum of Schone Kunst (Museum of Fine Arts) in Ghent (1997), the interior and furnishings of 'Maison à Floirac' - a project which brought him international acclaim (1997-1998, architect Rem Koolhaas), the foyer and library of the SMAK (Museum for Contemporary Art) in Ghent (1999), and the Pont du Gare in Nimes (1999-2000 - reorganisation of the terrain and outdoor furnishings). He has recently been involved in prominent projects realised by the architectural bureau OMA. (Rem Koolhaas). Momentarily, Severen is collaborating with Rem Koolhaas on the construction of the largest library in Seattle. Maarten van Severen has received prestigious commissions to design furniture for top trade names such as VITRA, BULO and KARTELL. He has been awarded numerous important prizes, such as the Henry van de Velde Design Prize (first nomination for a lounge chair (VIZO), the Hanover IF Design Award for HA-U-line (1999) and the Good Design Award of Chicago for his table design 'Schraag', also in 1999.

The director On behalf of the city of Eindhoven, Jan Debbaut - the director of the Van Abbemuseum since 1989 - served as the client, coach and sparring partner of the architect for the development of a vision and project-plan for the new Van Abbemuseum. Jan Debbaut (born in 1949 in Temse, Belgium) studied art history at Ghent University from 1967 to 1973. From 1974 to 1977, he was a conservator at the ICC (International Cultural Centre) in Antwerp, the forerunner of the

present museum of contemporary art (MUHKA). He became the conservator of the Van Abbemuseum in 1977 under director Rudi Fuchs, who appointed him interim director during preparations for Documenta 7 in 1980. From 1986 to 1989, he served as director-general of the *Tentoonstellingen Vereniging* (Exhibition Society) of the Palace of Fine Arts in Brussels, which introduces new artists from home and abroad to the public. Jan Debbaut succeeded Rudi Fuchs as director of the Van Abbemuseum in 1988.

In addition to his work at the Van Abbemuseum, Jan Debbaut is also actively involved in the international art world. He has organised exhibitions abroad (was appointed commissioner of the Venice Biennale twice for the Netherlands and once for Belgium). He has served on many gallery and museum boards, juries, and advisory panels (including the Turner Prize In London, the boards of the Whitechapel Art Gallery in London, the Palais de Tokyo in Paris and Amsterdam's Rijksakademie that provides stipends and studios to international visiting artists) and continues to do so.

Further facts and practical information

Accessibility	Within 10 minutes walking distance of Eindhoven's Central (train) Station. Public transport from <i>Centraal Station</i> : Use city bus # 7 (direction Philips Campus / <i>Waalre</i>) Bus stop <i>Stadhuisplein</i> . The museum is accessible for wheelchair users.
Parking	The closest parking garage is <i>Parking Stadhuisplein</i> in front of the City Hall .
Accommodation	For more information concerning transport or accommodation in Eindhoven: www.vvveindhoven.nl or VVV (Tourist Information Office) Eindhoven tel: +31 (0) 40 297 9115
CD-ROM	A CD-ROM has been compiled especially for the press. It provides digital images that can be freely used for publication purposes. This photo CD-ROM can be requested from the Department of Marketing and Communication.
Website	The opening of the new museum will be accompanied by a renewed and modernized website of the Van Abbemuseum, which offers quick navigation and a convenient layout. Among the new features is a press page, from which press releases and visual material can be downloaded.
Admission	The fee for adults is € 8,50. The museum card is not accepted. For groups of fifteen individuals or more and those over age sixty-five, the fee is € 6,- per person. For students and youth-pass holders, € 4,-. Admission is free for children under the age of twelve, but they must be accompanied by an adult. Admission to the library and the restaurant is free.
Hours	The Van Abbemuseum is open from Tuesday through Sunday, from 11 am to 5 pm. The desk closes at 4:30 pm. Closed on Mondays, except on national holidays. The museum is closed on March 4 and December 25, 2003. The library is open from Tuesday to Friday, from 11 am to 5 pm.
Guided tours	<p>The first exhibition to be held at the new Van Abbemuseum, <i>OVER WIJ / ABOUT WE</i>, extends throughout the entire building. As one walks past the artworks, consideration is given to the realization of the exhibition, the special presentations within this, the classic highlights of the collection and the most recent acquisitions</p> <p>Free guided tours are given on Sundays at twelve o'clock noon. Sign up by the preceding Wednesday via the website www.vanabbemuseum.nl or by phone +31 (0)40 238 1042.</p>

Group tours must be booked at least two weeks in advance. We charge a fee of € 65,- per guide and set a maximum of twenty visitors to each guide.
Reservations via www.vanabbemuseum.nl or by phone +31 (0)40 238 1042.

**The Van
Abbe package**

For a combined visit to the new Van Abbemuseum and the city of Eindhoven you can book a special 'Van Abbe package' at the VVV office in Eindhoven via +31(0)40 297 9115. This special offer includes a direct flight to Eindhoven (from London, Paris or Hamburg) via KLM exel, transportation from the airport to the city center, a hotel reservation and admission to the museum.

Catalogue

The first reference work on the collection, *A Companion to Modern and Contemporary Art*, is being published in connection with the opening of the new Van Abbemuseum. This richly illustrated book contains an extensive description of the collection as well as a history of the museum and its policies. In thematic chapters, artworks are discussed in terms of their art-historical contexts. As such the catalogue provides a representative survey of the Van Abbemuseum's collection, but it can also be read as a general introduction to the art of the twentieth century. Until June 2003, *A Companion to Modern and Contemporary Art* is available for the special price € 35,-. As of June 2003, the book will cost € 39,-. The collection catalogue has been published by NAI Publishers, ISBN 90-70149-85-0