

Curriculum Vitae

Irene Janze

Sept 2011

Part 1 summary

PERSONAL DETAILS

Name: Ingrid Irene Janze
Nationality: Dutch
Place of birth: The Hague, Netherlands
Date of birth: March 3, 1956
Contact details:
Work address: Buro *jan-ZE*
Niasstraat 299
1095 SG Amsterdam
Netherlands
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email: info@burojanze.nl
website: www.burojanze.nl

EDUCATION

1993-1998: Visual Arts, Gerrit Rietveld Academie Amsterdam (School of Arts)
1995: Exchange program, video/performance, Chicago School of the Arts Institute
1992-1993: Painting and Photography, Vrije Akademie, The Hague
1991: Orientation course Visual Arts, Gerrit Rietveld Academie, Amsterdam
1986-1992: Political and social philosophy, external student, University of Amsterdam
1974-1982: Geology, major petrology, University of Amsterdam

Professional courses

2002-2003: Business course in art, Memo Amsterdam

CURRENT POSITIONS

- Independent artist, (1992 - to date)
- Owner artistic practice Buro *jan-ZE* (1999 - to date)
- Artistic researcher at the Logolengh Laboratory at the schoolwerktuin Dr Alma on the Zuidas (2011 - to date), previously at the Vrije Universiteit (Free University 2009-2010)
Website www.logolengte.nl (in Dutch)
- Coordinator community art-actions-spatial grammar Vestpocket Parc Soembawastreet, democratic processes to alter a landscape (2010- to date)
- Member of the board of the "Grensgevallen" Foundation (Which explores the boundaries between science and art. www.grensgevallenstichting.eu) (1999 - to date)

KEY PROFESSIONAL ACHIEVEMENTS

Artistic Practice

Founder of Buro *jan-ZE*, more info @ www.burojanze.nl and *Stichting Grensgevallen* [Grensgevallen Foundation], more info @ www.grensgevallen.eu (1999)

Exhibitions

68 artistic presentations, amongst them:

- *Logolength: the position of the griffin*, mini installation, Virtueel Museum Zuidas Amsterdam, (2011);
- *NanoNomade*, W 139 Amsterdam (2008);
- *On the road: Radio Orbino*, University of Lancaster & alongside the N242 Alkmaar (2007);
- *Cityscape Rome*, Museum of History, St Petersburg, Russia (2006); *Nature & more*, Rotterdam (2004);
- *Gender democratic labyrinth*, Bonnefanten Library, Maastricht University (2003); *Cityscapeeast*, International Institute for Social History, Amsterdam (2002);
- *The Great Barrier Show*, former Bonnefanten museum, Maastricht (2001)

Artistic Research

How long is the making of a vestpocket parc? (2010- date) democratic processes

How long is a logo? *Logolength* Zuidas (2008 - to date)

How long is asphalt? (2007 - to date)

How long are the resonances of geological agencies in urban developments of Berlin, Amsterdam and Paris? (2006 - to date)

Cityscapeeast (1999 - 2006)

Blueprint the Netherlands (1999 - 2008)

Hyper textual space: the gender democratic labyrinth (2003)

Lectures

23 lectures, amongst them:

- Royal Geographical Society London: *The ice and the real estate on the Zuidas* in Amsterdam, September 2, 2011;
- Virtueel Museum Zuidas Air: *Logolength, the Ice the Real Estate on the Zuidas*, March 1, 2011;
- Stedelijk Museum Bouwkeet: *Where does Amsterdam East begin?* October 13, 2009;
- Amsterdam Bright City: *Logolength*, June 4, 2009;
- University of Lancaster, Palcom: *On the road: Radio Orbino*, November 5, 2007;
- St Peterburg Russia, Pro Arte Institutue, *Cartography of the public space*, September 21, 2006;
- Witte de Wit, Rotterdam, *Cityscapeeast*, October 4, 2003

Relevant publications/papers

The Ice and the Real Estate on the Zuidas, Life after Planning, special edition of Free Spaces Zuidas Air, March 1, 2011, pg 28,34

VU kenniskwartier, Faculty of Arts, VU University Amsterdam, January 21, 2009

I am a NanoNomad in an artscape, HTV de IJsberg nr 75, jg 12, 2008

The birth of radio Orbino as a heart shaped intra active slidingzone, University of Lancaster, paper presentation 5-7 November 2007

Democratic transactions in the life sciences. A gender democratic labyrinth, M Huijer and I Janze 2005. *European Journal of Women's Studies*, vol. 12, nr, 1, 9-29.

Cityscapeeast, Irene Janze, *Transgressie in de kunst*, Jaarboek voor Esthetica 2004.

Teaching:

My teaching experience include international and national institutes at different levels (ranging from primary school to PhD) and workshops for people passing by in public spaces(children and adults)

Additional professional experiences

- 1995- 2002 Policymaker and project assistant Aids Foundation Netherlands
- 1989 - 1995 Counselor Aids Helpline, National Committee Against Aids
- 1989 Co-founder Foundation Medical Advice Collective
- 1988 - 1992 Lecturer conversation and attitude techniques for medical students, VU University Amsterdam
- 1986 - 1988 Amnesty International, maintaining the trade unions network, editorial member 'Verdrukt', A.I. monthly journal for the Dutch trade unions
- 1985 - 1988 Local policymaker and national representative trade union and labour conflict negotiator, OVB
- 1985 - 1986 Secretary Slotervaart Hospital
- 1982 - 1983 Reorganizer Library Faculty of Social Sciences, University of Amsterdam
- 1982 Research South Africa Committee.
- 1978 - 1981 bachelor teaching assistant geology, department of ore sciences, mineralogy and petrology, University of Amsterdam (GU)
- 1972 - 1988 several jobs like bartender, cook, mail sorter, interviewer etc

Other experiences

- 1983 - 1986 Journey through Europe and Asia

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Part 2 extension

RESEARCH OVERVIEW

In my work geological history blends with human history. Earth's crust, mud, meadows, water and wind are given the same attention as buildings, icons, asphalt and waste objects. I consider a location an agency in a multitude of worlds, worlds that in turn design the site. The place is stripped bare and built up again out of exotic slices of information. My findings are expressed in installations, drawings, (video) performances, readings, catalogues and workshops. My installations are designed for a certain location or event, from which they draw meaning. They are *'matterrealities'* through and in which the public can dwell. In my artworks the location manifests itself as multi-dimensionality, fiction and experiment. They are 'three-dimensional' scripts, enabling the 'reader' to participate actively in the process of meaning. My artwork constitutes artistic research and enacts theoretical forms of investigation. Vice versa, the theoretical routes give birth to works of art.

The making of a vestpocket parc

Community art, landscapes, actions and spatial grammar.

http://picasaweb.google.com/107491263977585049549/?gsessionid=5PjgbFpca6pm-Ppla_0uSQ

Logo Length 'Zuidas'

At first sight the 'Zuidas' (the new international business district of Amsterdam) in Amsterdam appears to be the outcome of a lengthy process of decision-making. The general assumption is that the place is corporate and anonymous, a place without Amsterdam roots that could easily be picked up and put down elsewhere in the world. But appearances are deceiving. The Amsterdam 'South Axis' is a phenomenon that is produced by many actions: by subterranean and surface actors, by chance and hiatus, joined together or in staccato. To do justice to this history the project examines the 'South Axis' from a different perspective: the logo length.

In an artistic, mathematical research project we deconstruct and construct the place and we characterize the corporate logos. We measure their heights and dissect the logo into stories and sculptures. The aim is to change the general vision on the location and on its logos.

The artwork: To map the shift towards alternative visions we developed the 'logolength'. It consists out of three components: the logo-height (the distance from the figurative to the ground), the logo-speed (logos refer to events/histories that took place at a certain place in time. The time is converted into a number and the place is incorporated into a spatial correction factor) and the logo-force (the public figure: the radiance of the logo). A mathematical formula translates the three components in a number: that is the length of the logo. $LL=Lh + Ls+ Lf$. The LogoLength is an instrument to compare the different logos and a measure for a vision of an informed public.

The public can vote via a website for the stories and images that the 'logolength' produces. Moreover they can submit information for stories themselves. So the public can influence the length of the logos. Via a database we measure the variation in lengths.

From 2008 to 2010 the pilotstudy of the research logolength took place at the Vrije Universiteit in collaboration with Prof. G. Verstraete, prof J.E. Bosma and Prof J. Kolen, VU University Amsterdam, Drs B. Gietema, mathematics, Drs E. Kraakman, webprogrammer and was co-sponsored by the Netherlands Foundation for Visual Arts, Design and Architecture, known in the Netherlands as Fonds BKVB. From 2011 to date the schoolwerktuin Dr Alma (school garden) and the municipality of Amsterdam Zuid provided the research with a Logolength Laboratory on the Zuidas from where the research is now taking place independently. In the laboratory exhibitions, performances, guided tours, workshops and company outings take place.

www.logolengte.nl/ (in Dutch)

Asphalt cuts

Asphalt is the sedimentary rock of the (post)modern world. The project focuses on asphalt as a worldwide phenomenon and its local outcome.

Pieces of asphalt (highways) are sampled from all over the world. They are cut into thin slides (1-2mm) and glued on glass. Then they are made into small light boxes and provided with geographical coordinates.

Geological agencies in urban developments of Berlin, Amsterdam and Paris

Berlin

In geological and historical maps (records) I found that the western outline of the former Wall followed a specific geological layer in the "Mitte" (the city center). First of all, the characteristic sedimentation of the layer (stratum) had to become cognizable in relation to other layers. Historical maps show differences in cultivation next to a small nucleus of buildings along the stream valley of the Elbe. Properties of the subterranean become cognizable in relation to the cultivation of the fields. Subsequently houses and streets were built alongside and next to the differentiated fields. Walls were built. [...] Even now we find street names that harbor relics of these walls. In 1723 there existed a wall on the so-called Mauerstraße, which turned eastward just south of the Zimmerstraße. On the north side, at the foot of the marl hills, the early wall was at the Linienstraße. It marked the boundary between the flat fluvial-glacial sand - and clay deposits and (the upper diluvium) marl hills.

The latest political (East-West) Wall followed what remained of the route of the 'ancient' wall from the Leipzigerplatz, northward into the Königgratzerstraße. There it went around a former drill terrain, located on diluvial sediments, as the city grew larger. The wall followed the layer consisting of alluvial sand and clay deposits and some dune sand (between the upper diluvium and the alluvium) to finally cross the marl hills at the Bernauerstraße. Dynamics of cultivation stimulate the subterranean to develop a property - and a difference in use - of the 'stratum'. It became an agency in the cityscape and hence influenced where the wall was eventually built.

Sand, deposited by a river and by wind a very, very long time ago, co-produced given time the position and direction of a political division between the east and the west in the world: the Berlin wall. With the help of GIS historical and geological maps were produced and put upon 'Google Earth.' With the use of the button 'transparent' it is easy to see how the geomorphology plays an important role in the development of the cityscape and hence the Wall of Berlin.

Amsterdam

The (economic) division between East and West Amsterdam more or less follows the river

Amstel. The Amstel approximately follows the slope of the ice cap of Amsterdam. The Amsterdam 'South Axis' is the most expensive soil in the Netherlands and is situated upon the boulder clay, the footprint of the 'glacier of Amsterdam'. (from the lecture: The resonance of the glacier basin on urban development of Amsterdam (2009)

Paris In preparation

Cityscapeeast

Cityscapeeast is a project about changes in the public domain of urban landscapes. A network of multidisciplinary professionals executes *Cityscapeeast*. They work closely together without loss of their own specific skills and methodology. The course is not completely mapped out. Art products are produced, but are in between outcomes. Lectures and catalogues show were *Cityscapeeast* participants collected data for their work. The lectures and catalogues are produced alongside exhibitions of *Cityscapeeast* artworks, and should also be considered as a part of the *Cityscapeeast* - art performance. The project started out in 1999 and concerned itself then with the change in eastern parts of town in North European cities. Due to the dominant western wind in the North of Europe in the industrial era these parts mainly used to be characterized by shipyards, stinking industry and cheap working-class neighborhoods. After the fall of the Wall and in the digital era a slow but unmistakable facelift took place in these cityscapes. Think of the Docklands in London, Tony Blair's Millenium Dome which is shown in the tv series Eastenders' introduction, trendy galleries were opening their doors in Paris Est and last but not least: once a part of East-Berlin is now Berlin-Mitte. In Amsterdam large scale new-construction building took place. But had images and ideas about the Eastern part of these cities, or the East in general for that matter, actually changed?

In the east of Amsterdam the newly built-upon islands carry street names from the Indonesian Archipelago. Just like the streets in the surrounding area. Even so, the islands are never included in the so-called East Indonesian District. For the East Indonesian District was East Amsterdam en many new estate dwellers did not want that association. They did not want to live in 'the poor part of the town'. As such, a North-South division occurred in East Amsterdam, the border being the drainage canal. The North being the new estate and the South the poor old part of town.

Within the district council of Zeeburg (in Amsterdam) there was a feeling that the old East Indonesian District inhabitants might feel neglected. In the year 2000, when the East Indonesian District existed for a 100 years, the district council wanted to put this neighborhood in the limelight. *Cityscapeeast's* first exhibition could begin. From there the route developed towards the Dam of Amsterdam and then via New York to Berlin, hence to Javastraat in The Hague and Amsterdam to continue southwards via Den Bosch to Rome. All *Cityscapeeast's* artworks look at local components of historical changes of (inter)national events. These historical changes or international events are considered as actions and can be read through the effects they had/have in the material world. The artworks focus on local components of globalization. The concept behind the project is that globalization always produces local differences (instead of sameness) and local components co-produce the way globalization materializes.

Cityscapeeast visited several locations: "Indonesian District Amsterdam April 2000"; "Dam Amsterdam 270102022002"; "WTCA - Fresh Kills New York City 151020102002"; "Peace Palace the Hague 250303102004"; "Berlin - Dorfheide 010507052004"; "Javastreet Amsterdam 2003/2004/2005"; "Javastreet Tilburg 31012004"; "Rome 070409042005"; "Berlin - Dorfheide April 29 - June 5 2005", "Javastreet the Hague November 2005", "Ireland in between Coumeenoole South and Ferritersquarter May 2006".

More info @ <http://www.burojanze.nl/cityscapeeast/english.html> (2002) and www.burojanze.nl/cityscapeeast/berlijn/lecture%20berlin.html (2005)

Blueprint the Netherlands

Interventions in (semi) public spaces.

The investigation into the performative dimension of an installation in the public space. Through my installations spaces are reconfigured in geographical places with an involvement of local people: the locals. Meaning shifts all the time.

An example of an installation as an intervention in public space is Radio Orbino

Short: www.burojanze.nl/asphalt%20radio%20orbino/radio%20o%20kort%20website.pdf

and long version:

www.burojanze.nl/asphalt%20radio%20orbino/birth%20of%20radio%20orbino%20website.pdf

Democratic places: The gender democratic labyrinth.

Is it possible to create a spatial grammar that attributes to democratic processes?

The gender democratic labyrinth was an artistic and political experiment as an effort to advance democratic transactions in the life sciences. Under my supervision artists built a 'gender democratic labyrinth' in Maastricht, in which scientists, women's groups, people in general, artists, philosophers, politicians, journalists, clinical geneticists and many others interacted and negotiated on the creation of human embryos for medical-scientific research (a subject kept open in the Dutch Embryo Law of September 2002 to decide within a few years). By taking a gender perspective on the process of democratizing science, we [M. Huijer and myself] aimed to create a space in which itinerary and difference are constitutive elements in the public exchanges on science and technology. The idea to build a labyrinth was theoretically based on a notion of agnostic democracy and on a notion of science and technology as being contextualized and socialized.

The labyrinth was constructed as a physical fabric of texts and signs (that is to say spoken and written language, images and sounds) based on the concept of hypertext as described by Ted Nelson. Ted Nelson introduced the term hypertext in 1956: *by "hypertext" I mean non-sequential writing-text that branches and allows choices to the reader, best read at an interactive screen. As popularly conceived, this is a series of text chunks connected by links which offer the reader different pathways.*

The organizing principle of the labyrinth: a random sequence of texts, each text representing a card from a filofax system which is randomly distributed to its 'readers'. This refers to an important feature of a hypertext as described by Landow. There is no text with paragraphs, notes, or contents. In a hypertext, all text parts are connected and it is not possible to distinguish between a main contribution and a marginal one. Landow describes it as follows: *Hypertext [...] emphasizes that the marginal has to offer as much as does the central by refusing to grant centrality to anything [...] In hypertext, centrality, like beauty and relevance, resides in the mind of the beholder.* Landow, G. P. (1992) *Hypertext: The Convergence of Contemporary Critical Theory and Technology*. Baltimore: Johns Hopkins University Press. The shape of the labyrinth and the sequence of the performances linked the sets of text-fragments. The user was given the possibility to walk through the text in several ways (as an exploratory hypertext). By creating three entrances the participants were able to log in at different positions. The 'live' chat boxes allowed the users to make changes in the texts as in a constructive hypertext structure. The routes of the participants differed. The participants were able to leave the labyrinth at various places. The amount of the proposed text was enormous. It was impossible to attend all presentations. To avoid completeness of offered information five presentations took place at the same time. The choice for a particular presentation excluded parts from other texts. Participants in the labyrinth traveled in the

same text/image space, but could not assume to have heard or seen the same texts fragments or images....[..]

Concept: Grensgevallen Foundation: L. Hin (director). M. Huijer (scientific concept), I. Janze (artistic concept)

more info in Dutch @ www.burojanze.nl/grensgevallen/genderdemocraticlabyrinth

& in English in the article: Democratic transactions in the life sciences (2005).

PUBLICATIONS AND PAPERS

- *The Ice and the Real Estate on the Zuidas*, Life after Planning, special edition of Free Spaces Zuidas Air, a collaboration between Virtueel Museum Zuidas, Sandberg Institute and Vrije Universiteit(Free University), 2011 March 1, pg 28,34
- *Logolength*, CLUE (Research Institute for the heritage and history of the Cultural Landscape and Urban Environment), annual report 2008
- *VU kenniskwartier*, paper used as core literature in module Creative City , Prof J.E. Bosma, 21 Jan 2009, Faculty of Arts, VU University Amsterdam
- *The Amsterdam Business District*, internal report for Prof G. Verstraete, VU University Amsterdam, Oct 2008
- *I am a NanoNomad in an artscape*, HTV de IJsberg nr 75 , jg 12, Sept/Oct 2008, pg 19. www.htvdeijsberg.nl
- *The birth of radio Orbino as a heart shaped intra active slidingzone*, University of Lancaster, paper presentation, workshop Matterrealities, mobilities, innovation, Karen Barad @ Palcom, University of Lancaster. 5-7 november 2007 www.ist-palcom.org/activities/matterrealities, article@ www.burojanze.nl
- *Democratic transactions in the life science. A gender democratic labyrinth*. M. Huijer , I Janze. European Journal of Women's Studies, [EJWS](http://www.ejws.org), ISBN 1350-5068, vol12, issue1, February 2005,pg 9/30
- *Cityscapeeast*, Irene Janze, Transgressie in de kunst, Jaarboek voor Esthetica 2004, B. Vandenabeele, K.Vermeir(red),Damon, ISBN 9055735760, pg29/45. <http://esthetica.nge.nl/content/uploads/files/88.pdf>
- *Gebroken Wit - De kracht van het alledaagse. Politiek van de kleine verhalen. [Broken White- The power of every day life. Politics of small stories]*, Mascarpone: I. Janze et all, Ravijn, Amsterdam 1992

Additional research, writing and editorial experiences

- Catalogues and stories Buro *jan-ZE* (1999 - to date)
- Booklets, leaflets Grensgevallen Foundation(1999-2007)
- Editorial member and co - writer, *EnABle*, Journal of the European Network of Aids Helplines, 1999 - 2002

- *Can aids helplines play a role in the hiv/std prevention work?* Abstract and poster presentation congres: Sexually Transmitted diseases in a Changing Europe. Rotterdam 13-15 april 2000.
- Editorial member and co-writer 'Verdrukt', the journal of Amnesty International Netherlands for trade unions, 1986-1988
- Financial advisor of a hundred year old monthly anarchistic journal called *de Vrije*, 1987. Tasks: new lay out, organizing benefit events, pr, and negotiator.
- Research South Africa Committee. *Industrial ores. Where are they and who owns them.* Internal report. 1982
- Editorial member en co - writer of the journal ASSW, 1980-1982

Lectures/presentations

- 1) *The ice and the real estate on the Zuidas in Amsterdam*, paper presentation at the RGS/IBG conference, Sep 2 2011, London
- 2) *Logolength*, the ice the real estate, performance, Symposium Zuidas Masterclass 'Life after planning', Virtueel Museum Zuidas i.s.m. Vrije Universiteit en Sandberg Instituut. March 1, 2011
- 3) Opening exhibition Draaistroom, reading, Hal 13 Zijperstraat, Alkmaar, Jan 16, 2001
- 4) *Logolength, artistic research?* EGO salon Dieren. May 28, 2010
- 5) *Where does East Amsterdam begin*, Stedelijk Museum Bouwkeet, October 13, 2009
- 6) Presentation Food for Thought, conference Gimme Shelter- global discourses in esthetics, UVA October 11, 2009
- 7) *The resonance of the glacier basin on the urban development of Amsterdam*, master heritage studies September 11, 2009 VU University Amsterdam
- 8) *LogoLength*, a study, Amsterdam Bright City: Cosmopolism 2025, old city/new city: creative city. Presentation and excursion, South Axis Amsterdam. June 4, 2009
- 9) *Geomorphology as an actor in the urban development of Amsterdam*, open studio Zeeburg, every hour, April 18,19 2009
- 10) *LogoLength and my art-practice*, Fonds BKVB, Fund raising proposal, honored, Nov 11, 2008
- 11) *NanoNomad*, Symposium Inertia, W139, Sept 7, 2008
- 12) *On the road: intra-activity and Radio Orbino*, Palcom , University of Lancaster, Nov 5 2007
- 13) *Cartography of Public space*, Pro Arte Institute St Peterburg Russia, Sept 21, 2006
- 14) *The democratic labyrinth*, Comenius Genootschap, Aug 9, 2005
- 15) *Cityscapeeast : IB/ AmsterDAM/ New York/ Berlin/*, 66 east, Centre for Urban Culture Amsterdam, Febr 27 2005,
- 16) *Cityscapeeast*, Lustrum of the Geological Society, Amsterdam, Nov 25, 2003
- 17) *Cityscapeeast: Indonesian District/AmsterDAM/ New York*, Witte de Wit, Dutch Assemble of Esthetics, Oct 4, 2003
- 18) *Irene in six months*, reading, kunstuitleen Nieuwe Gein, Oct 26, 2002
- 19) *Ever land: the Dam 02022002*, International Institute for Social History, Amsterdam, Sept 11, 2002
- 20) *Baglady*, reading, Library of Amsterdam, Nov 11 2001
- 21) *Howfareastistheeastindonesiandistrict*, Ankerroog Amsterdam, May 18, 2000
- 22) *What does an Art Installation mean?* readings, Gallery Retort, Amsterdam, Nov 10, 1999

23) *Park: circuit- Zandvoort*, readings, exam installation Rietveld Academy Amsterdam, July 1998

EXHIBITIONS

1. Open days LogoLengte laboratory Zuidas, exhibition, performance, workshops. June 29, September 14, 2011
2. Logolength: the griffin, installation, Virtueel Museum Zuidas, part of the Masterclass exhibition 'Life after planning', Virtueel Museum Zuidas i.s.m. Vrije Universiteit en Sandberg Instituut. March 1-16, 2011.
3. *Measuring heights of logos with the logoaltimeter (opmeten van de logohoogte met de logohoogtemeter)*, Performance, South Axis with B. Gietema, July 19, 2011
4. *Encounters on the South Axis*, performances in collaboration with A. van Walsum, try outs, May 12, 2010
5. *Ideas bank (De Ideeënbank)*, Interventions in the public space: Soembawastreet Amsterdam, April- September 2010, preparation for the development of a pocketvest parc, once a week
6. *Logolength*, installation/performances, Open Studios Amsterdam Oost , March 28-29 2010
7. *Zdz(h)ome*, performance, opening heritage day Heiloo, September 12, 2009
8. *How long is the South Axis*, Display, VU University Amsterdam, June 2009 - March 2010
9. No title, installation/performance, Lecturer in Europe - Art circuit Indonesian neighborhood, 3-day conference about Internationalization of education. University of Amsterdam, May 24-26 2009.
10. *Tube*, installation, Open studios Amsterdam Zeeburg, April, 18-19 2009
11. *Asfaltiglo*, sculpture, Over de Rand, Galerie op de Zeebodem Wieringenmeer, September/October 2008
12. *NanoNomad*, Installation, exhibiton and symposium Inertie, W139 Amsterdam September, 2008. Curator E. Hagoort
13. *Radio Orbino*. A small live radiostation along the N242 Highway, December 2007. A Dekker and I Janze in collaboration with several artists and scientists.
<http://www.orbino.nl/>
On invitation by Unit 1, art initiative and co-sponsored VSB Foundation
14. *On the road, Radio Orbino*, installation, excursion and workshop University of Lancaster, *Matterealities, mobilities, innovation* Karen Barad @ Lancaster, November 5-7, 2007
<http://www.ist-palcom.org/activities/materealities>
15. *Javastraat*, installation/ performances, Open studio Zeeburg, Oct7,8 2006
16. Inertia: Perseverance in Art, Museum of History St. Petersburg, Rusland, Peter and Paul Fortress, Poterna Hall, Installation 'Cityscape Rome.' The exhibition is part of: PRO ARTE Festival 'Contemporary Art in the Traditional Museum'. Curator E. Hagoort. September 23 - October 22 2006
17. *Cityscapeeast in the Hague*, gallery Schroder, The Hague, November 2005 Exhibition: spacemodel Javastreet DH, H.Koning architect, scum prints Javastreet the Hague and Amsterdam, N. Gelijsteen visual artist, drawing Javastraat Den Bosch/Amsterdam\the hague, waste landscape Berlin, Amsterdam, New York, Jordania, Irene Janze. Lecture H. Koning.
18. *Cityscapeeast in Berlin. Waste sampling around the former wall II . The city of Marzahn and the leftover gostcity of Grossdölln.; commemoration of the death at the DAM next to the Reichtag(N.Gelijsteen). 29042005-050052005*
19. *Cityscapeeast goes to Rome. Papal waste sampling around the St Peters square. 07042005- 09052005.*

20. *Cityscapeeast in 66 east*, Centre for Urban Culture, Sumatrastraat 66 Amsterdam, exhibition : *Mobile dam during the commemoration of the death in Berlin, urban factor IB and NY in space models, wastelandscapes Berlin, bordersongs Berlin, Invisible and visible borders of Amsterdam East*; lecture H. Koning . With M Turnbull, composer, N. Gelijsteen, artist, H Koning, architect, Irene Janze, artist, Febr 23- 27 2005
21. *Base camp*, Dijkman/Osterholt, Artis ,Den Bosch, *making of the Javastraat Den Bosch*, Jan 18,19 2005
22. Drawings, Galerie Schröder, Den Haag: Tekeningen, 1710-201102004
23. T-oord in Zapping Culture, Installation, Central Public Library, Den Haag.(171004-171104)
Guitar performance D van Halderen Dutch premiere of 'life is too short' of Roderik de Man.
24. *Nature and More*, Installation with Anton Dekker, Guitar performance D. van Halderen, project space the 5 - er, Rotterdam, August 2004;
25. Theatrical presentation of the book *Factor XX*, uitg BOOM, Stichting Grensgevallen
26. Disgenoot in 'disgenoten' of Max Bottini, WTC, Amsterdam. 240504
27. *T-oord in Artwalk IB*, Atjehplein, installation, Amsterdam, May 22, 2004
28. *Cityscapeeast in Berlin*, data collection and performance N. Gelijsteen, try out(0405) May 1- 8, 2004
29. *Roadmap to heaven*, BPN/CSE installation, Artist initiative Polderweg Amsterdam; Feb 20,212004
30. *Cityscapeeast*, waste scapes, geological Society, Oosterkerk Amsterdam, Nov 25 2003
31. *Vrijheid [Freedom]*, Gallery AHOI Amsterdam, Installation/performance. June/Aug 2003
32. *Het genderdemocratisch labyrint* ® , Maastricht University, Installation, Grensgevallen Foundation in collaboration with the Opzij Foundation, Feb 14 2003
33. *Blueprint Nieuwe Gein*, installation/ performances, kunstuitleen Nieuwe Gein with N. Gelijsteen and S. Israels. Nov 11, 2002
34. *Cityscapeeast in New York, encounters in the outer city and the inner space*. Data collecting with performances in the public space, Oct 14- Oct 19 2002
35. *Cityscapeeast 0202002 de DAM*, Installation, International Institute for Social History, Amsterdam: waste landscape(Janze), Mobile Dam, N. Gelijsteen , Urban Factor, H. Koning, Sept 2002
36. *Cityscapeeast goes to New York*, Ingekomen stukken, HCBK The Hague, March 2002
37. *Cityscapeeast*, Performances in the public space: the Dam Amsterdam: waste mapping on the Dam, (Janze) Jan 26- Feb02, 2002 Printing the Dam on cotton (Gelijsteen), Jan 26, 2002
38. *Art in the public space*, Casa 400:Ca\$h -Miquel Marzabal et all *Advertenties BK-*, March 2001
39. *Presentations Buro Jan-Ze & stichting Grensgevallen*, Ingekomen Stukken, HCBK Den Haag, Feb 2001
40. *The Great Barrier Show*®, Previous Bonnefanten Museum, Maastricht Grensgevallen Foundation, Jan 2001
41. *Habitat*, drawing, groups exhibition blood, sweat and tears, Westergasfabriek, Nov 2000
42. *Blueprint Doetinchem*, Installation, Gruitpoort Doetinchem Oct/ Nov 2000
43. *Cityscapeeast: City patterns*, drawings, scale models, pictures, City Counsel Amsterdam, Sept 2000- Feb 2001
44. *De Grote Grens Gevallen Show* ®, Felix Meritus Amsterdam ,Grensgevallen Foundation in collaboration with Felix and Sofie, June 17, 2000
45. *Cityscapeeast: how fare east is the east indonesian district*, Ankerroog Amsterdam, with contributions of M. Turnbull:componist, M. de Natris: radio, H.Koning; architect, M. Pollen, N. Gelijsteen and I Janze, visual art, May 2000
46. *Installation Buro Jan-ZE*, gallery Retort Amsterdam, Nov 1999
47. *Zijn we al opgericht? [Are we established yet?]* Openings exhibition for the foundation of Stichting Grensgevallen , de Veemvloer Amsterdam, in collaboration with several scientistst, artists , architects and actors, July 1999

48. *Album*, 5 meter book, t Karrewiel Amsterdam, May 1999
49. This view seems to stand outside of time.' 10 meter book' with performance Appelscha, May 28,29 1999
50. 'Proefstroken' [teststrips], Garden of the Future, Installation, Westergas fabriek Amsterdam, March 1999
51. 'Park : circuit - Zandvoort', performance/installation, performers N de Natris, M.Huijer, I.Janze exam exhibition Gerrit Rietveld Academy, July 1999
52. "Wijk aan Zee", Installation/performances. Performers M. Huijer, N. Tillie, G. Rietveld Academy, Dec 1997
53. Indoor, Amsterdam, installation without title, June 1997
54. *Viewpoint*, Installation, Vrieshuis Amerika: "Neusje van de zalm" , May 1997
55. "Sponsje, sponsje aan de wand." Installation/ performances. Huishoudbeurs Amsterdam RAI, April 1997
56. *Kunstvliegen* [the art of flying], installation, performance, performers: Fien Mccoll, I.Janze. G. Rietveld Academy, Dec 1996
57. *A.U.B. Niet Uitspreken*, Video Installation in which a political debate under presidency of R. Braidotti took place. De Balie Amsterdam, Nov 22 1996
58. *Buitendienst*, Roy Czerpac et all, collaboration experiment, de Fabriek, Eindhoven, May 1996
59. *Write me, hear me,* Installation, Vrieshuis Amerika Amsterdam, May/June 1995
60. *A moment of stillness*, Installation Aids Foundation, Amsterdam, May 1995
61. No title, Performance, Waterlooplein, Amsterdam, July 10,11 1995
62. *We cut heads*, Installation barbershop Amsterdam, May 1995
63. No title,Performance, European Society for Philosophy of Medicine, Association Descartes, Paris in collaboration with Mascarpone, Oct 1994
64. No title, Performances {scripts}, NCAB, Tout Court, Amsterdam, Sept 12 1994
65. No title, Installation, performances {scripts}, Atheneum Nieuws Centrum[bookshop], Amsterdam, Sept 1993
66. No Title, Installation/performances {scripts} in which a political debate about the book 'Gebroken Wit' took place. Performers: B. Tempert, R. van Teunissen, May 1993
67. No title, Installation: promotion of the book 'Gebroken Wit' , Eyk en Linde Amsterdam, 1992
68. Director and design decoration of the play: Kroonstad 21 of J. Tillie, De Balie Amsterdam, 1992

Teaching experience

2011

- Workshops in the logolab with A. van Walsum and M. Louwers: making animals and experimental drawings in the schoolgarden Zuidas, September 14
- Workshops for and by residents in the making of a vestpocket parc. April-September once a week

2010

- Workshops about how to improve the use of the public space, Soembawastreet, Amsterdam. April - September, 2010 Once a week

2009

- Invited commentator presentations master students VU University Amsterdam and Artez Art Academy Arnhem: creative city, April 14 2009
- Guest teacher visual arts, Media College Amsterdam, Sept, Oct
- Open studio Zeeburg: April 18-19, drawing in the public space for small children.

2008

- Guest teacher visual arts media college Amsterdam, October

2007

- Workshops in the installation Radio Orbino (December 2007)
 - A: the making of radio for students of the media college Amsterdam, Radio orbino(2007)
 - B: lost landscapes, sculpture and radio for master students of the Art Academy St Joost, Breda
 - C: how to make a radio receiver, on subscription
- Guest teacher visual arts Media College Amsterdam, October, 2 days a week

2006

- Workshop students Media College Amsterdam in Turkish Bakery javastraat(secondary school) The making of the Javastreet, Nov 26-29
- Workshop 'de Javastreet' for the general public, open studios Zeeburg, Oct 7,8
- Masterclass: Cartography of public space: Pro Arte Post Graduate Institute, St. Petersburg Russia Sept 21,22

2005

- Workshop: the making of the Javastreet the Hague for students of the media college, gallery Schroder, The Hague, every Friday in November
- Workshop: building a (temporal) statue for the 8e Montessori (primary school in Amsterdam oost.) June 25
- Workshop: the making of the Javastreet Amsterdam for the general public(children and adults), and workshop for the Media college, art and the public space, 66 east Amsterdam, February

2004

- waste landscape Indonesian Neighborhood workshop level 7 and 8 primary school, March, April

Additional teaching experiences

- 1988 - 1992 Lecturer conversation and attitude techniques medical students, VU University Amsterdam
- 1979 - 1981 Bachelor teaching assistant geology, one to one tutoring, lecturing undergraduate students in petrology, mineralogy and ore science. Supervision practica, University of Amsterdam (GU)

Additional positions to art practice

Boardmember and Founder of the Grensgevallen Foundation.

The Grensgevallen foundation, "the foundation for barriercases" initiates and stimulates collaboration between art and science. Does an intersection exist between the two intra-active domains of art and science?

Artists and scientists work together in challenging, adventurous or playful circumstances. www.grensgevallen.eu

